

## THEORETICAL FOUNDATIONS OF TEACHING KARAKALPAK LITERATURE

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### ANNOTATION

Methods of artistic representation are modified by the writer, they are combined and synthesized with each other when necessary, and have a scientific-theoretical and practical significance. The writer makes good use of dialogues, short and inverted forms of internal monologues, internal monologues of heroes and author's and personalized internal forms of monologues, types of merging of characters and author's monologues, synthesis of movements and characters. All this was fully disclosed during the analysis.

**Keywords:** the process of the lesson, teaching methods, science fiction, novel, mental hallucinations, movement, portrait, plot, objective plot, subjective plot, novel, dialogue, monologue, creativity.

### ANNOTATION

Методы художественного изображения видоизменяются писателем, они при необходимости комбинируются и синтезируются друг с другом и имеют научно-теоретическое и практическое значение. Писатель хорошо использует диалоги, краткие и развернутые формы внутренних монологов, внутренние монологи героев и авторские и персонализированные внутренние формы монологов, типы слияния персонажей и авторских монологов, синтез движения и портретов. Все это было полностью раскрыто в ходе анализа.

**Ключевые слова:** процесс урока, методика обучения, фантастика, роман, психические галлюцинации, движение, портрет, сюжет, объективный сюжет, субъективный сюжет, роман, диалог, монолог, творчество.

### INTRODUCTION

That pay attention to such methodological problems as forms of teaching Karakalpak literature and curricula for teaching Karakalpak literature at academic lyceums. All teachers are required the legal organization of the educational process, to have a creative attitude to each lesson. In order to draw up a curriculum, literary programs, educational standards in accordance with the requirements of the law, the main direction of the study was to achieve the improvement of the results and quality of education. Basic concepts are studied according to the methodology of teaching Karakalpak literature, the relationship of programs with subjects, the principles of teaching, the organization and planning of classes, interactive methods, the analysis of works of art, the study of the writers' work, the conduct of extracurricular activities. It is important to study in a comparative way the point of view of scientists on current problems of teaching literature, to outline the development of the direction of methodological and theoretical opinions. The methodological studies indicate the opinions of K.Yuldoshev [1],

B.Tukhliev [2], A.Pakhratdinov[3], K.Yusupov[4] and others on the problems of teaching literature at schools.

Considering age and psychological features of students on the materials included in the program on Karakalpak literature, it is necessary to familiarize students with the best examples of Karakalpak literature, literature of related people and world literature, to instill a sense of love for the motherland in the hearts of young people, a national feeling, and also an awakening of a sense of respect for national values and the ability to express one's opinion by studying the poetic characteristics of fiction. It is also necessary to consider that the materials included in the literature program are selected literary works, and therefore it is necessary to take into account the peculiarity of the language, psychological and pedagogical requirements of students.

Analysis of works of art and requirements for them, discussion of the text, types of analysis and methods will be studied in the course of classes under the program intended for academic lyceums. By analyzing the works of art, the students are explained the educational, moral, aesthetic, spiritual tasks of upbringing, that each people is strong in its high culture and spirituality. These program materials will be studied with the help of new types of classes: seminar, game, competition, test, conference and discussion. Teachers will need pedagogical and methodological abilities while teaching Karakalpak literature. Each lesson in literature should be held in connection with philosophy, linguistics, literary criticism, history, aesthetics, pedagogy and psychology.

Explores the problems of using innovative technologies in teaching Karakalpak literature, introducing innovation into the educational system of the Republic of Uzbekistan, tasks based on the development of methods that give quick and good results in practice, new methods and ways of education that are consistent with world achievements.

The study of the biography of each writer is considered as a presentation and introduction of his works. Studying the biography of writers, students take an example from the deeds they have done for the good of the homeland and people, from their humanism and courage. Therefore, it is necessary to take into account the educational aspects when studying the biography of writers. When explaining the biography of the writer, respectively, each lesson provides information about important moments in the life of the writer, about the truths of that time, about his attitude to the environment where he was born and raised.

The methods of artistic depiction in the whole world prose as author's descriptions or author's information, dialogues and monologues from interior, monologues, depictions of nature and natural phenomena (landscape), portraiture of the characters, movements, letters written by the characters of the work, diaries and dreams, or mental hallucinations are skillfully used by classical writers in their work. Famous Karakalpak writers T. Kaipbergenov, Sh. Seitov, K. Mambetov, K. Kamalov, K. Karimov and others have successfully used similar techniques in their prose works [7]. The heroic deeds of Karakalpak children Bahadyr and Tamara, who made discoveries in world cosmonautics in the plot of S. Ismailov's novel "Galaxy of the Heart", despite the experiences of their son Sabyr, in addition to this, the memories and visions of several characters, stories, legends and dreams, letters were a barrier to plot and composition. The ancient "objective plot" of the work Bahadyr and Tamara, along with Sabir's experiences Bahadyr's father Mahmud, Mahmud's father Karim, an old man Atamurat, whom Sabyr met

in Takhtakopir, through the representatives of other planets, the stories of Tahira, Kuo Man, Theo Lan, and others, the letters they wrote and their dreams, the events they experienced are transmitted in parallel through their recollections.

