



A SELECTION OF WORKS FROM NEW UZBEK LITERATURE FOR UZBEK LANGUAGE LESSONS: PROBLEMS AND SOLUTIONS

Selection of works based on new Uzbek literature: problems and solutions

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Article history:	Abstract:
Received: 28 th February 2021 Accepted: 7 th March 2021 Published: 28 th March 2021	The article describes the goals and objectives of teaching Uzbek literature at the lessons of the Uzbek language in Russian-language schools, the problems of determining the content of education and ways to solve them. In particular, the selection of high-quality works of art from the new Uzbek literature, including an appeal to the works of famous writers, lexical and grammatical difficulties that cause respect and respect among representatives of Uzbek literature with their works, the desire to get acquainted with the work of Uzbek writers and poets.
Keywords: Russian-speaking schoolchildren of grades 2-9, lessons of the Uzbek language, new Uzbek literature, selection of works, goal, task, artistic value, famous writer and poet, difficulties, consideration.	

Today, the education system of independent Uzbekistan is undergoing serious reforms. The main goal of these updates and changes is to bring up a harmoniously developed generation. Every citizen living and working in Uzbekistan must have certain knowledge and respect for national spirituality, values, especially art, literature, celebrities of this country, be equated with the values and culture of other peoples and, thus, acquire oriental culture. From this point of view, it is advisable to look at the issues and problems of teaching Uzbek literature to students in Russian-language schools.

Considering the task of determining the content of education associated with teaching new Uzbek literature, the selection of masterpieces that are completely artistic, fully meeting the tasks of teaching and upbringing, it is necessary to take into account a number of problems associated with this. a task. Main problems:

- 1) the need to determine the goals set by the general educational tasks in the selection of works from Uzbek literature;
- 2) which Uzbek writers and poets to choose;
- 3) what aspects should be considered when choosing a job;
- 4) the degree of correspondence of the chosen job to the age and level of education of the students.

It is known that the success of the educational process depends on the correct definition of its goals. The problem is that until recently, the teaching of the Uzbek language was mainly based on linguistic phenomena, information about Uzbekistan, on the basis of popular science literature and several works of fiction in textbooks, only linguistic phenomena, provided educational materials, i.e. the study of Uzbek literature could not be targeted. By the time of gaining independence, the content of literary education aimed at forming an understanding of Uzbek literature was reflected in the structure of Uzbek language lessons, some curricula and textbooks "Uzbek language and literature" were created [2], [3], [4]. After the approval of the study of samples of Uzbek literature at the lessons of the Uzbek language, the curriculum became "Uzbek language". Requirements for the study of Uzbek literature began to appear in the requirements of the state educational standard and the curriculum "Uzbek language". But these requirements did not clearly define the goal.

The following opinion of E.V. Ignatova clarifies the goals and objectives of studying literature: "Even using the example of short texts from works of fiction, one can perform a wide range of tasks related to the literary education of schoolchildren" [5]. Of course, the author seems to have overestimated the possibilities of short texts in literary education. In any case, one cannot but agree with this opinion, because in the Uzbek language lessons, which are divided into two hours a week, it is impossible to study Uzbek literature perfectly, it can only be fragmentary.

Within the framework of the tasks of studying Uzbek literature, speaking about the studies of G.I. Hallieva in Russian oriental studies, "a work of art is considered as a linguistic, literary, socio-philosophical, ethnographic and historical source at the same time" [1; 16] can be defined more precisely based on the idea that. Immersed in the spirit of culture, literary heritage and spirituality of the Russian people and other peoples, students are well

acquainted with Uzbek literature, as well as with rare works of famous writers, history, culture, national values, national spirituality, traditions. , features of literature, their understanding of the work also largely depends on the set of works that will be selected. One of the valuable human qualities that must be formed in students is to be able to see Uzbek writers among famous foreign writers, to appreciate them equally. This is evidenced by the poetry (translated works) of Umar Khayyam, A. Navoi, Babur, Uvaysi and other writers that adorn the bookshelves of Russian families and are loved by almost all family members.

Writers should also be taken into account, since there is no doubt that the content of education should include artistically quality mature works. In the end, the reader who understands the famous writer from his works, has self-esteem for him and has the appropriate reading skills, and then decides to get acquainted with his work when something else becomes interesting to him. - famous writer or poet. The very name of districts, streets, organizations and institutions of cities and regions in honor of a writer, scientist, scientist or one of the famous people encourages information about their services, encourages reading.

