

NARRATIVES IN THE SPEECH OF A PHILOLOGIST TEACHER AS A
SOURCE OF MULTICULTURAL INFORMATION

(Theory and practice of studying genre forms at the university)

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Abstract: The teacher of Uzbek literature is a key figure in a multinational, multi-confessional Uzbek school. It unites the ethnic experience of students, organizes the coexistence of world and national values, and gives each student the right to national and cultural self-expression.

Keywords: linguometrics, polyphony, communicative, investigation, linguists, scientific.

Modern state standards of school philological education orient linguists to the formation of two main competencies: communicative and culturological. Therefore, in the new conditions, the state language of Uzbekistan ceases to be only a source of subject knowledge. Embodied in the professional genre forms of the teacher's speech, it serves as an important means of establishing and strengthening multicultural contacts in the children's collective, transmits moral and aesthetic information, provides students with the development of knowledge about the culture of their people, forms their idea of the diversity of cultures in the region, Russia, the world, prepares for equal interaction according to the laws of harmonizing communication with carriers of other spiritual values [3].

According to the tradition established in Uzbek pedagogy and linguometrics, the speech of a literature teacher is a communicative reference point for students, a rhetorical model that helps to master the lexicographic, and genre richness of the Uzbek language as a native and international mediator at an accessible level. Many of the personalities that the teacher informs the students about are multifaceted creative personalities whose talents went beyond the «boundaries» of one type of activity, a monolingual culture. So, there is a galaxy of brilliant writers, translators, and polyglots who knew from 6 to 20 Eastern and European languages and discovered the works of colleagues in Peru to Uzbek and foreign readers. These are M. V. Lomonosov, V. A. Zhukovsky, A. S. Griboyedov, L. N. Tolstoy, I. A. Bunin, N. S. Gumilev, K. D. Balmont, A. A. Akhmatova, B. L. Pasternak, and others, whose work is included in the

circle of school study. Thus, the word of the teacher of Uzbek philology is a multicultural phenomenon whose social role is difficult to overestimate.

In the speech of a wordsmith, as a rule, genre forms of all its functional and semantic types are in demand. However, a special place is occupied by the narrative. The analysis shows the diversity of its genres, their stylistic stratification, or, on the contrary, «Polyphony», contamination under the complex of competencies that are solved in the educational and speech situation.

The most studied are the genres of educational, scientific, and research speech of a teacher, including narrative, see, for example, Monologues, which organically combine the functions, techniques, and means of communicating epic information and emotional and aesthetic impact on students, remain outside the «framework» of the close interest of scientists. It is such statements that, as a rule, «serve» the intercultural sphere of activity of the teacher of philology. Their repertoire includes genres whose subject of the speech is an art and its creators (writers, musicians, artists, choreographers, etc.) or whose form uses the structure and composition of the subject history (legends, fairy tales, detective stories, tales, historical anecdote, etc.), biographical or autobiographical narrative, teaching - instruction (parables, moral story), excursion speech [4], investigation (research) of the subject riddle [5], etc. With all their diverse formal organization, common genre-forming (categorical) features can be distinguished: a) situational attachment to the educational and educational sphere of human activity; b) complex competence (to communicate educational information, to ensure its communicative exchange; emotionally and aesthetically affect the addressee); c) narrative form of presentation of information; d) insignificant volume (dictated by the time factor of the training session); e) complex functional style: an organic combination of educational and scientific means (the teacher's speech conveys the information of the subject), journalistic (the addressee forms an opinion about the subject of speech, affects the worldview of the addressees, etc.) and artistic (speech evokes aesthetic feelings and experiences) styles and, accordingly, their linguistic means [6].

The genre-defining (particular) features of pedagogical narratives can generally include those mentioned above, but in the original embodiment at all levels: from the leading intention, external («framework»), and internal genre design to the basic functional-semantic and lexicogrammatical basis.

Thus, in biographical narratives, and subject history, common classical elements are identified that convey the development of the subject of speech – action; specific and semantic series of supporting and auxiliary verbs with the meaning of a sequence of events, circumstantial words characterizing time, alternation, occurrence or completion of an action, etc. [7]. At the same time, the «life» of these elements in a teacher's words may differ significantly depending on the level of his communicative

culture, professional erudition, idiosyncrasy, communicative and genre competence, the educational and speech situation of use, the characteristics of the addressee and other factors.