These qualities are clearly reflected in the work of the writer's high imagination through the possibilities of poetic mastery.

The novel has two main plot orientations: objective plot: Bahadyr, Tamara, Sabyr's experiences and subjective plots are in a convincing way for readers.

S. Ismailov's novel "Galaxy of the Heart" has a number of artistic methods, which differ from the artistic power and aesthetic qualities of the plot and compositional development.

These author's descriptions or author's information, dialogues and monologues, landscapes and scenery descriptions, portrait of heroes, movements, letters written by characters of the work, diary entries and dreams, or mental hallucinatory processes are considered to illustrate.

It is also interesting and scientifically-theoretically and practically significant that these methods of artistic expression were modified by the writer and synthesized together where necessary. In particular, the master of prose short and extended forms of dialogue and internal monologues, internal monologues of heroes and forms of author's and personalized internal monologues, types of merging of characters and author's monologues, author's narrative data, landscape fusion, movements and synthesis of portraits are well used. [8]

Here, we will try to reveal all this in more detail in the course of our analysis below.

In our opinion, it is better to dwell on the author's information and narratives in the novel. While cold and ineffective external narratives of psychology and thought are allowed, on the basis of various environments, especially in space and on other planetary conditions, their history, sometimes with sharp philosophical, social and ethical ideas and current problems, with his (author's) stories has achieved great success in depicting the inner psychological thoughts of a person.

"The view of planets sometimes roll over like a small whale, and disappear into space. They also think that they have a livelihood. What a life on a dark planet! Only the intergalactic spacecraft is piercing the world like a dagger. Darkness is terrible. The feeling that we are walking in the desert where there is no humanity. How happy you would be if you wandered in the wilderness and saw a light at night. You hurry to get to it... What awaits you there, even if you do not think about it. Even you do not worry about whether he is a friend or a foe. You strive, hurry until you reach, hope. Now young couples are in such a situation, they wander in a dark space every day".<sup>1</sup>

Here are the author's descriptions of the events of Bahadur and Tamara in the long world of darkness, who were in search of the constellation Cepheus and on that trip had a child named Sabyr in a spaceship. Their idea at that time was to temporarily take care of their child Sabyr, even if it was an unfamiliar planet, and to allow him to grow and develop anatomically and physiologically. The author manages to convey to readers in an effective and clear way through a number of extended internal monologues of Bahadyr and Tamara, other descriptions, author's information.

"Planetary shipwrecks are half-moved to the sand". It is necessary to describe the fact that in the past these sands were under the ocean, marked in the mountains. The writer used it correctly. More precisely, this is a case of sending to another planet and the loss of human

tracks, where Bahadyr, Tahhira and other names lived. Here, Tamara stayed in a large ship, where Bahadyr found Tahira's half-dead body on a small planet, and all the remaining relics, and took them back to the big ship.

"Here is a wonderful planet! On one side of it there is a desert, and on the other side there are gardens. Cities that are equal to the sky on one side, and on the other side you can see the barns...It's amazing that people do the opposite of what you say!

The spaceship descended and landed on the side of an ordinary village. "People were burying a canal."

In this way, the writer describes the planet "Impostors" of Shiylan and Miylan with author's references (information), and then complements it with dialogues, further impressing and animating the plot and composition. As we can see, they are on the one hand, in a satirical-humorous test, secondly, it is very similar to the situation we are all witnessing on the planet. The author's successes are also visible to in such places. See:

"They flew over the drying sea. Birds are spreading their wings on both sides trying to bury them. "

Isn't this our Aral Sea?! The writer incorporated it into a fantastic plot composition woven in his imagination, and conveyed it to the readers as if it were another planet.

"If there is a lot of grass in the rivers, there is a lot of waste in space. From a distance, something resembling a barrel is draped over it, and right next to it is a bucket, a funnel, and a stream of uncontrollable objects. What is not in this space; If you look for pieces of broken wood, burnt iron, the wreckage of a shipwreck, the clothes of astronauts who have been traveling since ancient times ... "(92).