In an environment where there are few opportunities to study literature, only the masterpieces of our literary heritage should be at the forefront of the content of literary education. This opportunity is provided by the study of the ideological content, educational and ethical aspects of works of art, linguistic features, including the ability of writers or poets to use words, the study of visual aids characteristic of Uzbek literature. A high work of art raises interest in the writer or poet who created it, evokes an unlimited sense of respect for him. When interest is great, the student looks for information about it from a teacher or source. In this case, the teacher's goal when providing information is "to give a general idea of the author's most important works that were not included in the program" [6. 21]. After all, young people should know Uzbek writers, scientists and cultural workers, scientists and celebrities and show them respect and reverence, and for this they should strive to study their life and work.

The state educational standard "Uzbek language" provides for the study of "short and beautiful samples of Uzbek literature, important scenes of the historical and cultural life of the people, the creative heritage of the Uzbek people who contributed to the world national culture" [7. 249-p.]. It is emphasized that it is necessary to study laconic and beautiful samples of Uzbek literature.

With the help of works of art, young people can effectively get acquainted with oriental etiquette, customs, national spirituality and values. Accordingly, the content of education should be aimed at the artistic and aesthetic education of young people, as well as at teaching them independent thinking, spiritual and moral education, enlightenment, educational goals that serve to understand the Uzbek language. Moreover, it should be aimed at forming a sufficient understanding of the life, creative heritage and social activities of Uzbek writers. These concepts are expressed through the expression of aesthetic and ethical norms, which are also associated with the development of artistic and aesthetic taste.

In order for students to have a sufficient aesthetic impression of the work, it is necessary to take into account the fact that the content is almost completely understandable for them, to be able to understand the means of expression and expression. The richness of lexical and grammatical means acquired by students in the Uzbek language is not the same in terms of their use in poetry and prose. The use of words in poetic works is reflected in the concentration of meanings, increasing the difficulty of understanding the content of the work with an abundance of colored words. This is the main reason for the difficulties in understanding the content of verses, in which there are many unexplored or unexplored words.

In this context, the complexity of determining the content of teaching modern Uzbek literature within the framework of Uzbek language lessons, including the selection of works, arises in connection with the following linguistic phenomena revealed by practice:

- 1) take into account lexical difficulties when choosing a work;
- 2) take into account grammatical difficulties when choosing a work;
- 3) the complexity of understanding life, events by the genre of the work;
- 4) take into account the difficulties arising from the problem;
- 5) take into account the social and psychological characteristics of students;
- 6) taking into account the goals and objectives of moral education;
- 7) take into account the difficulties of selecting works of high artistic value.

The ability of Russian-speaking students to fully understand and enjoy the content of work in Uzbek should be assessed in advance, clear conclusions should be drawn experimentally, and the selected work should be considered in terms of these (seven different difficulties).

When choosing a work, lexical difficulties should be taken into account first. The artwork uses words that are much larger than the vocabulary of speech and biblical style, sometimes untouched as the art style dictates. For example, more than 24,000 words are used in the works of Alisher Navoi. The lexical material is studied in a limited amount at the lessons of the Uzbek language at school. Firstly, the academic hours are short (less than 2 hours per week), and secondly, 9th grade graduates learn a total of 2,100 basic words provided for in grades II - IX in accordance with the requirements of the state educational standard, as well as artificially ... words in the same volume. However, poetic and prose works are rich in words that are not used in oral speech (characteristic of the artistic style).

According to the concept of high artistic value, words and language means not to be touched, which are not expected in the play at all, should not be used. However, if we take into account one more statement of Izzat Sultan: "The language of the writer, distinguished by its color and richness, should also be understood by everyone" [8. 226-p.].

Poems containing more than a minimum of unfamiliar words, words in a figurative sense, many means of illustration and other elements are not understood properly and are not perceived properly. For example, Kambar was "found" in his father's poem "Murabbo" [9. P. 39] this word is used not in the proper sense of "find", but in the sense of "exit" in a figurative form. The Russian-speaking reader should understand the poem in the following sense:

Олхўри пишди, Қозонга тушди, Шакар сув билан Шунда топишди.	Созрели сливы, Попали в котел, Сахар с водой Здесь сошлись.	The plums are ripe Hit the cauldron Sugar with water They agreed here.
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If the reader expresses the word "found" in Russian as "found", the meaning of the verse will be impossible to understand. This means that because of one word (found) a situation arises when it is impossible to fully understand the poetic verses, not to understand the meaning of the tag hidden in the verse, and, therefore, the readers' interest in reading the poem decreases.

