

THE PROBLEM OF STUDYING THE LYRICS OF RUSSIAN POETS IN THE UZBEK SCHOOL (ON THE EXAMPLE OF THE CREATIVITY OF S. YESENINA)

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ANNOTATION

The article deals with the problems of studying lyrics in the Uzbek school. Some difficulties related to the complexity of the perception of the lyrical text by Uzbek students are noted.

Keywords: psychological and pedagogical problem, methodological techniques, limited vocabulary, poetic means, author's worldview.

The conscious development of foreign literature in the context of new pedagogical thinking is an important socio-aesthetic, psychological and pedagogical problem. It is both a condition and a result of the formation of a highly moral and highly cultured, professionally literate personality.

Lyrics as a special kind of literature provides knowledge of the inner world of a person, his emotional state, which determines its significance in the universal plan.

The peculiarities of lyrics as a kind of literature also determine the peculiarities of its perception as foreign and foreign. The difficulties that arise in this case are connected both with the lexical material and with the specifics of recreating the moral and aesthetic values of the Russian "picture of the world".

The spiritual experience and aesthetic outlook of Uzbek school students acquired in the process of studying native literature are expanded and enriched by acquaintance with the best works of Russian literary classics.

Based on the fact that the Uzbek school's literary reading program includes the most works of landscape lyrics, the teacher should devote as much time as possible to analyzing poetic pictures of nature. At the same time, he should teach young readers to see the feelings and experiences of the author and the hero behind the pictures of nature.

The traditional mistake in the lessons at the Uzbek school is the incompleteness of the "decoding" of the landscape image: work with the text ends with the analysis of natural images, without reaching the comprehension of the main content of the lyrical text – feelings, experiences, reflections of the lyrical hero.

To solve this problem, the teacher can actively use such methodological techniques as verbal and graphic drawing, and he should not forget about such questions as: What feelings are reflected in this picture? What mood is conveyed by the picture of autumn (winter, spring, winter morning ...)? What mood is imbued with the image of birch (bird cherry, thunderstorm, etc.)?

What difficulties does the teacher encounter when working with lyrics?

Let's name the most characteristic of them. They are related to the difficulty of perception of the lyrical text by Uzbek students.

For the reader of primary school age, the artistic study of the subtlest human experiences is not readily available, because at this age the child is not yet capable of comprehending both his own and someone

else's inner world. This ability begins to form only in adolescence simultaneously with the formation of self-awareness.

Working with lyrical works in many ways helps students develop the ability to reflect, to penetrate into the secrets and depths of the human soul. Lyrics as a kind of literature is the optimal artistic material that develops this most important human ability in the reader.

Another difficulty when working with lyrics is related to the limited vocabulary of Uzbek students expressing human emotions and moods. When analyzing landscape lyrics, the need to reproduce pictures of nature in their own minds is particularly difficult for them, because nature not only coexists with man, it is a kind of expression of his feelings and thoughts. [1]

One of the most striking singers of Russian nature, included in the program of the Uzbek school, is S. Yesenin. As a poet, S. Yesenin was distinguished by the greatest gift. It was as if he was created specifically for poetry. His amazing talent had access to the most intimate and deep human experiences, he was able to show and make palpable the charm of his native nature, as few could. Russian nature for Yesenin is an eternal beauty. The theme of nature is revealed in almost all of the poet's poems. [2]

Students will be interested to know that the surname of S. Yesenina is formed on behalf of Yesenya. It goes back to the word "Yesen", i.e. "autumn", which is found in the Church Slavonic language, as well as in Ryazan dialects. Most likely, Yeseniei's parents called their son, who was born in the fall. Yesenya, eventually received the surname Yesenin. [3]

How to work with the text so that an Uzbek student gets imbued with the beauty and depth of Yesenin's lines?

When studying the poem "A low house with blue shutters ...", proposed by the school curriculum, the teacher should draw the attention of students to the fact that every great poet has his own business card. Yesenin's poems are very easy to recognize among many other poems. The poet often uses words and expressions that are not found in other poets and are immediately remembered. So, for example, in the lines: "...Our field, meadows and forest, / Covered with gray calico / of these poor northern skies ...", we see a comparison of the sky with calico, which Yesenin was the first to use in his poetry, and it sounds like a visiting card of his poetry. And already the epithet is fixed for Yesenin himself - "the poet of the birch calico country".