For example, in personalized genres, whose subject of the speech is a person, a personality, and the «core» of information contains a biography, a dichotomous characteristic of the facts of biography and creativity. So, in the story about the writer, painter, composer, and choreographer as co-authors of the master of the word (in the case of a «translation» of a literary text into the «language» of another art), the teacher includes only that information that is somehow related to the origin of the idea of the work, the characteristics of the epoch, the communicative environment. At the same time, the place of the tie is not occupied by the fact of the author's birth, but by that fragment of his biography and the creative path that will arouse the interest of schoolchildren in the work being studied, facilitate its perception and understanding, fill the literature lesson with facts illustrating the harmonious coexistence of world and national values – works of art «without borders» and its creators (for example, information about communication of A. S. Pushkin and N. V. Gogol, A. S. Pushkin and A. Mickiewicz; about the creative union of P. I. Tchaikovsky, S. Perrault, E.-T. Hoffman; about the Turkic origin of V. A. Zhukovsky, A. I. Kuprin, A. A. Gorenko / Akhmatova; about the Danish, French and German roots of V. I. Dahl, Scottish – M. Y. Lermontov, Turkic-Polish-Ukrainian – K. S. Paustovsky, etc.). The genealogy of writers is a valuable cross-cultural phenomenon.

On the contrary, in genealogy as a complex genre, the consistently stated genealogical information is important, given the characteristics of the ascending or descending family tree, the generational links of painting, the history of the heraldry of the genus, and other information revealing the origin of the dynasty, the conditions for the formation of the creative personality of its representative. At the same time, when selecting information about a linguist or artists, the teacher takes into account not so much the age characteristics of children and their ethnic experience, as the leading intention: to cause admiration for the main representative of a worthy family for students («What an amazing personality!»).

An example of multicultural information in a literature lesson is a small comic genre - a historical anecdote (historical tale), a short, often instructive, but not always based on a real incident narrative text (which partially relates it to a parable and a moral story) about a case from the life of the studied person; a short story with an unexpectedly witty ending, for example: «It's getting old, though!» said the driver and pointed with his whip at the gloomy sky. Lieutenant Vladimir Ivanovich Dahl wrapped himself more tightly in a sheepskin coat, took out a notebook, and wrote in it: «It's getting cold — a dialect of the Central Uzbek strip, it means frosts, the approach of cold weather, a decrease in temperature.» Thus was born the first explanatory

dictionary of the Uzbek language. «It's getting old, » the driver repeated, and added, «we should get some work done, Balin. It would be nice to get to vechel. But-oh! ».

Of particular interest in this aspect is the subject history: Fairy tales and detective stories [8]. Unlike the educational fairy tale, the subject detective is not described in science. At the same time, the teacher-philologist received from the outstanding scientist-invest N.M. Shansky a series of «mini-essays», «linguistic short stories about a variety of words and word communities, about their semantics, structure, origin ...», where each linguistic history contains «so many evoking the most diverse and unexpected questions..., unclear, strange, even detective...» [9].

Based on the analysis of published samples [1], we formulate the definition of a subject detective: this is a genre variety of professional didactic problem monologue; a narrative based on real or fictional facts, the plot of which is based on the investigation of a subject riddle (mystery, contradiction, paradox). The specifics of the subject detective include: a) a complex task (to reveal the amazing depth and mystery of the Uzbek language and the art of word - literature; to show; to involve children in search activities; to form their aspect skills, etc.); b) the use of the properties and techniques of creating a detective story as a genre of fiction and professional educational and scientific monologues of a teacher [10]; c) reliance on the mechanisms of cognitive interest, imagination of children [11] and other age features (for example, the inability to concentrate for a long time on one activity, even related to an exciting investigation); d) close the connection of the content with the educational subject, the completeness of the presentation of the investigated facts; e) the presence of two genre-defining parts as mandatory: a pedagogical attitude in the form of a problematic question or requirement, («One day an incredible incident happened – the word, waking up in the morning, found that he had a soft sign. Let's listen to the linguistic detective and try to find out where the soft sign in the word comes from?») and the pedagogical ending, which organizes the control of children's knowledge, for example: «So, guys, you investigated the history of the word, and now answer the question – where did the soft sign come from in this word a sign?» The main elements of the methodology of the university study of subject narratives include: 1) introduction of educational concepts –genre names (through the teacher's speech, analysis of didactic material); 2) mastering the basic information about the genre (based on the analysis of text samples, theoretical articles, thematic tables with examples of reference cliches; systems of analytical constructive educational tasks); 3) selection of subject information, methods of their use in literature lessons; 4) creation and editing of written versions of the genre, taking into account the future topic of the lesson and the children's audience; 5) role-playing game (public presentation of lesson fragments - panoramas), its analysis.

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