In textbooks, prose works are given from grade 5. There are also many lexical difficulties in these works. There are vivid examples of this in the candidacy of D.D. Islamov [10]. However, based on our analysis, we would like to note the following unfamiliar words (not reflected in the dictionary in the textbook) from the 9th grade textbook "Uzbek language" based on Pirimkul Kadyrov's "Starry Nights":

The domed building shone so gracefully in the spring sun that Beaubourg's heart sank. The beauty of the surrounding nature, the patterns used in spring and the mountains on the porch, the color of the tiles in the dome revealed allanechuk very much ...

The door to the room was carved in walnut and decorated with cubes. Babur looked one after another at the beautiful carvings, wall and ceiling decorations and opened the door to the room. He made way for his mother and sister, and then went inside himself.

Ignoring the minimum vocabulary, studying a work with unfamiliar lexical and grammatical material can reduce the interest of students. Thus, this situation requires compliance with the principle of taking into account the fact that the first important element of the content of literary training at school is the study of lexical material, whether there are opportunities for mastering. It is clear that the selection of literary samples of Uzbek literature is not an easy task: it is necessary to carefully select rare works in order to take into account lexical difficulties and adapt them to the level of knowledge, abilities and needs of students.

In the methodological literature [11. P. 14], it is indicated that even in the vocabulary most successfully mastered in the upper classes, 10-15 percent of the unlearned word remains in any literary text that has passed the qualifying round. This amount exceeds the optimal regime designated by L.A. Gaidarova (4-5% for new verbal prose, 2.5% for poetry).

The abundance of unfamiliar words in a play sometimes makes it difficult to understand its meaning. However, this situation can be facilitated by: 1) the ability to contextually understand the meaning of certain words; 2) in places where words do not belong to the main content of the text, some unfamiliar words are understood through the structure of the word (context); 3) these aspects of language difficulties should also be considered when choosing a work of art. L.I. Timofeev drew attention to the special meaning of the word in the lyrics. According to him, "in the lyrics, the word is brought to such a level of expressiveness that experiences become a vital fact that manifests itself before our eyes as living human emotions" [12. 409-s.]. It goes without saying that when choosing a poem, the degree of expressiveness is taken into account, whether there are strong words, and those who have them are given priority.

In lyric poetry, unusual and new meanings of familiar words are revealed. The small size of the poem allows, in addition to explaining new words to a certain extent, to work on new shades of familiar words.

As a result of Eastern (Uzbek) thinking, a unique perception of the world arises, which does not correspond to the thinking of Russian-speakers, and in this case differences arise in the use of words, the creation of images, and appeal to national values. For example, "My lamb", "My lamb" and so on.

The use of words in a literary work, the creation of symbols is unique and requires taking into account not only the linguodidactic basis, but also the Russian translation. It takes into account the differences in the way the logo is created in different systems, as well as in the perception of the image of the logo. This is a matter of literary preparation of the Uzbek people to perceive the environment from their point of view, to understand how such a point of view is expressed. (For example, if "My Lamb" is an image that gives Uzbeks a sense of awe, then people of other nationalities should also learn to recognize that the correct understanding of the work largely depends on this.)

The use of the unique values of the Uzbek people, national costumes, jewelry, household items, tools, nature and minerals of Uzbekistan, homemade methods of national spirituality also plays an important role in the Uzbek literary training of Russian-speaking students. For example, "Karatai, a friend of a traveler, was sadly sitting in a cold nine-story building, in a tancha, looking at a dim lamp (Oybek), filling an empty stomach with uneasy food. The

combination of "nine beams" in this proposal expresses the national architectural concept of displaying the size of the building (nine beams are placed on the ceiling of the house).

Understanding the phrases rooted in the language of the Uzbek people (kormang, ailanai, orgilip ketay, etc.) is somewhat difficult not only for students, but also for translators. M. Holboyev in his brochure "Uzbek Literature in France" gives an example of how such phrases were taken in Russian translation and preserved unchanged when translated from Russian into French (Assalamu aleikum, opa, gormang, gormang ...) and: "Absolutely from our traditions and terms for the ignorant French reader, these expressions have become unfamiliar "[13. P. 35], - states.