In a national school, a student can penetrate into the figurative system of verse only if he understands every word. It is necessary to prevent possible mistakes characteristic of Uzbek students. In order to prevent such errors, dictionary work is carried out with translation into the native language.

For example, the following words are written out of the poem:

shutters - wooden or metal shutters to cover the window - derazani yopish uchun taxta yoki metall qopqoqlar;

to admire – to be delighted - qoyil qolish yoki xursand bo'lish;

the wilderness is a deserted or sparsely populated place far from major cities, from the centers of social and cultural life - katta shaharlardan, ijtimoiy va madaniy hayot markazlaridan uzoqda bo'lgan kimsasiz yoki kam odam yashaydigan joy;

gray (crane birds) - with an admixture of whitish feathers - kulrang (turna qushlar) - oq tuklar aralashmasi bilan;

hearty breads - samimiy non;

rogue – qaroqchi;

birch forest, grove - qayin o'rmoni, daraxtzor;

plowed field, arable land - shudgorlangan dala, haydaladigan erlar.

One of the most difficult moments in the perception and comprehension of a lyrical text is the need to "decipher" the conditional poetic means by which the artist creates words. In this case, we are talking about the originality of the melody of the verse, or the so-called sound recording, and about the features of poetic syntax (repetition, inversion, antithesis, rhetorical question and rhetorical exclamation, etc.). At first glance, S. Yesenin's poems may seem simple. However, the poetic world of Yesenin's poetry is saturated with metaphors, comparisons, personifications that are not easy for a student of the Uzbek school to comprehend.

Therefore, Uzbek students have a particular difficulty in reading poems by Russian poets by working on expressive means of the language, the so-called tropes. Tropes are words used figuratively. It is often difficult for a student to grasp and comprehend the figurative, allegorical meaning of a poetic word. However, it is with the help of tropes that the poetic language acquires a special semantic saturation and musical expressiveness that fascinates the reader. Therefore, the teacher needs to teach students to feel the beauty, uniqueness, expressiveness and ambiguity of these means of poetic language.

The following lexical means belong to the tropes:

- 1) an epithet, or an artistic definition;
- 2) a comparison, or a comparison of two objects or phenomena in order to explain one of them with the help of the other;
- 3) a metaphor, or a hidden comparison, in which only the second member of the comparison is present, i.e. the phenomenon with which;
- 4) personification, a kind of metaphor, when which inanimate objects are endowed with the properties of living beings;
- 5) allegory, or allegory, i.e. the image of an abstract concept through concrete images and objects;
- 6) metonymy, the convergence of concepts by contiguity;
- 7) hyperbole, or artistic exaggeration;
- 8) litotes, or artistic understatement.

All these lexical means have increased expressiveness and therefore enhance the emotional meaning of artistic images. In addition, it is comparisons, epithets, metaphors that excite artistic associations in the reader, thereby revealing previously invisible relationships between various aspects and phenomena of life.

So in the poem, the following epithets can be noted: "gray calico", "poor northern skies", "sad tenderness", "gray cranes", "in the skinny distance", "we have not seen hearty bread", "broom crooked and leafless". All epithets are painted in dull, sad, pale tones.

There is only one metaphor in the poem: "the poor northern skies" seem to the poet to be "covered with a gray calico", and in this metaphor, not a bright one is used ("blue Russia", "blue that fell into the river"), but a completely different color epithet: "gray".

When analyzing the work, the teacher should draw the attention of students to the circular composition of the poem. The poem begins and ends with the same lines: "A low house with blue shutters, / I will never forget you." Here you can specify from which paintings the image of the house is created. These are "house", "field", "meadows", "gray skies", "gray cranes", "birches", "crooked broom".

The concept of "native home" is also considered here as the concept of "Homeland", expressed by the definition of "native howl", native land. The whole poem is imbued with a tender love for the Motherland.

At the last stage (in high school), it is important to bring the reader to the understanding that the work is a reflection of the author's worldview, and his work is a reflection of the process of formation, change of views. The artist always conducts a dialogue with the past, the present, this dialogue is also addressed to the future, to which the modern reader belongs and who can and should realize himself as a participant in this dialogue. Awareness of certain facets of the dialogue, its levels (from artistic technique to idea) can ultimately contribute to understanding the specifics of art, the features of a particular artistic phenomenon that are conditioned by belonging to a genus, genre, direction, which will provide a combination of objective and deeply personal principles in the perception of art and the formation of a holistic worldview of a growing personality.

Literature

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