

## THE USE OF THEORETICAL DATA IN TEACHING GENRES OF ORAL FOLKART

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DOI: **10.5958/2249-7137.2022.00211.7**

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### ABSTRACT

*The article discusses literary concepts, the choice and presentation of theoretical information, the features of the analysis of the epic text, aspects that are given special attention when teaching students of secondary special education genres of oral folk art, in particular, epics.*

**KEYWORDS:** *Folklore, Poem, Theoretical Information, Text Analysis, Literary Concepts and Conquests, Exaggeration, Theoretical Knowledge, Skills*

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### INTRODUCTION

The first ideas about the word art are formed in people through elements of folklore. Folklore is a literature that engages students and enriches their imagination. In this case, the imagination, especially the power of rhetoric in its expression, attracts the audience. Literary reading in secondary special vocational education includes fairy tales, proverbs, and mostly epics from examples of folklore.

Folklore scholar Jabbor Eshanqul said: "Folklore helps each artist to find his own way, style, identity, the root of the arrow." Jorge Luis Borges, one of the great Latin American writers, once said, "Literature begins with myth and ends with myth." In other words, any art, including the art of rhetoric, begins with folklore and develops along with folklore. " Indeed, the image of the people's favorite heroes is depicted in folk poetry with a very high spirit. These heroes express the dreams and hopes of the people in their actions, often in heroic battles against the enemy. The heroes of the Uzbek folk epic, such as Gorogly, Avaz, Ravshan, Kuntugmish, Alpomish, Qorajon and Barchin, are also popular among the peoples of Central Asia and the whole Turkic world. [1]

In order to fully understand the content of folklore, to understand its artistic features, it is necessary to first listen to them, read them expressively and tell a story. Fairy tales and epics are very suitable for the type of artistic retelling of retelling. One of the most important and responsible aspects of literary reading in professional colleges and lyceums is to teach students the positive images in epics, fairy tales and short stories.

As in the oral traditions of other nations, the heroes of the Uzbek folklore have the common characteristics of positive heroes - courage and heroism in the fight against oppression and injustice, care and kindness to people, honesty and sincerity, there are noble human qualities such as loyalty and devotion, hatred of evil and victory over dark forces, first of all, patriotism,

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expulsion of enemies from the Motherland and defeat.

Before beginning to teach folk epics in literature classes, the student should be given theoretical information about the epic. It should be noted that secondary special vocational education has more time than school education, ie 80 minutes instead of 45 minutes. However, theoretical information should not be overstated. Students should be given homework assignments to supplement and enrich their theoretical knowledge as much as possible. [2]

Through literary education, there are literary and artistic concepts that students need to know regardless of their future profession, one of which is epics. How much theoretical knowledge should a student have about a story in class? What other sources can the teacher get information from besides the textbook? For example, detailed information about the epic is given in annotated or encyclopedic dictionaries. The teacher identifies the most important aspects and presents them to the student:

## **Doston**

**Doston**, poema-liro-epic genre; a work of art in this genre. Widespread in Uzbek folklore, oral tradition and Uzbek classical literature. In the epic, a specific event is narrated using lyro-epic imagery. It covers a wide range of life and reality, with one or two protagonists and a large number of characters. The plot is sharp and colorful. Epics in folklore are poetry and prose, and epics in written literature are poetry, in which prose serves as a link between events. In D. in written literature, lyricism is stronger, especially in contemporary epics, where the lyrical basis is more weighty. Epics in the world's classical literature are characterized by the breadth and volume of the epics, the social, political, and moral issues they raise, the sharpness of the plot and the sharpness of the drama, and the large number of characters. At the heart of such works is the destiny of society and the people, depicting society, the people and the hero as a whole. They promote the ideas of patriotism, heroism, humanity, love, friendship and loyalty, diligence. The first epics appeared in Greece. They sang about the courage of legendary heroes, the miracles of the gods.

