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METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**TECHNOLOGIES FOR STUDYING PEOPLE'S ORAL CREATION
SAMPLES IN DIFFERENTIAL LITERARY EDUCATION (FOR THE EXAMPLE OF
FOLK EPISTLES)***Sayyora Sh. Matkarimova**Lecturer**Chirchik State Pedagogical University**Chirchik, Uzbekistan***ABOUT ARTICLE****Key words:** folklore, folklore, epic,
method, textbook.**Abstract:** This article describes the
development of students' creative thinking based on
technologies in the teaching of examples of folk art.**Received:** 09.11.23**Accepted:** 11.11.23**Published:** 13.11.23**INTRODUCTION**

One of the goals of literary education in a modern school is to introduce students to the art of words. It helps to educate general and reading culture, develop communication skills of schoolchildren. In this regard, folklore has a great role, acquaintance with them allows schoolchildren to develop oral speech and helps them to understand the history of their national culture.

The "Folk Oral Art" section is one of the most traditional sections in the school literature course, and the content and genre diversity of this section have been revised and updated in the modern programs of specialized schools. That is why the detailed development of the system of studying it is one of the urgent problems in the literature education system.

In fact, this problem has not lost its relevance not only in the teaching of specialized, but also in traditional school literature classes. These factors indicate that the problem has a history of almost a century.

Many methodists and teachers (V. Yu. Stoyunin, V. P. Skogshn, V. I. Vodovozov, F. I. Buslaev, Yu. M. Sokolov, M. A. Rybnikova) consider the teaching of folklore as a way of understanding the worldview of the people. they knew V. Ya. Stoyunin considered folklore as a means of introducing students to the spiritual life of the people; "In our time, the consciousness of the need to get closer to the people has arisen, from which, of course, the first need to know this people arises" (p. 169, 170).

V. I. Vodovozov saw in folklore, first of all, its great educational value, because "in songs, epics and fairy tales, people embodied their best thoughts, aspirations and hopes. Over the centuries, they have not lost their power and charm, and because of this, the folklore represents a valuable educational and educational material" (p. 40, 72).

M. A. Rybnikova and Yu. M. Sokolov's approach to the study of folklore is determined by an understanding of its role in the development of fiction and poetic language.

The purpose of teaching folklore at school is to reveal to students the wealth of folk oral creativity and the inexhaustible creative power of the people, to promote the emotional experience of folk poetic works to children.

It is known that M.A. Rybnikova is one of the Methodist scientists who created a unified methodical system of lessons aimed at developing students' aesthetic feelings and their creative thinking.

The first stage of speech development of Methodist students is an introduction to artistic speech, and special attention is paid to folk art.

It is important for the students of the specialized school to get into the folklore "laboratory of creativity" in the perception of bright and unique folklore images, in the study of works of oral folk art.

MATERIALS AND METHODS

Ways of studying folklore works are determined by the general tasks of literary education. One of such tasks is to prepare a qualified reader who is capable of deep and independent perception of a literary work, has aesthetic taste, general and reading culture.

Most modern Methodist scholars accept the study of folklore works as the first step in achieving this goal.

This approach is reflected in many current programs.

In the literature program of a specialized school (which we rely on in our research), instilling folklore works as an example of high art begins with an introduction to genre features.

The frequent appeal of scientists to the problems of studying folklore works and numerous studies in this field prove that the issue of ways to study works of oral folklore in school practice has not yet been finally resolved.

Therefore, the relevance of the issue is, firstly, that the problem of studying works of folklore in specialized literary education is not developed sufficiently methodically, taking into account the specificity of the genre; secondly, it is determined by the need to find effective means of solving the chosen problem.

If in the process of mastering folklore works, a system is used that takes into account the specific features of each genre of folklore, as well as their interdependence, then the methodological model

of studying sub-genres of folk folklore will be the same. focused on their connection with larger genres (folk drama), which effectively improves the reading skills of schoolchildren, as well as oral and written communication.

Accordingly, the article summarizes the methodological experience of studying folklore works in a specialized school; determining the place and role of folklore in the differential literary education system; justification of the need to study the interrelationships and interpenetration of folklore works of different genres; development of a methodological model of studying folklore sub-genres and a system of studying folk epics; to study different genres of folklore, to determine the most effective methods and methods of activating the creative activity of students, taking into account their mutual relations; tasks such as determining the types of tasks that help to develop communicative and speech skills of schoolchildren were defined.

RESULTS AND DISCUSSION

The science of special literature begins with the introduction of examples of traditional folklore in specialized schools.

Special literature lessons of the 8th grade also begin with an introduction to the epic "Ravshan". In the program, it is recommended to learn the following about the epic:

- analysis of the epic plot;
- study the importance of images in the work;
- study of epic art;
- researching the language style of the epic;

The textbook contains a number of historical and literary-theoretical information on the history of the epic, the genre characteristics of the epic genre. Students are advised to learn this information independently. In order to strengthen the acquired knowledge, work is carried out based on the following "Choose your model" table

Below we recommend some ways to develop creative thinking about the "Ravshan" saga:

In order to study the importance of images in the work, the technology of RAShM strategy can be applied.

