



STUDYING EPIC WORKS IN LITERATURE CLASSES

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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.

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.

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

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

Introduction

In the process of globalization, our country has undergone significant changes in the field of education. Pedagogical schools improve the educational process based on modern technologies, create curricula, textbooks and teaching aids in accordance with the requirements of state educational standards, determine the optimal directions for updating the content of educational literature, using native and foreign scientific and theoretical knowledge. There is a need to improve aesthetic and methodological skills, to support strategies aimed at deepening students' knowledge. EA Balburov [1], G. Yuldashev [2], A. Iezuitov [3], K.A. Yusupov [4] and others expressed their views on the issues of artistic psychology. The art of artistic psychological depiction of the reality of life can be applied in any way in any poem. In certain works it is effective, new plots appear full of sharp drama or through absurd events. For example, Sh. Seytov's "Aktuba in Jaman shyganak", A. Abdiev's "nest of demons". However, in some stories and novels such compositions are distinguished by novelty, for example, Sh. Seytov's



"Shyrashylar", K. Mambetov's "Hujdan" and others. The activity of other methods of depiction of artistic psychology, their widespread use is also reflected in the internal monologue, dialogues, actions and more. We also see so many differences in the narratives of the writer from the point of view of the principle of artistic psychology.

Identifying and improving scientific-theoretical, artistic-aesthetic, pedagogical, practical and methodological aspects of teaching methods of Karakalpak literature in academic lyceums. In the research process, the following methods were used: generalization, comparison, analysis and synthesis, observation, interviews, pedagogical scientific experiments and tests, pedagogical and didactic analysis. The scientific and theoretical foundations of the methodology for teaching Karakalpak literature in academic lyceums, a collection of didactic materials, methods of selecting works of art, principles of teacher training and lesson planning have been improved. Methodological aspects and technologies for teaching the use of exercises, monographs and survey lectures, conferences, seminars, as well as scientific and theoretical tools for the use of interactive methods of extracurricular activities were developed on the basis of the curriculum.

Methods of studying literary materials are considered and the results of theoretical and methodological analysis are shown. Pedagogical plans and samples of lessons were updated, taking into account the latest requirements for the methodology of teaching literature, indicating the exact methods of parsing works that increase the methodological skills of literary teachers, and work with theoretical conclusions will provide practical assistance in teaching Karakalpak literature, improve the quality of the results achieved during learning. K. Mambetov's short stories "Moskvadan kelgen kyz" and "Imtikhan" are first of all devoted to the perseverance of journalism, its life, to certain life issues of the avar and lyrical hero, first of all to folk programs, nature, behavior, psychological features, mother nature. openness, the writer's publicism in the story "Imtikhan", the satirical-humorous style in it led to the intensification of this psychologism. But in the author's short stories "Meruert monshaklar", "Bakhtyn bolsyn, Aryukhan!", "Men ony suyer edim", the spark of love, misguidance, separation, and tragic events are also in the form of the first person "I". They clearly show the combination (synthesis) of artistic thought with the scientific thinking of the author, and all this is described in the same psychological form of art in those works, not only bringing the heroes closer to life, objectifying and enhancing realism.

We will also dwell on some of the characters in the novel-epic "Khalqabad" by Sh. Seyitov. In the novel, the image of the hero-elder Kunnazar, whose exemplary qualities are reflected in the mirror with the simplicity of the left circle. He is a prototype of a real life, born and raised in the village of Khalkabad, where he lived and ruled his people. In the poem, it can be said that his name and essence were taken in the same way as in his life, without any changes, without any changes in his character. The man's son is Aynazar, the young Komsomol member in the book is Aynazar, and his wife is Aynazar Kunnazarov. For many years he held the same leadership positions: secretary of the party committee in Kegeyli district, head of the Holders society of the Republic of Karakalpakstan, head of the Nukus city Executive committee, etc. he appeared to the people as an exemplary, enterprising gentleman. This is the life story of the "Khalqabad" in the works of the writer Sh. Seyitov. Finally, old man Kunnazar is a man of high intelligence, mastery, stability, modesty and devotion to the people. In the novel, the people believe in



the elder before all the activists, they shout about the elder brother, they have high hopes for the leader and ask for help.

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. 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. 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.

Who can say that such actions are an event that did not happen in the recent past, and in some cases in our society today. In particular, these were typical events that were very common in the past, in the era of socialist, communist ideology, in the era of settlement, the collapse of socialism. But no one, not even writers, journalists and scientists, could say this openly, even if they did, no one heard, and such words, spoken in the novel of "impostors", the task was actually carried out in the reverse order. Therefore, writers, poets and pen owners were looking for ways to somehow explain to people the truth, illusion, stupidity and hypocrisy.

We also agree with the chosen images of impostors, half-heads, devils and fairies in S. Ismailov's novel "Galaxy of the Heart". We believe that the plot-compositional orientations that led to their full disclosure are generated by such social morality, motivation and artistic and aesthetic requirements. Even if they have some plot orientations and images (fictional) and artificial, schematic nature, they can meet the ideological and aesthetic requirements of modern students. Because in the fantasy genre it is difficult to live or create without a schematic plot and artificial images.

Here, in the background, the dialogues of the last half-headed from the novel clearly reveal the secret of a few things for our society, which is distinguished by its objectivity, the predominance of realism. It



is clear that the drying sea is our island, Matibay, who smashed a head of his neighbor for half a meter, is a real typical representative of our contemporaries. Obviously, they are all satirical and humorous in nature. Thus, the plot and images of the last section of the novel, connected with Sabyr's travels, coincide with M. Nizamov's story "A Journey to the Seven Lands". This is because in this story, the main route is traveling through seven countries (seven planets) on UFO's. However, more satire and humor prevail here, and in the stories of S. Ismailov it is not superiority, not ironic objectivity and realism that prevail, as well as tragedy in many places. This is one of the most important symbols in the description by writers of the peculiarities of their own style, plot and images.

This is how Bahadyr thinks about his beloved Tamara, who has not yet joined before going into space. From this poetic point of view, it prepares the next plot lines. And from the ideological and life point of view, it evokes the objectivity of the protagonist, as well as his credibility and effectiveness. "People are small people! Where did they come from? Does this mean that people live in other places? Let me take a risk." Tahira began to speak in her own language with a trumpet. The inner monologues of this man named Tahira, who was discovered by cosmonauts Bahadir and Tamara from another planet, also serve to clarify his ideas". "Parents admire the active movement of their children. Anyway, land is land. What good is a person if he has no soil on which to walk? Sorry for the fate of those born in space and ending life in space! Therefore, it seems that here, too, the great creation - the world of philosophical ideas is very impressively illuminated in the form of author's inner retreats, inner monologues.

On the one hand, it can be considered as Bahadyr and Tamara's thoughts and internal apologies. Because these thoughts were born from the fact that their first child, Sabyr, who was born in space, bowed down and took a step forward. Therefore, in such internal monologues, even if the thoughts of the author and the characters are expressed in the language of the characters, the author's thoughts are hidden and even obvious. As we said in the previous chapter, all of them act as additional plots to the main plot-compositional core, and through those parallel plots, they have the effect of increasing the emotionality of the main direction. In addition, this method of writing played a useful role in the novel as a form of artistic description.

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