In our opinion, it is possible that the author's imaginative depictions through the author's narratives are realistic, interesting and thought-provoking. Science does not exaggerate this either. The power of the writer's creative imagination is also evident. "Humanity is free from the unique individuality of nature. We should be grateful for our nature, not for ourselves...[9] What is the cessation of life in nature? What is eternity? What is death? ... Even if we dig up a poplar and throw it upside down, can we find out that its roots still have life-sustaining nutrients, that is, its roots are green again, and if we take care of them, they will grow again. "Is it death? No! Death is also the source of life. You seem to believe that there will not be a death in the living nature. Belief is good... But I wish it would happen! There is a temporary death in our nature from ancient times. This is called lethargic sleep, although it is not very accurate in our science..." (148-149).

Such authorial information, expressed in the words of the author, is followed by philosophical or scientific fiction in different places, in the novel, with the idea that after death a person's body turns into a number of other chemical elements. All of them are thought-provoking, perhaps, call for the acquisition of science, as well as humanism and patriotism.

It is also worth noting that the relevant author's reference here turns into a short plot after the comments, that is, his ability to present the events related to the temporary death of old man Atamurat. This story in the works is complemented by the author's infinity and the author's monologue, which enrich and explain each other. There are many such philosophical ideas in the inseparable synthesis of the plot with other methods of depiction of the novel.

One of the most widely used methods in any literary prose is dialogue. Through it, the effectiveness of the work increases, the plot-compositional development is revived, and sometimes with the help of it, the plot is shortened by the writer. We can clearly feel these qualities and their skillful use in the novel "Galaxy of the Heart". Such skills are evident in the following examples and our analysis.

Scientists and talented writers rightly warn that dialogues should not consist only of greetings and simple greetings of the heroes. From this point of view, S. Ismailov successfully developed dialogues. For example:

"The guests were in a good mood.

– Fruit juice "Moscow" is very cool! Every time you drink, your mood rises.

"My late grandfather said that such bottles were once filled with vodka, which drives people crazy," Sidorov said, taking a glass of fruit juice and looking at it for a long time.

Was there vodka when you were young?

– Yes, we had drinks like this when we were girls.

God forbid others to experience grief of this. Then the production of vodka decreased ... In the end, even though the stores were full, customers stopped buying them ...

Now that I think about it, some of the people of that time bought it because of a lot of grief!  
"(33).

In the dialogues, the writer narrates the space of time in a fantastic way and gives it a realistic, objective character. At the same time, it seems that in the plot paintings related to the realities of the epochs, one by one, they pass before our eyes.

In this way, they ideally raise the most important issue of our time. Make it clear without going into too much detail. Many of the dialogues in the novel contain deep and wide-ranging important philosophical thoughts.

See:

"The rays from the star are scattered in all directions and are received in a certain place, that is, they are absorbed. Her children are breastfeeding."

– And childless mothers can breastfeed, Tamara!

– That's right. But this star has nursing children. This is a breastfeeding mother with many children. If the rays of this star were not received, in time they would return to themselves. The energy of such stars falls on them and sometimes kills itself. Black stars are extinct stars that do not know where to spend their energy, burn themselves in their own heat, fry in their own oil and eventually go out. An enormous grief was the infertility in this world [10].

A mother with children will never die, her face will always be bright and radiant.

This is a troubled world, Bahadur. "

– If we say that infertility is a tragedy that only destroys a person, it is a common disease in the world!

- It is probably wrong to divide the world into the world. It's a world together! " (64)

So, as we have seen, the two great astronauts, Bahadyr and Tamara, are summed up in two things: first, the objective scientific truth about the relationship between stars and galaxies, and second, the great philosophical truth that comes from them. Such philosophical, ethical, and psychological content is based on the contradictions between the afterlife world, the dead world and the living world, the contradictions of conscience and non-conscience, kindness,

compassion, and dishonesty. This is the significance of the conversations between Bahadur and Sabir about "fascists" and fascism. The talented writer was able to use them in the direction of the plot.

In this fantasy novel, as in many realist fiction novels, some dialogues are directly aimed at revealing the inner psychological world of the protagonists.

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When studying the biography of the writer, methodological issues such as a brief definition from the biography of the writer, as well as stories and essays about the biography, are taken into account. At the same time, it occupies a special place to study the life and work of the writer, the disclosure of the ideological and artistic quality of works and historical and literary tasks.

The effectiveness and quality of conducting a lesson related to the biography of a writer, first of all, depends on the teacher's preparedness, as well as on collecting material and drawing up

a good lesson plan. Therefore, the teacher must use the writings of writers on the life and work of writers. Research prospects are thought in creating a series of special educational tools that form linguistic and communicative competence and educational tasks.

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