



**TEACHING LITERATURE LESSONS IN INTERDISCIPLINARY
INTERCONNECTION (ON THE EXAMPLE OF THE NATIVE LANGUAGE
EDUCATIONAL SCIENCE)**

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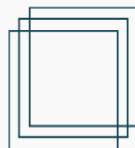
Annotation

In order to differentiate literary-speech competencies in literature lessons, the article develops the features of oral speech characterized by orthographic norms, other than biblical (written) speech, based on the norms of pronunciation and spelling of language phenomena studied in the native language.

Keywords: literature, native language, integration, interconnection, speech development, literary-speech competencies, speech style, orthoepy norms, speech-specific, word, word form, syntactic device, essay, text error.

In the science of methodology, the problems of interaction of the mother tongue with the literature, the interaction of the subject of literature with the mother tongue, membership, connection are studied, developed and covered to a certain extent. Some research papers have devoted some pages to this issue. They contain valuable ideas and recommendations. However, in these works, the connection of the subject of mother tongue in literature lessons with unfamiliar words, word forms, syntactic devices, features of speech style (orthoepic norms), specific lexical and grammatical features of speech activities, possibilities of relying on language phenomena studied in mother tongue lessons has not been specifically examined in terms of. The creation of the same methodology for the formation of literary and speech competencies requires this.

Methodist scholars see the need for interdisciplinary integration in the study of a literary work, including a link in the context of reference to language concepts. M.O. Sariboeva writes: "Nowadays, all educational materials, regardless of the basics of science, are aimed at the integrated study of the world. This interdisciplinary harmony is based on an integrative approach. This approach is reflected in the connection of language teaching with literature, literature, history, geography, music, fine arts, psychology, local lore". Methodist scientist V. Kadyrov, as one of the scientific novelties of his doctoral dissertation, says about the interdisciplinary connection in the study of classical works:



There are many general and specific aspects that need to be integrated with the subject of mother tongue teaching in the process of studying literature. S.A. Leonov takes a broader view of the interdisciplinary connection between the native language and literature in general. He writes: "Interdisciplinary connection from Russian language and literature in all speech development classes is carried out in the following areas: 1) formation of students' knowledge and skills in functional methods necessary for the correct organization of speech activity in all genres of oral and written expression; 2) teaching oral and written forms of speaking activities that are common to these subjects; 3) to form an understanding of the visual and expressive means of the Russian language and literature, their ideological and artistic functions in the work. Obviously, the author also prioritizes methodological issues. Clearly, the style of speech plays a primary role in the development of oral speech.

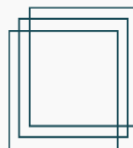
One aspect of the integration of literary studies with the mother tongue is associated with speech development: the protagonists of the work sometimes speak in a conversational style (in Hrol that follows the norms of orthoepy), and sometimes in dialect.

It is necessary to acquaint students with the need to convincingly portray the image of the heroes of the work in cases of deviations from the norms of the Uzbek literary language, in fact, to try to speak and write in all literary languages.

The interdisciplinary connection between literature and the mother tongue is evident in creative writing (mostly essays). Both spelling and text errors are common in essays written in the native language classes, as well as in essays taken from the literature. Work on such errors is mainly done by referring to them in native language classes or literature classes. Text errors are the result of a practical inability to study language phenomena that are not specifically studied in mother tongue lessons. Such errors are many, not three or four. This causes the written essays (created texts) to not meet the standard requirements. First of all, textual errors are not taken seriously by native language teachers, and more spelling and punctuation errors are detected when essays are checked.

It is known that it is customary to assess the level of literacy of students based on their dictations, statements, essays (created texts). In dictation and partial statement, it would be appropriate to raise this issue to the first level, but the goal of creative writing is not only to strengthen literacy but also to lay the groundwork for the formation and development of related speech skills at the level of text syntax. Because in such written works the written speech of the student: the advantages and disadvantages are as clear as a mirror.

In the methodological literature, however, recommendations for working on text errors have only just begun to appear. These recommendations allow us to understand the essence of creative writing and to direct teaching work towards a coherent speech structure.



Textual errors in essays written by students can be divided into the following types in terms of technical design, content and compositional structure of the written work:

- 1) Organizational and technical text errors in essays;
- 2) Semantic-logical text errors;
- 3) Textual errors in the lexical-grammatical connection of sentences (including punctuation);
- 4) Textual errors in parts of the text related to the compositional structure specific to its type.

It is impossible not to associate the mother tongue with the science of teaching in order to eliminate such errors in creative writing. This connection is made in the following directions:

- 1) Acquiring a wealth of words, morphological forms and syntactic constructions;
- 2) Getting acquainted with the synonymy of words, morphological forms and syntactic constructions
- 3) To get acquainted with the methodological use of words, morphological forms and syntactic constructions; in possession of this wealth
- 4) Mastering speech methods, practical methodological rules and following them in the development of speech activities at the level of competencies.

