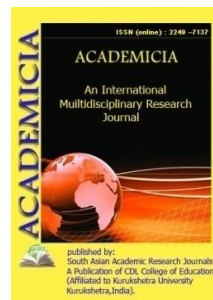




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**PEDAGOGICAL FACTORS OF THE DEVELOPMENT OF SPEECH IN
 CHILDREN WITH HEARING IMPAIRMENT IN THE PROCESS OF
 LITERARY EDUCATION**

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ABSTRACT

This article covers the analysis of the scientific and theoretical foundations of the development of children's speech with hearing impairments in the process of literary education. In the process of literary education, the essence of the pedagogical factors of the development of children's speech with hearing impairments is revealed.

KEYWORDS: *Literary Education, Hearing-Impaired Students, Speech, Principles, Artwork, Methods, Knowledge, Skills, Literary Education Educational, Pedagogical, Developmental-Correctional Tasks, Speaking Ability*

INTRODUCTION

The educational, pedagogical, developmental-correctional, purposeful emotional perception of the world, ideological, aesthetic tasks of literary education are described, and the development of student speech as a tool of communication has a positive effect in the context of application of each of these tasks in interaction. V.K. Skatershikov distinguishes the cognitive, aesthetic, educational and communicative functions of literary education. In addition to these functions recognized by the general public, other functions have also been mentioned by the researchers [2; 37-p.].

If N.K. Gay offers expanded concrete-emotional understanding of the world [8; 463-p.], D.S. Likhachev offers educational-aesthetic [4; 237-p.], and M.E. Markov-compensatory, educational-pedagogical, social-organizing and organizational functions [5; 191-p.]. M.S. Kagan explains the diversity of the multifunctionality of art by linking it to the specificity of human life

activity in its completeness and structural integrity. [6; 34-p.]. In the opinion of researchers engaged in aesthetics, literary studies, philosophy, the value of a literary work is determined not only by its cognitive, educational and communicative functions, but also by its aesthetic effect - the ability to arouse "unselfish" enjoyment in a person. N.K. Gay emphasizes that in art, the process of perceiving oneself as both a creator and a person takes place [9; 456-p.]. In the acts of creativity and perception of the work is an excellent creative person, which means that as an object of aesthetic assimilation, perfect assimilation takes place in the surrounding world. In addition, Yu.M. Lotman's research emphasizes that the aesthetic value of art is the expression of its essence, since the aesthetic function integrates everything else [4; 70-p].

Literary education should be focused on the implementation of educational, pedagogical, developmental-corrective, purposeful emotional understanding of the world, ideological, aesthetic, tasks. The implementation of the tasks of literary education depends on the level of preparation of teachers and students, the correct establishment of partnerships to achieve a deep understanding of the specifics of fiction as the art of speech. The *task of literary education* implies the emotional perception of the work of art, the development of visual, logical thinking, creative imagination, the formation of a feeling of love and respect for educational national values, the upbringing of a spiritually mature person, *the corrective developmental task* of the reader implies the development of dactyl, oral, written speech. Among the educational task of literature education, the formation, lexical, grammatical aspects, residual hearing ability of the student are developed. In the process of literary education, speech development is carried out in three directions, such as the development of speech ability, speech activity and acquaintance with the structural system of speech.

Verbal ability develops in these lessons by mastering the meaning of the whole text by linking the meaning of words with other texts. From the types of speech activities, first of all, in addition to reading, the skills of speaking, hearing, seeing, writing, typing are developed. In reading lessons, students are introduced to the structure of speech, in the expression of their thoughts, on the basis of the presence of examples of words and phrases in the text and passages. In the process of reading the material, which is formed and varied in content, there is a wide opportunity to work on the correction of mental processes such as memory, attention, developing the ability to think in speech and connected speech.

