

SCIENTIFIC AND THEORETICAL FOUNDATIONS OF TEACHING UZBEK SHORT STORIES IN PRIMARY SCHOOLS

Ergasheva Muyassar Anvarovna

Master's Degree from the Asian International University

Abstract

in Uzbek literary criticism, an important problem is the scientific and theoretical analysis of short stories, which are unique examples of prose, the study of the system of artistic characters and images in them. The artistic purpose, didactic features of Uzbek short stories, their analysis in full accordance with the requirements of modernity, their system of images and the problem of the artistic hero require a separate scientific study.

Keywords: Literary criticism, hero, education, short story, teacher, innovation.

Introduction

World literary studies have always considered it relevant to determine the poetic laws associated with the formation of prose genres and their influence on artistic development, the stylization of their specific features. Because such a historical and progressive development of the relationship between written literature and folklore, prose and dramaturgy serves to determine the influence of the traditions associated with this literary process on the renewal of poetic thinking and the improvement of creative criteria. In Uzbek literary studies, the scientific and theoretical analysis of stories and tales, which are unique examples of prose, and the study of the system of artistic heroes and images in them are important problems. The artistic purpose, didactic features, analysis of Uzbek stories and tales in full compliance with the requirements of today, their system of images and the issue of artistic heroes require separate scientific research. Based on what I have learned, it has become clear that dissertations based on various scientific theoretical analyses and interpretations of Uzbek stories and tales constitute a large part of our literary studies. Unfortunately, the theory of methodological analysis of small epic works in children's literature is not considered in the

teaching process [5.180]. There is a scientific and theoretical need to analyze in a clear way the stories and tales included in children's literature and the Uzbek national program of Uzbek literature, to create manuals on the analysis of literary texts on their basis, to develop concepts for high-quality model lesson plans, and to create theories of innovative and modern approaches to educational integration. Through the study of literary works, the student is instilled with the education of elegance. Artistic education involves the formation of certain knowledge, skills and competencies in the subject in students through the teaching of literature. At the same time, it helps the student to understand the colors of the world, the essence of life, and the concepts of beauty. In the process of literary education, the student's emotions are cultivated. His understanding and imagination of beauty are improved. In this regard, work is carried out based on the analysis of a work of art. Through the analysis of works of art, the student's independent thinking capacity grows, oral and written speech improves, and the student's skills are formed to substantiate his thoughts scientifically and practically. Literary education achieves its main goal by freeing everyone from thinking in the same way and relying on analytical methods that are considered the most effective in generating diverse opinions on a given topic. Therefore, this textbook provides modern methods of analyzing literary works and scientific theoretical and practical recommendations for their application. Advanced methods of analyzing literary works intended for study at different stages of education are highlighted. Analysis of a literary work is a separate and important section of the discipline of literature teaching methodology. The quality, effectiveness and level of responsiveness of literary education to modern students are largely determined by how the study of literary works is organized. Conducting literary education in a scientific methodological direction, organizing the analysis of literary works based on aesthetic principles in the general education system, developing effective teaching methods, and creating non-traditional methods and tools constitute the general theoretical issues of the methodology of literary work analysis. The word "art" actively used in our language has a wide range of meanings, as can be seen from the new "Explanatory Dictionary" that explains its five meanings. Indeed, in each of the combinations such as "art of painting", "possessing the art of pottery", "working with high art", "demonstrating art", "unparalleled in military art", the word "art" demonstrates its different sides of meaning. However, no matter how wide the range of meanings is in everyday

speech, we are naturally interested in its not in its literal meaning, but in its figurative meaning. In the figurative sense, art is understood as the creative activity of man aimed at the mastery (and transformation) of existence on the basis of the laws of beauty, and the totality of things that come into being as a result of this. In this broad sense of the term, all things created with skill and taste, based on the laws of beauty, are considered art. Art in the broad sense is divided into "practical" and "artistic (fine)" types of art. Applied arts include such fields as pottery, painting, embroidery, jewelry, fashion design, and design, while fine arts include painting, music, sculpture, cinema, and theater. Since "art" in the broad sense distinguishes between applied and fine arts, they must have common and distinctive aspects. What they all have in common is that both are created with taste and skill, based on the laws of beauty.

Thinking and expressing oneself through artistic images is a specific, i.e., a defining characteristic of art, and is called figurativeness. The artist comprehends the world through artistic images, expresses the essence he comprehends and his emotional attitude to the thing he comprehends. In this sense, imagery is considered a form of thinking, a method of literature and art; since thinking is through images, the way of thinking characteristic of literature and art is also called "figurative thinking." An artistic image is a reflection of being (a thing, event, etc.) seen by the artist's eye and creatively reworked on an ideal basis, expressed in a form that makes it possible to perceive it emotionally. Of course, in this reflection we find many traces of familiarity with being, but this is no longer the same being that we know, but a completely new being - artistic being. To make it easier for us to understand, let us turn to the art of painting, to the work of the artist. The landscape created by the artist is a depiction of a natural landscape. We can find a very great external similarity between the "nature" and the real landscape that served as the basis for the work, and even be amazed, saying "it's just like that." Perhaps, for some, this kind of amazement of the viewer seems to be a high assessment of the artist's work. However, in reality, this is evidence of our lack of understanding of art. After all, we could only see the similarity between the real landscape and the painting. We could not notice the colors that the artist especially exaggerated in the picture, the gloss that "matches" their emotional experiences, the line that we ignored because it seemed insignificant to us, but was exaggerated because it was important to the author, the tiny detail that, although it was present in nature, did not find a reflection in

the work, or was reflected in the work, so we could not become familiar with the phenomenon of art, we remained deprived of it. In other words, while we see the objective beginning in the image, we cannot see the subjective beginning in it - the author, the author's soul, which is embedded in the work. Since we see only the objective beginning in the artistic image, we are left out of the artistic phenomenon, having not seen the work. After all, art exists in the processes of creation and reception (reading, watching, listening). It becomes clear that in reality the material of an artistic image is not only real reality, but also the personality of the creator. That is, in an artistic image, objective and subjective ideals are harmoniously embodied[3.36].

In conclusion, composition is the final result of the process of artistic creation - the organization of a work in accordance with artistic intent, the integration of its parts and elements into a whole in a way that vividly expresses the content intended by the creator and ensures that the reader understands it in exactly the same way.

REFERENCES

1. Aristotle. Poetics. – Tashkent: Literature and Art, 1980. – P. 22.
2. Abdusamatov H. Issues of Uzbek satire. – Tashkent: Literature and Art, 1968. – P. 208.
3. Bakhtin M. Questions of literature and aesthetics. – M.: Xudoj.lit., 1975 – P.502.
4. Boltaboyev H. Prose and style. A theoretical look at the problem of style. – Tashkent: Science, 1992. – P.180. Theory of literature. 2 volumes. – Tashkent: Science, 1978, 1979.
5. Dostmuhammedov H. Renewal of artistic thinking in current Uzbek storytelling. Phil. Dissertation of the title of the master's degree in science. – Tashkent. 1995. – P.149.