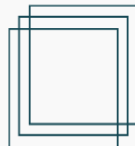
Apparently, all of these language units are studied in native language classes, so the programmatic and non-programmatic practical knowledge related to them is also taught in these classes. However, in addition to the introduction of integration with the subject of mother tongue teaching in literature classes, it is necessary to determine when and to what extent mother tongue lessons are taught.

The teacher can learn the differences in the rules of pronunciation and spelling of the Uzbek language from the book "Modern Uzbek"¹ by linguist M. Mirtojiev. This is because in this scientific work, the differences in the pronunciation and spelling of vowels and consonants are described in more detail in terms of spelling rules.

Another need to integrate the mother tongue with the subject of study in the study of literature is to emphasize the linguistic phenomena used in the creation of images, especially the use of words in figurative senses.

In the textbooks and textbook sets created from the literature in 2010, only one or two questions or assignments related to the linguistic features of the work are given in the questions and assignments presented for the analysis of the works. But it is not well thought out to what extent this question and task will serve to understand the aspect of the work related to the same emotional-aesthetic perception. One of the problems is to determine which language concepts should be analyzed for this work and to give specific recommendations.

According to the 2017 curriculum, issues such as how many classes are expected to provide theoretical information on speech styles, and in which class some impractical concepts are reflected in the exercises and assignments are studied.



In the analysis of works of art in literature lessons, in the formation of literary-speech competencies, the connection with the native language, especially with information about the methods of speech, plays an important role. The integration of the two disciplines also requires this. If we do not pay attention to speech styles, the mixing of styles in students' speech leads to the stabilization of lexical, morphological, syntactic, methodological errors inherent in the style of speech in written speech, errors are so absorbed that they are extremely difficult to correct.

Unfortunately, integration work on mother tongue topics with the need for literary education has not been done enough. The reason we say this is that speech styles are not studied in grades 5-7. Speech styles are mostly taught in 8th grade. Let's get acquainted with the content of theoretical information about the style of speech and artistic style in the textbook "Mother tongue" in 8th grade.

Conversational style is a style of speech used by people in the process of exchanging ideas in the family, on the street. Conversational style is often in the form of dialogue.

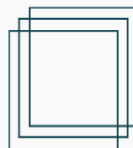
Artistic style is inherent in fiction, that is, works of art in which art, expressiveness, expressiveness is strong.

Exercise 5 required reading the texts to determine which style of speech each was specific to. Unfortunately, the text on the style of speech is not reflected here. At the end of the teacher gives assignments on theoretical knowledge (3 assignments). If students answer the questions within the framework of theoretical knowledge, there will be no change in the acquired knowledge, of course. Problematic questions are relevant here.

Opportunities to connect the subject of literature reading with some topics taught in the native language appear in the 5th grade. For example, in lessons where the pronunciation of vowels and consonants is studied, there are many rules such as "this is how it is said, this is how it is written." It is here that information about the orthoepic norm is given. The orthoepic norm forms the linguodidactic basis of the speech style. It is even possible to use the word speech in theoretical information: rules such as "spoken in speech, written in written" can be constructed, and such rules provide a basis for drawing students' attention to the style of speech.

Favorable opportunities arise for the integration of the work of art with the subject of teaching in the stage of preparation for the broadcast or teaching of the work of art and in the process of direct reading, as well as during the analysis of the work. At the same time, lexical and grammatical materials, some sentence constructions, which differ in pronunciation and spelling, which are difficult to understand in the process of listening and reading the work, are pre-determined, and work on them is organized in the lesson. Such preparation provides awareness, while at the same time serving to shape listening comprehension and reading competencies.

In this process, theoretical information learned in mother tongue lessons is memorized or other work is done.



Let's take a look at the theoretical information about speech and artistic style given in the 9th grade "Mother Tongue" textbook. It gives the following theoretical information about the style of speech: "Learn. In the family, the style of speech used in the process of exchanging ideas on the street is considered to be the style of speech. Conversational style includes literary and simple speaking styles. A style of speech that strictly adheres to the norms of literary language is a style of literary speech, while a style of speech that does not have such a feature is a simple style of speech.

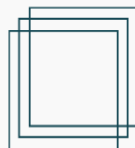
Both types of speaking style often take the form of dialogue. Conversation between two people is considered dialogic speech. In a conversational style, words are often rich in irony, pitching, sneering. Another peculiarity of this style is its freedom.

