

ARTISTIC-AESTHETIC AND EDUCATIONAL EDUCATION OF
CHILDREN'S STORYTELLING UNIQUENESS

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Annotatsiya: Ushbu ilmiy maqolada o'zbek bolalar adabiyotidagi adabiy tanqidiy maqolalar, ilmiy tadqiqot ishlari, darslik hamda monografiyalar, shuningdek, boshlang'ich sinf o'qish kitoblari belgilandi. Boshlang'ich sinf o'quvchilarini hikoya janridagi asarlar tahliliga o'rgatishning pedagogik va psixologik, metodik va badiiy xususiyatlarini o'rganish va tahlil qilish, uni o'tish usullarini ishlab chiqishdir. Shu bilan bir qatorda istiqlol davrida yaratilgan o'qish kitoblarida berilgan hikoyalarning ta'lim-tarbiyaviy ahamiyatini aniqlashdan iborat.

Kalit so'zlar: adabiy tur, nasr, hikoya janri, bolalar hikoyachiligi, interfaol metodlar, bilim, malaka, ko'nikma, boshlang'ich sinf o'qish darsliklari, hikoyalarni mavzuviy, g'oyaviy tahlil qilish, didaktik o'yinlardan foydalanish.

Аннотация: В данной научной статье выявлены критические литературные статьи, научно-исследовательские работы, учебники и монографии, а также учебники для начальных классов по узбекской детской литературе. Он заключается в изучении и анализе педагогико-психологических, методических и художественных особенностей обучения учащихся начальных классов анализу произведений в жанре повествования, разработке приемов его прохождения. Кроме того, необходимо определить воспитательное значение рассказов, приведенных в учебниках, созданных в период независимости.

Ключевые слова: литературный тип, проза, повествовательный жанр, детское повествование, интерактивные приемы, знания, умения, навыки, учебники по чтению для начальных классов, тематический и идейный анализ рассказов, использование дидактических игр.

Annotation: In this scientific article, critical literary articles, scientific research works, textbooks and monographs, as well as primary school textbooks in Uzbek children's literature were identified. To study and analyze the pedagogical and psychological, methodological and artistic features of teaching primary school students to analyze works in the narrative genre, and to develop methods of its passage. In addition, it is to determine the educational significance of the stories given in the textbooks created during the independence period.

Key words: literary type, prose, narrative genre, children's storytelling, interactive methods, knowledge, skills, skills, primary grade reading textbooks, thematic and ideological analysis of stories, use of didactic games.

Today, we find many writers of children's literature swinging their pen in the genre of stories. One of them is the talented prose writer Safar Barnoyev. We can find several of his stories in elementary school textbooks. We can see stories such as "Beautiful Hello" in the 1st grade reading textbook, "Bobonur" in the 3rd grade, "White Storks" and "Field Sun" in the "Extracurricular Reading Book". When we read the stories of S. Barnoyev, we can see that they are based on real life events and can have a good moral influence on children. Especially, the writer's story "Beautiful Hello" presented in the 1st grade reading textbook is distinguished by its educational and moral superiority, fluent, simple language and written in children's language. In the story, we witness the conversation between Grandpa and his grandson. There is a story about how a little girl washes her hands repeatedly in order to greet her grandfather beautifully and rushes to greet him before he leaves. This short story has a great meaning. We Uzbeks have a saying, "You can tell who you are by looking at your greeting." It is not for nothing that our people say "Good manners, hello", or one of the sentences that often appear in our fairy tales, which we love to read, is related to greeting: If it were not for your greeting, I would have swallowed you... Pay attention-how much wisdom is hidden in greeting.

We teach students how to greet each other from the first day they step into school. Inform the students that "Assalamu alaykum" means "I wish you health" and that when greeting, we should salute by placing our right hand on our chest, and when greeting, we should give a full salute. we provide information. We tell the students the meaning of "Walaikum assalam", that is, "I wish you good health."

In this story, it is said that Nigina's granddaughter greeted her grandfather beautifully. If we pay attention to the grandfather's rebuke to his grandson in the story, the grandfather says, "They give greetings early in the morning." At this point, we should teach the students the rules of greeting, such as "when it is possible to say hello, where it is not possible to say hello." One of the situations that we often face today is that our youth often do not greet or do not say the whole sentence when greeting. In the Hadith Sharif, it is said in this regard: a person asked the Messenger of Allah, may God bless him and grant him peace: "Which deed of Islam is the best?" He replied: "The best deeds of Islam are to feed the hungry and to give greetings to those whom you know and those you do not know." It is the duty of not only our teachers, but also our parents to instill in students that the shortest form of greeting is the sentence "Hello".

