

Methods of Teaching the Works of Sadirbay Ismayilov in Schools

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ABSTRACT

Methodological aspects of the use of problematic, monographic, review lectures have been developed based on the materials presented in the program on Karakalpak literature, methods of organizing lectures and teaching technologies; improved new forms of education in teaching Karakalpak literature in accordance with the achievements of pedagogical science, the use of innovative technologies that ensure effective teaching and good results in practice, the use of effective solutions to practical problems.

In our country, special attention is paid to the development of the competences of the younger generation in the field of literary speech and selection of works of art, in-depth study of personality-oriented learning technologies in the process of literary education. In the Strategy for the Development of the Republic of Uzbekistan: "Upbringing of young people loyal to the Motherland, having a life outlook, deepening democratic ideas and improving their social skills in the development of civil society", the establishment of responsibilities promotes such principles of literature teachers as improving the quality of teaching, increasing the prestige of the student, ensuring proper assessment of the heroes of the work, foresight, development of pedagogical abilities.

In particular, various forms of artistic depiction presented in S. Ismailov's novel "Galaxy of the Heart" are naturally devoted to the plot-compositional development of the poetics of creativity, saving the writer from dry narration, giving the reader an emotional impact, landscapes in aesthetic pleasure. They perform aesthetic, psychological and pedagogical tasks, instilling in students a deep thinking and sensitivity. It deepens the ideas of morality, patriotism and humanity of young people, develops their thinking skills and imagination.

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.

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". 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..."

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. The dialogues in the novel have a plot significance, and the short words in them are illuminated by a number of events that sometimes fit the reality of the whole era. Let's pay attention to the following short dialogue between Bahadyr's father (Mahmud's father) Karim and Kuu Man...

"Kuu Man", - said the boy, moving his leg, we live in this village, located at the foot of the mountain. My father and I. My mother was killed by villains. The people of Sahuan... While the village was on fire, Sahuan's troops withdrew. Because the village will be burned only when the Sahuans leave. " (119).

Therefore, the events described here are appropriately summarized in the dialogue of the protagonist. The dialogues between Karim and Theo Lan have the same character. Theo Lan is the father of this Kuu Man. "In battle," said Theo Lan, "is this Sa Huang a good man?" A man with a soul in his body is ready for military service. In this country, everyone has to serve two years in the army and take part in the war. "Whoever he fought with."

➤ Recently, our lands have become barren and the crops have not been harvested. Our waters began to get polluted.

Whether because of this or because of the evidence of the opinion of Yalsi Sahuan, these cases were the cause of the war "(121).

In the novel, the dialogues between Bahadir and Sabir are of great importance.

They also cover the most pressing social, ethical, philosophical and scientific issues of our time. Here is some of them:

«-... The road to the future begins through space. Because by the end of this century, there is a danger that people will not be able to live on Earth. It is not easy to provide them with food. Surface resources and underground resources are also on the verge of depletion. As a result of improper cultivation, our peasants have ruined the fertility of the land and the land has become

desolate.

We are people born of earth and soil. We are made of layers of soil ... Now we need to take care of our homeland. Doesn't the fact that our pure snow in the mountains is a pure spring among the rocks, that our wells are forty feet deep, doesn't show us who we are?! Who are we?! The answer is hard to find ... This is what everyone thinks, because the media are accused of everything”(139).

What a profoundly bold truth of the age lies here! In this direction, they also talk as follows:

- "What is sin, reward, Sir?"
- I will not talk about sins and rewards individually.

Because the answer is the same. Because without sin, humanity would not know what a reward is ... If all the deeds of the world were a reward, no one would understand them. There is no reward without sin”(139).

The first of these dialogues in the novel explains the problem of social morality, the natural ecological problem, and the last one explains the purely philosophical, psychological and ethical issues. Now let's pay attention to the dialogue between Sabir, the son of the famous astronauts in the novel, with Ai Man and Aya from another planet:

"Welcome, my friend, and at last we have met.

You have been looking for us and have come here.

"Yes," said Sabir, not knowing what to say. There were all sorts of rumors among the people.

- Man is not alone in the world. That livelihood is measured in millions. This infinite world is full of mysteries and mysteries. We have been traveling the world for decades. The only reason why our research has been so long is because of the ingenuity of the human body and the ability to think with the human body. Where did mankind come from? What power could convince them of the strong feelings of beauty? We are amazed by the tenderness and complexity of the wonderful heart that beats in people's chests, their ability to endure many years of uninterrupted work, as well as the ability to bear heavy psychological apologies. We come to the conclusion that the limits of our knowledge and the development of our science are much slower than the people...but there are many mysteries that you do not know, and the world is always full of mysteries and mysteries”(159-160).

These words from other planets are also true to Sabyr. Although it sounds like a fantastic, somewhat schematic statement, it is impossible not to admit that the human power, which is valued by the eyes of others, is amazing. The author achieved great success by combining it into a fantastic plot by rationally using the method of dialogue in the formation. This would not be the case if it were given only by the author.

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. One of such methods was the appropriate use of this symbolic-allegorical and imaginary fantasy, mythical images. Literary critics rightly point out the social moral, ethical and aesthetic requirements of the origin of fantastic images in the novel.

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.

In the novel, along with free ways to provide a fantastic plot and compositional unity, poetic mastery and aesthetic impact, it is important to give the inner monologues of the protagonists. Scientists often point out that monologues are one of the most effective, sharp ways to convey the most psychological thoughts and feelings of the protagonist. And some scientists believe that in fiction it is not necessary to depict the thoughts and feelings of the characters in an artistic and psychological way. But it is harder to agree. Because in any genre, if the inner spiritual world and psychology of mankind is not reflected, it is difficult to consider it a true work of art. Therefore, the use of internal monologues in science fiction prose works to increase the vitality and natural confidence of both the plot and the characters and the conditions in which they act should be highly valued. In the novel "Galaxy of the Heart" there are various types of internal monologues in this direction: short, extended, inseparably combined and individual authorial forms of the protagonist and the author's feelings have been successfully exploited.

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.

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