Theoretical information does not give examples of both types of speech style. It is very difficult to distinguish them from the dialogues in the work of art, and the words and word forms typical of the simple style of speech are very rare in the works. Today, even in live speech, there are almost no cases of distorted pronunciation of words. Therefore, it is better to work mainly on the literary style of speech ("speech style" in cases where the style of speech is not divided into two).

Exercises 222–226 are given to reinforce theoretical knowledge of speaking style. They were required to pronounce words in a way that is typical of oral speech (simple style), to express sarcasm, pitching, slang. For example: Бадбахт фитна! Бошпут ўрусвой рели «Ҳайт!» Макатуллога завжалари. Хўш! The definition of artistic style is: "Learn. An artistic style is a style of speech that expresses a certain reality figuratively through artistic means and thus has an aesthetic effect on the listener.

In the exercises, too, students are mainly looking for artistic visual aids. In native language classes, information about speech styles is learned in the upper grades, but in the process of working on errors in students' oral and written speech, elements of practical methodology can be identified and initial concepts can be formed. For example, if a student says, "An organization has been formed," it is inappropriate for the word organization to occur in a written speech (except in the artistic style). Or the child "I got up early in the morning. I've done exercise before. I washed ..." If I start to express my opinion using the word in every sentence, the methodological rule will be made clear by saying that it is a mistake to use the word in every 3-4 sentences. Since creative writing is conducted in both native language and literature classes, it is desirable that this type of speaking activity be organized on the basis of an integrative approach.

In the native language and literature classes, the problems of teaching art visual aids on the basis of an integrated approach are covered to a certain extent. In this regard, the recommendations, content and methods of education in the research work of the Methodist scientist K.M. Mavlonova are of special value.



As is clear from the comparative study of the linguistic features of works of art in colloquial speech, there are cases in which they are complementary and put after the case, which is peculiar to the style of speech. In linguistics, this phenomenon is called partcellation. We will look for the answer to this problem by reviewing the information about the order of the parts of speech in the 8th grade textbook "Mother tongue". The textbook says, "Find out. In the Uzbek language, the order of the parts of speech is mostly free, but they are based on certain grammatical rules. Usually it has a sentence and the pieces attached to it are placed before, the cut and the pieces attached to it are placed after it, sometimes the opposite happens: These ways are familiar to me.

- These are the ways I am familiar with.

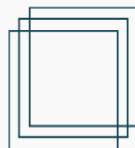
At the beginning of the owner's more talk, the cut, basically. at the end of the sentence (I came), the case (spoke softly) and the place of the filler before the cut (memorized the poem), the determiner before the possessor (red flower, my friend's brother) is the usual, normative order. The usual and varied order of parts of speech has its place of application in speech. While the usual order is appropriate for the style of scientific works, the modified order is specific to the style of oral and artistic (especially poetic) speech.

Apparently, even in a changed order for the scientific method, the ending of the cut is peculiar, complementary, and the case is not put after it (with the exception of poetic works). More poetic works are given in the exercises in the textbook. They cannot be compared to prose works in terms of word order in speech: in prose works, the phenomenon of inversion is almost non-existent, except for words spoken in an uplifting spirit. With this in mind, it is advisable to increase the number of examples taken from prose works in the exercise materials.

In order to meet the need of the subject of literature to differentiate linguistic phenomena, to express their methodological specificity, it is necessary to reconsider the content of education with the subject of mother tongue from the 5th grade, to enrich the theoretical knowledge. It is especially important to supplement the speech phenomena with knowledge that emphasizes specific language phenomena. It is desirable that this work be carried out at all levels of language: lexicology, morphology, syntax, methodology.

The language units that the student needs to know about the style of speech and how it differs from other styles are studied in the mother tongue lessons, so the programmatic and non-programmatic practical knowledge related to them is also taught in these lessons. In addition to the introduction of integration with the subject of mother tongue teaching in literature classes, it will be necessary to determine when and to what extent mother tongue lessons will be studied.

Thus, in literature classes, the relevant knowledge, skills and competencies for the formation of types of speech activities at the level of competencies can be acquired on the basis of knowledge of the different aspects of these competencies.

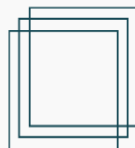


Competences related to the types of speaking activities require to pay attention to the method of speech as the most important of the specific features of oral and written speech, to this end, to integrate the subject of literature with the mother tongue from the educational content.

“Interdisciplinary connections of the Russian language and literature are carried out at all lessons of speech development in the following directions: 1) the formation and consolidation of knowledge and skills of students in functional stylistics, necessary for the correct organization of speech activity in various genres of oral and written statements; 2) teaching common for these subjects types of oral and written speech activities; 3) the formation of concepts about the figurative and expressive means of the Russian language and literature, their ideological and artistic functions in the work.²

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