After all, education begins with the family. It was not for nothing that our sages said, "The more perfect the education, the happier the people." In the stories of Safar Barnoyev, we witness such examples of upbringing. For this reason, the most important

task of the day should be to increase students' love for books. The most important feature of a work of art is that it softens a person's heart, sharpens his feelings, and educates spiritual perfection. Therefore, let's instill a love of reading in young readers, who are the future generation, and let's be an example for them.

Children's life is expressed in many stories in Uzbek children's literature. Shodmonbek Otaboyev's story "Itolgi" focuses on the love and respect of birds and insects. Itolgi is a bird that catches and eats sparrows and woodpeckers. Brother Shukurali presents Itolgi to his nephew Shavkat. Shavkat wanted to use it to protect the grapes. But the bird does not feel free in theirs. When asked why, Shavkat's father explains that this bird represents freedom and liberty. Shavkat is a compassionate boy who loves birds. He barely keeps Itolgi in the cage for three days. He seems to be sitting in the cage, not a bird, and completely pushes Itolgi out of the cage. The bird flies away as if to say "thank you".

The unique world of children, various conflicts that occur between them, the desire to learn life, etc. provide interesting material for the story. Naturally, the central characters of these stories are mostly children in their everyday life: at home, on the street, among their friends, among adults, and by creating their artistic image, they develop qualities such as striving for goodness, goodness, beauty, and being intolerant of evil in their hearts. they act.

It is known that one of the important features of children's literature is accuracy and clarity. As the Czech poet Ya. Olbrakh noted, "When writing for children, you should not write in a general way like a bird sitting on a tree, but in the form of a yellow sparrow sitting on a beech tree." Most of the stories written by Uzbek writers for children follow these requirements. In this context, let's look at the stories of R. Azizkho'jaev "Oyijon" and A. Irisov "Bilmai Qalib". In the story "Oijon", the author showed the process of the disappearance of a negative character in the child's nature through the description of a specific event. For this, he used the tazad method. Kasimjon in the story always bothers his wife by worrying about what will happen. When he goes to his aunt's house, he is surprised to see how he treats his equal Polatjon. The fact that Polatjon does not talk too much, especially that he calls his wife "oyijon", has a strong effect on Kasimjon. Some kind of change occurs in the child's psyche. The story does not describe the internal experiences of the hero, but only the external actions are pleasing. A young child can easily imagine the behavior of his peer in the story through the expression of a concrete event. As soon as he comes home, he calls his bear "Oijon". Kasimjon is happy that Oyisi responds to him with an open face. I. Kochkortoyev - in the story "Handalak", he made good use of the dialogue method while creating the image of a boy who always brags at the expense of humiliating

someone. From the plot of the story, it is known that the brothers planted handalak and melon. Brother Karim's handalak is ripe, and brother Adil's is still raw. After his mother looked through the clothes, Karim and his mother had a conversation like this: - Learn from my children! - he said. - Your melon is ripe, my lamb. - Adil's is raw! Karim said with a smile. - His melon is not yet ripe. "Adil's melon is not ripe yet, my son," said Aunt Kumri. - Mine is ripe! He boasted again, Karim. The author was able to show the flaw in the child's nature in front of the eyes of the age, without further explanation. Because it is clear from the dialogue that Karim is not so happy because the watermelon is ripe, but he is more happy that his brother Adil's melon is raw and his own is ripe. His nature was revealed more clearly through the character's speech in the next episode of the story. Karim went to his brother and said: - Your melon is raw! - he said. Adil did not say anything. "My handala is ripe," said Karim again. - I will eat it myself. I eat one in the morning, one in the afternoon, and one in the evening. I won't give it to you. The author creates the image of a child through speech, in life: at home, on the street, in the circle of friends, among adults, and by creating an artistic image of them, they try to develop qualities in their hearts, such as striving for goodness, goodness, beauty, and being intolerant towards safety. .

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We can know and therefore it is obvious that the need of our students to read stories is increasing day by day. It is also worth noting that the role of the story in increasing children's interest in books is incomparable. A child who likes to read stories will naturally become more interested in reading large-scale works. Today, the story is based on real-life events and attracts readers, therefore, the need for moral-educational, instructive, environment, patriotism, hard work, and social life stories is increasing. If we read stories today, we will witness that all aspects of our life are described clearly

and fluently in a language that simple children can understand. That is the difference between the stories of the past century and today. If we pay attention to the stories of the 20th century, we will witness that their content reveals the issues of social life in a wide range. At this point, the story genre is further enriched by many writers. Stories make up 20-30% of our textbooks, which is a clear proof of the development of 20th century children's storytelling.

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