



Aesthetic Education and Perception in the Teaching of Literature of Fraternal Peoples

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Abstract

The article highlights a wide range of issues, such as the formation of students' aesthetic attitudes, aesthetic views, artistic taste, analysis of the work, the formation of independent thinking in literature lessons.

Keywords: *Aesthetic Education; Aesthetic Perception; Aesthetic Assessment; Emotional-Mental Perception; Reading Culture; Literary Hero; Literary Principles; Expressive Reading*

Introduction

The future of aesthetic education plays a huge role in the development of citizens. Aesthetic education begins in childhood based primarily on elementary school. In a broad sense, aesthetic education covers the entire educational process. In particular, literature textbooks cultivate aesthetic feelings, attitudes, ideas, and aesthetic tastes. Samples of literature of fraternal peoples play an important role in the system of means of aesthetic education.

The literature of fraternal peoples is a powerful factor for students to understand the beauty of reality, to relate to human emotions, and to become acquainted with the beauty of behavior. The best works of this kind can be a source of cultivating in students such high human qualities as inter-ethnicity, patriotism, friendship. Unfortunately, not enough attention is paid to teaching the literature of fraternal peoples in literature classes at schools.

Acquaintance with samples of literature of fraternal peoples is episodic, so translations that are not always successful are diminishing their aesthetic value. The educational potential of the literature of fraternal peoples is limited to the solution of tasks related to the spiritual meaning, and the emotional upbringing of students is neglected. In other words, the reader does not pay attention to the aesthetic aspects of the work of art (imaginative literature), without which it is impossible to form in students the specificity of the work of art as an artistic phenomenon and the ability to correctly assess the writer's skills.

In the field of pedagogy and methodology, there are almost no special studies on the problem of educating students through the literature of fraternal peoples, the experience of teachers is not sufficiently generalized. In literature classes, existing articles on aesthetic education, research, teaching aids cover various issues such as the development of a conscious aesthetic attitude to reality, aesthetic views, the issue of artistic taste, analysis of the work and the formation of independent thinking. In some works, specific ways and means of enhancing the aesthetic impact of literature lessons on students have been expressed. However, issues related to the development of aesthetic perception of works of art, especially the literature of fraternal peoples, have not been sufficiently studied in modern pedagogy.

The role of fiction in the aesthetic education of students is determined by its uniqueness as a work of art. The influence of art on man, its uniqueness, is that it has formed not only the aesthetic perception of works of art, but also the ability to express an aesthetic attitude to all the events reflected in the work of reality or occurring in the human mind.

For the literature of fraternal peoples to become a powerful factor of aesthetic education, it is necessary to look at it as a work of art, to determine the possibilities of aesthetic influence on students, taking into account the specifics of art, paying great attention to the age and national characteristics of students.

In grades 7-8, pupils' personal qualities are strengthened during the transition from childhood to adolescence, the spiritual and aesthetic ideal is formed, begins to look at life with a keen eye. All this makes the process of aesthetic education in literature classes an extremely responsible task.

In order to clarify the issue, an attempt was made to determine the place of art, including the literature of fraternal peoples, in the lives of pupils in grades 7-8. Attention was paid to determining the scope of the books they read, their interests, the conditions of communication with the literature of fraternal peoples, whether there are differences in the reading interests of boys and girls, students of urban and rural schools.

Examples of literature of fraternal peoples taught in grades 7-8 are diverse: classical literature, folklore, science fiction, memoirs, etc. Leading among them is modern adventure and detective literature.

Students get acquainted with the literature of fraternal peoples through their translations and read only the works that appear in textbooks. They are also mostly excerpts from poems or epics, often adapted.

Not all examples of fiction have the same convenience for pupils to understand: while epic works are easier to comprehend, lyrical poems are more difficult to comprehend.

Research on the problem has shown that episodes that play an important role in the development of plot events are the most impressive and memorable for pupils and students.

When evaluating a work of art, students usually put forward one, sometimes two motives. The main motive in the aesthetic evaluation of the book is its comprehensibility. In other words, like it because it's a work of art.