Epics have a long history as a great example of folklore. The epic is an epic form of Uzbek folk poetry, often praising the nation's long history, warfare, patriotism and courage, loyalty and devotion. Folk heroic epics differ from fairy tales in their structure and character. Epics tell the story of a certain historical period in a consistent and complex way.

Almost all Uzbek folk epics consist of prose and poetry. In the epic, the adventures of the heroes are described in poetry, and the narrator's stories about them are expressed in prose.

Uzbek folk epics are diverse in subject and content. There are heroic, romantic-heroic, romantic-adventure and historical epics. During school, students get acquainted with the epics "Ravshan", "Kuntugmish", "Alpomish", "Rustamkhan", "Birth of Gorogly".

In particular, the heroic epic "Alpomish" is one of the oldest and most beautiful examples of Uzbek folk epics taught in 9th grade and secondary special education, in particular in academic lyceums. When telling about a story, it is important to focus on the storytellers and their way of life. Poetry is the ancestral profession of many Uzbek folk poets. There were also separate schools for poets. Creative meetings are a master class for bakhshis. Bakhshis gather to recite epics, compete, and demonstrate how many epics they know.

In informing about the epic "Alpomish", it should be noted that a number of other poets also recited this epic, but this epic, written by the son of Fozil Yuldash, is the most perfect of the "Alpomish".

Because the story is large in size and complex in composition, there is a lot of work to be done in the classroom before expressive reading and image analysis. First of all, the teacher gives an overview of the epic, the storytellers, and then discusses the content of Alpomish and the system of images. A dictionary of unfamiliar words is written, and then the teacher reads aloud a portion of the first passage.

Then, as students get acquainted with the general content of the epic, the images of the work are divided into groups and their characteristics are identified. When positive characters such as Alpomish, Barchin, Kaldirgoch, Qorajon, negative characters such as Kokaldosh, Surkhail kampir, Toychahon are divided into groups, students' attention is drawn to Hakimbek's wrestling skills. In this conversation, a characteristic of the image of Alpomish is formed.

When teaching folklore, especially epics, the student should be given a theoretical knowledge of rhetoric. An exaggeration, a hyperbole, is a figurative expression: a literary work that magnifies, exaggerates, and exaggerates the existence or non-existence of a person, animate or inanimate object, event, or phenomenon on the basis of the criteria of relativity. The main symptoms of the exaggerated axis are withdrawal from life, urgency, and abnormality. Perceptions of M. are created through the use of certain levels of metaphor, metaphor, adjective, animation, style, contrast, and other artistic means. Rhetoric is more common in oral and written literature in the genres of fairy tales, legends, and other genres, as well as in works created in romantic, humorous, and satirical ways. The works rich in M. are read with great interest and pleasure. While the positive images created through rhetoric captivate the reader and win his love, the negative ones evoke boundless anger and hatred in the heart of the reader. There are many types of Mubalaga in literary theory. The main ones are: tabligh, igra, guluv. The sign, exaggerated in the proclamation, is very close to the truth. [3]

Excerpt [a. Reinforcement, exaggeration; hyperbola] 1ad. Words and phrases used to convey the person, thing, event, etc. that is being described or described to the reader in a clear and effective way, to enhance and exaggerate his / her qualities; hyperbola.

The phrase "Alpomish" is also very common. The rhetoric plays an important role in the story, the character and the portrait of the protagonist. The teacher can give the following examples from the story to illustrate the phrase:

The twigs went everywhere,

Inside the mice lay children;

The derelict cat reached the Altai,

Staying that way gets your hands dirty.

The Alpomish wrestlers, who wore "less than five hundred ropes around their waists and ninety cattle skins," were defeated.

In addition to courage, bravery, friendship and bravery, the epic also pays special attention to the issue of aria. While Alpomish was struggling with Kokaldosh, the strongest of the 90 alpiners,

Barchin said:

If you don't fall, I'll take your turn.

I'll wear men's clothes.