Grammatical difficulties in the selection of literary materials is another situation that causes no less difficulty than unfamiliar words. When choosing a work for a textbook, special attention is paid to its linguistic comprehensibility. If it is necessary to choose one of two equivalent works, preference is given to works of relatively smaller size, the language of which is closer to the norms of the modern literary language. From the point of view of the development of the student's speech, it is assumed that the text contains a minimum amount of new language materials. Larger works are abbreviated or only excerpts are cited. But an abbreviated work or an excerpt from it must be complete in terms of subject matter and structure.

Poetic works are more complex than prose in terms of the use of grammatical forms. If the narration (author's word) in a prose work is written in the Uzbek literary language, then in the poem you can see the features of its use in poetic works that are not studied in the Uzbek language lessons.

Unfamiliar, unexplored, complex grammatical forms make it difficult to understand the content of the poem. For example, in the poem of the same name "Murabbo":

Бир-бирин улар, Қўлла ш иб ишлар. Тин май қайна ш иб, Бўли ш дилар бол.	Взявшись друг за друга, Поддерживая, работают. Непрерывно кипят, Превратились в мед.	Holding each other Supporting, they work. Continuously boiling Turned into honey.
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In these verses, the short (-n) use of the suffix -ni, -b, -ib of the pronoun form; -r - future tense verb; The conjunctive form -sh (-ish) in verbs is unknown: these forms are not studied in the Uzbek language lessons in elementary school.

Let us recall the following opinion of I.I. Kovtunov on syntactic difficulties: "Typological features of poetic syntax are reflected in the separate syntactic organization of poetic texts, as well as in the semantics and functions of the language inherent in the syntactic means of poetic speech" [14. 3-b.].

For example, let's look at the first two lines of Gafur Gulam's poem "Tashkent" (textbook for the 6th grade "Uzbek language", p. 51):

Tashkent is the beauty of Asia,
Praise worthy, not less - a lot.

In the second verse, the phrase "no less is more" was associated with the word of praise and had to precede it: "No less is more, worthy of praise." The Russian speaker must understand the second verse in this context. But the "separate syntactic organization" of the poetic verse somewhat complicates the understanding of the content.

The second guiding principle when choosing a work of art for teaching reading is taking into account the socio-psychological, national characteristics of students, their interests, the level of readiness to understand literature (pp. 14-15). At the same time, especially in the context of adolescents, an understanding of life, the search for social and moral ideals, motives for learning and self-improvement, emotional and aesthetic motives prevail. (Page 15).

In terms of the genre of the work, the complexity of understanding life, the events taking place must be eliminated in advance. When choosing a literary work, attention is paid to what life events the writer describes, what aspects he highlights, how he interprets them, what ideological problems he raises. The spirit of the historical period, the way of life of our people, the social relations of this period, described in the works, reach the hearts of readers as spiritual treasures, where they are firmly fixed, sealed and have an educational effect. ... "To convey the modern social and spiritual content of the spiritual life of our young contemporaries is possible only if it is based on certain historical facts that formed the basis of the work" [15, p. 8].

Literary material should also be viewed in terms of genre and style. While the selection of prose works is somewhat difficult, the selection of poetry is even more difficult. Nevertheless, poetry is very early introduced into the content of education. Their wealth of aesthetic values, ease of learning rhythm and tone make this possible. Some poems also have a narrative, which makes it somewhat easier to understand its content. In our opinion, one should also understand life events. It is necessary to summarize what events primary school students should know about, what social events are of interest to students, what works (heroic, dramatic, romantic, critical) are interesting to adolescents.

Difficulties arising from a problem also cause serious problems. D.D. Islamova draws attention to the following problematic aspects of prose works selected for study in the Uzbek language: "A work of art in Uzbek sometimes does not correspond to the usual imagination of schoolchildren, because the events described in it, character traits of the heroes, On the one hand, national values and national spirituality ., on the other hand, are associated with universal human qualities. The study of excerpts from such works of art takes place in the context of studying the ideological and aesthetic aspects, construction, linguistic features of these works, as well as additional information. Especially if the difficulties associated with constructing an excerpt from a large work or additional

information (comments, commentaries) that partially eliminate these difficulties are not eliminated in advance, sometimes the teacher's efforts, not knowing the reasons for these difficulties, turn out to be ineffective. achieved through 16-b.].