In most cases, it promotes the motive associated with the character of the literary hero to the students and pupils (liked the work because of the character). Sometimes there is a "picture quality" motif, but it is mentioned by a lack of students and is not understood. As an exception, two motives are observed in the aesthetic evaluation of the work (1 and 2, 1 and 3).

Observations and experimental materials allow to identify the main factors influencing the perception of fiction in the Uzbek language and to identify ways to overcome the difficulties associated with comprehension.

They consist of following issues.

1. Literary text is written in other language. In a work of art, plays, all thoughts, feelings, images are expressed in words. It forms objects and events, images, enriched with this word in the reader, according to the association. Students (children of other nationalities) understand the literary text in Uzbek in a language that is not their mother tongue. Their active vocabulary does not always allow them to fully understand the content of the work they are reading. For example, Kazakh, Kyrgyz, Turkmen, and Karakalpak readers may not understand Kadyri's description of the Uzbek mentality in his novels "Last Days" or "Scorpion from the Altar" at the level of Uzbek readers. This can be seen in the works of writers of other nations. Experiments have shown that a misunderstood word or phrase can lead to misconceptions with vague information carriage. In some students and pupils, thinking is monolingual, and Uzbek speech is understood only through translation. Therefore, when reading a work in another language, the activity of thinking is not to recreate the imagination, but to understand the content of the work being read. Comprehension of incomprehensible words and phrases completely distracts students. As a result, the process of arousal is much slower, than expected.

Understanding and mastering the words and phrases needed to comprehend what is read at the required level requires consistent vocabulary work.

Textbooks and collections should take into account the size and nature of the active and passive vocabulary of students, vocabulary and grammar material should gradually become more complex, the words learned should be repeated, the material should be sufficient and in quantity to accelerate the formation of Uzbek speech.

2. The uniqueness of students' life experiences. The difficulty of understanding the work of art is due not only to the lack of life experience, but also to the fact that Kazakh, Karakalpak, Kyrgyz, Turkmen students and pupils read in Uzbek.

Experiments have shown that the teacher's speech, conversation, reading the text, working on artistic material play an important role in enriching the personal experience of students in comprehending translated works from another language.

Psychologists point out that associations based on previous experience in students do not occur all at once. To establish such a connection, it is necessary to activate the student's and pupil's personal experience, reminding them in a timely manner that it is known to them.

Extracurricular activities on the literature of fraternal peoples: extracurricular reading and circle work help to increase students' reading experience.

It appears that the educational role of independent reading is increasing. It is therefore necessary to recommend reading good works of classical and modern literature outside the classroom. This list should also include works whose passages have been studied in literature classes.

Along with enhancing the culture of understanding works of art, enriching knowledge and imagination, enriching students' experiences and impressions, developing observation, it is important to use not only fiction but the whole environment. Well-organized school and extracurricular activities can yield good results. Impressions and emotional experiences from the outside world play an important role in students' and pupils' perception of artistic images.

3. The level of reading culture. The culture of reading begins with imagining and understanding the image of literary heroes.

Research has shown that effective methods and techniques for developing students' and students' imagination include expressive reading, teacher wording, and text work. This is facilitated by such things as brightness in teaching, exhibitionism, and the involvement of other art forms. The expected effect can be achieved only when the work on developing students' imagination is carried out in a systematic way.

One of the important conditions for the direct full understanding of artistic images is to identify all the elements of the text, the elements associated with the artistic image. The results of a comparative analysis of the literature of fraternal peoples show that the elements of artistic imagery do not have the same effect on the reader. Many of them go unnoticed during the reading process. Therefore, before analyzing the work, students are required to pay special attention to them.