RAShM strategy is to create written texts on a specific topic. This strategy is important as it builds preparation for improvisation. The strategy requires the student to have a certain amount of skills and is an effective method of practical application of theoretical knowledge and repetition of material in lessons.

Достон илк марта китоб ҳолида нашр эттирилган.	Карл Райхл
"Ravshankhan" folklorist scholar Hodi Zarifov recorded from his son Ergash Jumanbulbul	"Explorers of Asia"
The epic "Ravshan" was translated into German by the professor of the University of Bonn, member of the German Academy of Sciences	To German
The saga was published in full in the form of a book in 1985 in the collection of	In 1941
Karl Reichl wrote the epic "Ravshankhan" from the Uzbek language Translated	Albert Lord
The international folklorist scientist cited examples from the epic "Ravshan Khan" in his article.	In 1928
In 1957, he wrote the poem "Ravshan and Zulkhumor" based on the motifs of this epic	Bakhshi
An artist who sings and recites folk songs and epics from memory, passing them down from generation to generation	Kamil Yashin
They are also called Yuzboshi, Soqi, Sanovchi, Jirov	Storyteller
As a literary term, it refers to voluminous works of folklore and written literature.	Epic

R is the role, on whose behalf the reader chooses to write.

A is the audience it addresses.

Sh - form, in what form the material is written (anecdote, story, dialogue, note)

M - topic, what the text will be about. An example of the implementation of the "RASHM" strategy in connection with the "Ravshan" epic of folklore:

The reader writes a letter to Ravshan on behalf of Aga Yunus pari (mother-in-law) and Khasankhan (father) on the topic of "missing".

R – Agha Yunus pari (mother-in-law) and Khasankhan (father),

A – Ravshan,

Sh - letter,

M – feeling of longing.

In order to learn the art of the epic, it is recommended to use the "Writing a letter in a circle" technology.

"Writing a letter in a circle" technology involves working in a group. Students should not only think about the given topic, but also coordinate their thoughts with the group members. Each member of the group writes a few sentences on the given topic on a piece of paper in his hand, then passes the paper to the classmate next to him, who must continue his thoughts. A paper letter is continued until it is returned to its owner.

In the process of learning the "Ravshan" saga, this technology is focused on strengthening theoretical knowledge. The teacher offers each group to find the artistic language tools in the epic and write them down with an example. Groups are encouraged to find out more. Students will identify approximately the following information:

Art of Talmeh:

"My child, Ravshanjon, if it is Gulonor, the daughter of Muddaong Avaz, don't worry at all!" He says, "He who has a daughter has a taste."

The Art of Qualifying:

Jiyronkush is also such a horse: four legs are equal, the rump is wide, and the air of the snow is touched.

Rhymes in prose:

Ravshanbek took his horse out of the yard and, absently agreeing with his parents, was playing with the face of the street, following the footsteps of people like a flower, walking like a suksur, flying around, dancing around, and Jiyronqush's horse was playing in all kinds of ways under him.

Now, Ravshan, the wrestler, is responding to his father's words, he is upset, his heart is crushed, his eyes are filled with tears, he is telling his father about the secret of what happened to him, and he is saying a word, letting him know what happened to him.

CONCLUSIONS

In order to study the language style of the epic, you will be asked to complete the task of creating an artistic portrait of Gorogli, Hasankhan and Ravshan in your own words based on the text of the epic given in the textbook. In this, the teacher recommends using words that serve to create the image of the characters in the epic text.

"What elements of the cultural life of that time were embodied in the image of the Sershovkin Sharq market?" given in the textbook. It is recommended to use "Diamonds" technology to find the answer to the question.

Gorogli	Hasan Khan	Ravshan
Brave	Lion is awesome	Mard
Fearless	The tiger is snarling	Wrestler
Wrestler	Tiger hearted	Fearless
Gorogli	A lion with a wrist	Awesome
	Brave	Clearly
	Wrestler	

"Diamonds" technology helps to develop the creative abilities of students in the study of artistic works. Schoolchildren are offered to write a unique text according to a certain scheme:

- a. A word (subject; noun)
- b. Two words (determiners; adjectives)
- c. Three words (action, participle)

- d. Four words (link to first line; nouns)
 - f. Three words (action related to the subject of the last line; independent words)
 - e. Two words (definition related to the content of the last verse; adjectives)
 - g. One word (opposite subject to the subject of the first line; independent words)
1. Ravshan Khan
 2. Strong, patient
 3. Hardworking, enthusiastic, diligent
 4. Freedom, bravery, loneliness, hardship
 5. Action, fighter, hero
 6. A wrestler, a teenager
 7. King of Chambil country

In conclusion, the study of the works of different folklore genres, taking into account their interrelationship, serves to deepen the understanding of their aesthetic and artistic uniqueness, to form the ideas of folk oral creativity as an integral layer of folk oral creativity in schoolchildren.

One of the most effective methods for determining the specific characteristics of a certain genre of folklore is a comparative analysis of works of different genres. This method gives schoolchildren a relatively comprehensive understanding of folklore as an integral part of our nation's culture, allows them to learn the specific features of each folklore genre, and serves to develop and improve the communicative and speech activities of schoolchildren.

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