On the other hand, problematic texts are characterized by a logical structure in which the causal relationships between positions are not the same. The textbook for 8 grades "Uzbek language", compiled by a team of authors under the guidance of R. Yuldashev [16], contains an excerpt from the work of Pirmkul Kadyrov. The first part of the passage, entitled "Starry Nights" (55-56), expresses the nature of the problematic text. Here, on the one hand, Humayun, on the other hand, Babur, and on the third hand, the priests are in a causal relationship. If Sheikh al-Islam cured Humayun's disease, B. would have the right to transfer the sentence to Obur. Humayun is ashamed that his father was healed at Babur's request. Babur puts his child's health above his own life. It is very difficult for Russian-speaking schoolchildren to understand these causal relationships and relationships after reading a short passage.

The textbook for 9th grade "Uzbek language" contains not one, but five excerpts from "Starry Nights" by Pirmkul Kadyrov. In this regard, the relationship between passages, the presence or absence of connections are also among the factors that lead to the emergence of problem texts. The textbook contains an excerpt from Lesson 1 on the topic of "Sacrifices of Enlightenment", which reflects Humayun's library and Humayun's request from Babur to write books for this library. An excerpt from Lesson 2 describes Beaubourg's creative process. An analysis of the passages in the textbook shows that each of the five passages presented has its own independent subtopic, and it is difficult to summarize them into one whole. Accordingly, adapting a passage from a story or a major prose work involves adding information to complement its content. Sometimes you can select excerpts from a large work, consisting of several sentences, and presented in the form of editing text. In this case, fragments are taken from each part of the work.

Taking into account the social and psychological characteristics of students is an important aspect of choosing a job. In our opinion, there are certain periods in the socio-historical development of the Uzbeks. Students will strive to learn more about Uzbekistan, history, literature, culture and art of the Uzbek people, Uzbeks and their values in accordance with their educational aspirations. Accordingly, one of the basic principles in the selection of works is taking into account the educational needs of students.

The literary training center should be aimed at teaching Russian-speaking students to accept Uzbek (oriental) national values in the same way that linguists accept them. Because where the same work of art is based on national values when creating an image, there is a clash of aesthetic and ethical ideals formed by young people with new aesthetic and ethical ideals.

One point of view of the psychologist LS Vygotsky cannot be ignored: "Younger schoolchildren think in the same way as they perceive reality; and high school students perceive reality as they think "[17. 196-p.]. In the Problems of Teaching Russian Literature, the influence of national characteristics on artistic perception on artistic perception is also considered: Therefore, if the work contradicts their ethical and aesthetic ideas, they will not like it "[18. 70-p.]. For example, the marriage of brother and sister, sister and brother, sister and brother completely contradicts the views of Russian-speaking youth. For a long time they cannot digest works reflecting such a relationship.

Taking into account the goals and objectives of moral education is an important factor. As the methodologist O. Musurmanova noted, "national literature literally truly expresses the character, feelings, lifestyle, stages of socio-economic and cultural development of each nation" [19. 14-p.]. This idea can help in the selection of works of art for Uzbek language classes in schools where instruction is conducted in other languages. On the basis of such texts, students are taught to understand and respect the Uzbeks, the Uzbek people, their national spirituality and values, as well as their behavior.

The eastern aspects of education, attitudes towards women, teacher-student, takallum, hospitality, modesty, kindness, compassion, tolerance, justice, longing for the mother, longing for her, contentment, honesty, decency and a number of other moral qualities, include the eastern aspects.

It should be noted that in addition to the specifics of national literature, there is also a general discontinuous content, which manifests itself through a clear nationality. This aspect of the selected works makes it easier to understand their content. Perhaps it is better that in the early days, more precisely, in the lower classes, more such joint works stand out. Because the non-Uzbek reader relies on the experience of his artistic perception when studying the works of Uzbek literature. He looks at it from the point of view of his own national literature. Understanding the content of the work occurs in such a difficult situation.

So, it is necessary to try to make the works of poetry and prose selected for the textbooks "Uzbek language" more artistic, and not "change" over time, taking into account the goals and objectives of their study.

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