Understanding the uniqueness of the language of each work is not easy in itself (lexical-phraseological and intonation-rhythmic means of poetic language). Unfortunately, in practice, work on a work of art is limited to reading and retelling what is read. The choice of literary material for national schools is one of the painful points of the science of literature teaching methodology. Examining students' attitudes towards the literature of fraternal peoples, we saw that no book can influence their thoughts and feelings and shape their aesthetic attitude to reality. It depends not only on the quality of the perception of the work and reality, but also on the degree to which the work itself can leave an aesthetic impression.

Since students read a limited amount of literature of fraternal peoples for various reasons, it is important that all the works they read are pedagogically useful. In my opinion, the selection of a work for reading is based on the following three criteria: a) ideological and aesthetic completeness; b) intelligibility; c) suitability of students' reading interests.

In the selection and evaluation of works, it is necessary to take into account the attitude of students to the literature of fraternal peoples, as well as the originality of literature as an art. This requires the following principles:

1. The principle of art: the internal unity of the content of the work and its poetic expressiveness. These conditions of art are determined on the basis of the study of literary-critical, aesthetic works.

In an original work of art, a good knowledge and understanding of life is combined with the artistic skill of a writer of a highly aesthetic ideal.

2. The principle of comprehensibility: firstly, that it is focused on a certain level of knowledge and imagination necessary to perceive a particular aesthetic content; secondly, to take into account language capabilities in understanding the language of the work. It should not be overlooked that the level of comprehensibility of the work should not be chosen too narrowly, for the most backward readers. It also takes into account some of the challenges that a student can overcome with the help of a teacher.

It is a matter of deep understanding of the work of art, that is, the poetic image behind the word, the ability to see the author's attitude to the events described behind the image. Due to the lack of aesthetic experience of students, the teacher should be directed to the perception of the work of art. The organization of direct perception of the work should be a purposeful and consistent work, which includes many repetitions, analysis of the work from different angles, and finally comparison with other works and the personal experience of the reader. In national schools, this work is combined with the study of the Uzbek language.

In the active and deep understanding of works of art, attention is paid to the following: preparing students for comprehension, direct emotional comprehension of the work; after reading the work, works that allow to understand its ideological content, artistic features, images, the skill of the writer.

The life experience of the reader plays an important role in the deep understanding of the work. The events described in the play and the emotions that arise from them become easier for the reader to understand. Therefore, before reading the work, the teacher should take into account the extent to which the new material is relevant to the life experience of students, what emotions it can evoke, thus activating their knowledge and imagination.

It is natural that there is a connection between emotional perception and mental perception with the perceptions in the reader's mind. In making this connection, in the first case, it is important to form in the students a mood in harmony with the play being read. In the second case, preparing students involves providing them with additional information that will help them explain the content of the work.

The use of visual aids based on students' personal impressions, such as a conversation that stimulates their imagination, the teacher's words, the period, the people's way of life, the events in the play, the period in which the writer lived, helps to make this connection. Direct communication with the work takes place in the process of reading.

However, any reading does not promote cognitive activation. Expressive reading, which corresponds to the characteristics of fiction, has a great potential in this regard.

The condition of expressive reading is determined by the specificity of the work of art. Therefore, when reading the text, it is important to determine not only the correct pronunciation, but also the feelings and experiences of the protagonists, the author's attitude to the events described, all the situations that need to be seen in the text.

From our observations, it is seen the preparation for expressive reading, emotional reading has a strong impact on students and arouses a live interest in the work. In addition, it performs another important function, which is the first stage of teaching correct and expressive reading in practice.

To help students recreate the images in the work as a result of reading, the teacher may add additional comments to the content of the work during the re-reading or clarify the meaning of certain words, i.e. use commentary reading. Textual analysis is provided by a combination of interpretive reading and conversation techniques, and it provides a deeper understanding of the work.

In short, no matter how high the emotional perception of a work of art rises, a special study, re-analysis of the text, generalization of its content is required to fully and deeply understand it. Students' independent work on post-reading conversations and special assignments helps to determine the writer's skills related to the ideological content, images, plot, language, compositional structure of works of art. By asking students questions, the teacher guides them throughout the conversation as if through a text, directing them to "see", hear, and understand what the author is talking about.

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