Gather all my strength in my arms,

I'll break this residue to pieces.

he says.

This kindness and jealousy ignites Alpomish's anger and zeal, and he throws Kokaldosh into the air. The positive heroes of this epic, which has long been loved not only by the Uzbek people, but also by many other peoples, are first and foremost patriots. True love, patriotism, courage and bravery, sincere love and friendship, a sense of cruelty to the enemy - these are the main characteristics of the heroes.

When Barchin heard of Alpomish's arrival, he kept his promise. "Whoever fulfills the four conditions, I will touch him," he said. Barchin's condition and promise are an example of noble courage.

During the lesson, students should focus on the tragedies that befell the hero, the struggle to get rid of them, and above all, the love of the motherland.

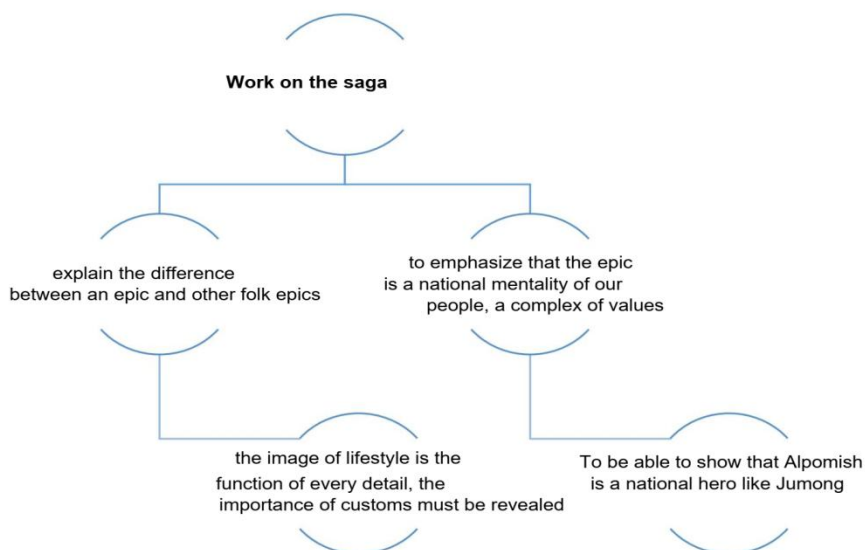
Once the text is read, it is usually analyzed. The analysis emphasizes that Alpomish's heroic power is that all his actions are not only to reach Barchin, but first and foremost to fight injustice and discrimination, humiliation and violence. As Alpomish and Barchin are the people's favorite children, students say that Karajon is a shining example of sincere friendship.

The teacher then goes on to say that the image of these heroes has also moved into written literature, citing Sabir Abdullah's drama Alpomish as an example. In order to reflect the originality of the epic, some passages are memorized for students, and memorization lessons are held at special hours.

The methodology of teaching the epic "Alpomish" in academic lyceums is not well developed. The teachers are teaching as they see fit.

It is not a mistake to say that the epic is the history of the nation, a complex of values. In the words of Kazakboy Yuldashev, a doctor of pedagogical sciences, professor and author of textbooks, there is a lot that is not said, that is, the main content is not expressed in the text, in letters. Therefore, the teacher of literature should be very clever, and it is recommended to use the work of K. Yuldashev "Alpomish interpretations", the works of Osman Azim as a methodological aid to teachers.

Here are some suggestions on how to look or get an appointment for antique items:



In conclusion, it can be said that each teacher organizes literature lessons, especially in teaching folklore, in parallel with the theoretical knowledge needed to understand the work. should go. Among the genres of folklore, epics play an important role in shaping the spiritual image of the reader. Since folk epics are a sacred monument that embodies the national mentality, it requires a more careful approach to teaching. There are many hidden meanings in the text that are not visible in the story or in the context. Therefore, the teacher must be very careful to bring the student to the content, the essence of the work, which also requires theoretical knowledge of the subject.

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