The purpose of literary education is to teach the perception of the beauty of the world through art, the aesthetic task is to create and understand the delicate taste, beauty, the formation of feelings of enjoyment, the ideological task is to cultivate a high worldview and faith. takes

The educational-educational, correctional-developmental, purposeful emotional comprehension, aesthetic, ideological functions of literary education can be effectively realized only if the reader reads and understands what he reads. The level of perception of the work by students with hearing impairments, the level of speech activity on creative thinking based on the read works can be achieved by studying the perceptual features of the literary text, knowing the structure of the text, teaching psycho-semantic space. This approach is also effective in defining the content of education.

Only a purposeful and holistic perception of a work of art leads to the emergence of aesthetic experiences and the need to express it orally. Excessive rationalism in the analysis of the work in the classroom leads to a violation of the integrity of perception and a decline in aesthetic

experiences. Therefore, the teacher can perform the tasks of literary education by applying the interrelationships between the educational, pedagogical, developmental-correctional, purposeful emotional perception of the world, ideological, aesthetic tasks of literary education. A deep understanding of the peculiarities of fiction as the art of speech depends on the level of training of teachers and students, the correct establishment of partnerships.

In the process of literary education, children develop speech. If speech is the back of a medal, the front is a pedagogical, ideological and didactic system. According to VI Tyupa: "The superiority of communication over information, the development of speech means the readiness to teach the native language, the superiority over the formation of formed concepts" [6; 11-b.].

In the process of literary education, the teacher encourages the student to refer to the literary text from an unfamiliar point of view in order to fully understand the opinion of others, to fully understand the opinion of the classmate, allows the student to look at familiar works of art differently. Thus, the comprehension of the text leads to the understanding of the opinion of others, the understanding of the opinion of others, the organization of learning dialogues, the elimination of student egocentrism, the interest of students in each other, respect, the desire to hear the opinion of others.

Dialogue is a method of conversation that is recognized in all learning models as the basis of learning communication. But teachers do not always have a common understanding of the role of dialogue. In traditional education, teachers have always worked in a dialogical manner. In fact, they ask students questions, listen to their different answers, but this form of dialogue does not provide a learning dialogue.

V.A.Domansky distinguishes learning dialogue from traditional conversation: "Dialogic conditions (the difference between lesson dialogue and conversation-lesson, the teacher knows the answers to pre-asked questions) are created from the fact that is taught or learned by the student. It is definitely modeled by the teacher. "Dialogue is a free dialogue between two equal people in the field of culture, in which there are not rigid, but unpredictable examples of creativity" [4; 54-p.].

The factor that hinders the development of speech in children with hearing impairments in the process of literary education is related to the nature of the subjective interaction. The learning dialogue involves not only the teacher interacting with the students, but also the students interacting with each other. Primary school students usually in the early stages of education explain their ideas to the teacher, waiting for his response, evaluation. The teacher, on the other hand, communicates face-to-face with each student.

In the process of literary education, communication between students is established, a barrier called the 'sunflower effect' is overcome (students look at the teacher as if the sunflower were facing the sun, as if it were spinning). The establishment and development of equal rights for teachers and students will lead to a decline in the status of school grades. "Who understood what Alisher said? Do you agree with the princess? Why did Nodirjon think so?" With questions like, the teacher teaches each student to see their classmate as a partner, to work with them collaboratively, to hear the answer, to ask questions, to listen to the opinions of their peers. The learning tasks in the textbook aimed at solving learning problems help students to organize their collaborative work, involving children to pay mutual attention to their ideas. Children's ideas are

written on the board, discussed, and artwork created by children is discussed. Such an organization of the learning process allows students to interact, work creatively in groups.

One of the barriers to organizing learning dialogue in the traditional learning process is to look at the child as a fable, explained by the teacher's lack of attention and interest in the students' experience. In this context, the teacher's unique knowledge carrier in the learning community, which is able to assess students, manifests itself in an authoritarian attitude that negatively affects children's access to equal dialogic attitudes. Traditional education does not take into account the many years of intellectual and intellectual skills that a child develops before coming to school and is mastered by school-age adults, books, computers. Many years of hard work (answers to the child's questions, views on problem solving, reading books, discussion of the plays he watched) will not be required to understand the world around the child, supported by the parents. It is this child who will no longer feel the need for personal intellectual and spiritual property and will need to develop. The child worries that his pre-school knowledge, skills, and experience are not needed in the classroom. As a result, the child learns that his personal impressions and opinions are not taken into account in the educational dialogue.

In the non-traditional lesson, the teacher's cooperation with the student prevails, rather than the "individual authority" of the teacher, and a healthy creative environment is created as a result of their joint creative and practical activities. In such an environment, the student acquires the knowledge and skills he or she needs to acquire through hard work, reflection, and thinking. In the process of literary education in this innovative system, the speech experience of students in preschool and school period serves as a basis for the development of speech of hearing-impaired children.

Developing students' speech is one of the main tasks of a modern special school. The development of students' speech is closely related to the process of developing thinking, imagination, learning creativity.

The solution to the problem of organizing educational dialogue in the process of literary education is to overcome the authoritarian approach. In doing so, the teacher must understand the uniqueness of the children and approach each child individually. In the process of literary education, the teacher enters into a natural learning dialogue with the student, at the same time demonstrating the form and methods of teaching the teaching material. Role-reading, acting, and selective reading methods can be used during the learning dialogue.

In the process of literary education, students are introduced to the world of literature through acquaintance with literary genres, folklore, works of art, biographies of writers. At the stages of literary education, the initially acquired theoretical knowledge, skills and abilities are developed. Students' knowledge is monitored on the basis of learning tasks. In the process of performing them, it is necessary to master the literary text, to understand its elements. On the basis of educational dialogue the student develops the ability to aesthetically perceive the literary text, to distinguish the author's individuality through the text.

We describe the following methodological requirements for the development of speech in children with hearing impairments in the process of literary education:

1. Development of student speech through the interrelated application of each of the educational, pedagogical, developmental-correctional, emotional comprehension, ideological, aesthetic functions of literary education.
2. Achieving a deep understanding of the peculiarities of fiction as a verbal art in the implementation of the tasks of literary education through the correct establishment of cooperative relations between teachers and students.
3. Educational dialogue in literary education is formed on the basis of knowledge, skills and abilities available to the student. It is of course modeled by the teacher, the dialogue is a free dialogue of two equal people in the field of culture, not a rigid idea, but a creative dialogue based on vivid, unique, original views and analysis of creative samples.
4. By eliminating authoritarianism and monologism in the development of speech of hearing-impaired students, natural communication is established as a result of lively communication between students, the so-called "sunflower effect" is eliminated (students give up the situation of staring at the teacher forgiven). The teacher should help each student to see his classmate as a partner, to work with them collaboratively, to hear their answers, to ask questions, to analyze the answers of their peers.
5. The student's personal impressions, opinions, personal experience should be taken into account in the formation of the educational dialogue in the process of literary education. One of the barriers to the development of speech in children with hearing impairments is the view of the child as a fable, i.e., the lack of attention and interest on the part of the teacher to the students' intellectual and practical experience. In this context, the teacher's unique knowledge carrier in the learning community, which is able to assess students, manifests itself in an authoritarian attitude that negatively affects children's access to equal dialogic attitudes. Therefore, the student's personal impressions and opinions should be taken into account in the educational dialogue in the process of literary education.
6. In the process of literary education develops naturally through the formation of a natural learning dialogue through the teaching of educational material, the substantiation of students' opinions, their opinions, the attitude to their classmates. Therefore, in order for a teacher to engage in a natural learning dialogue with students, it is necessary to choose the right form and methods of teaching the learning material at the same time.
7. The development of students' speech in the process of literary education should be carried out in conjunction with the development of skills of aesthetic perception of the literary text. During speech development, role-playing, staging, selective, or interpretive reading is performed. In literary education, the educational dialogue involves not only the development of the student's speech, but also the formation of the skills of aesthetic perception of the literary text, the ability to see the author's individuality in the text. Through the learning dialogues organized on the basis of these requirements, it is possible to achieve the development of students' speech.

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