



The Meaning and Functions of a Literary Text as a Factor in the Development of the Aesthetic Culture of the Future Teacher of Primary Education

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Abstract: This article reveals the meaning and functions of a literary text as an effective means of forming the aesthetic culture of primary education students in the process of teaching the Russian language. On the example of using one art test in the classroom, the factors for the development of the aesthetic culture of future teachers are formulated.

Keywords: *Aesthetic culture, aesthetic ideal, teacher's speech culture, teacher's profession, artistic text, folk art, copper-embossed art, ornament, pattern*

Date of Submission: 07-11-2021

Date of Acceptance: 10-12-2021

A special place in the formation of the aesthetic culture of the personality of the teacher is occupied by such an aspect of it as art, in particular, the richest educational potential of fine and folk applied art. In this case, as confirmed by a number of studies, the functions and cognitive essence of aesthetic culture are closely related to the degree of formation of artistic culture. Art, as a concentrated expression of the aesthetic ideal, artistic values, is relayed by the teacher, first of all, in professional and pedagogical activities, which is very important. Aesthetic culture, therefore, can be viewed from the point of view of a functional approach. In this regard, one can single out the authors whose works are aimed at examining the role of art in the processes of aesthetic education - M.A. Alpatova, M.M. Bakhtin, D.S. Likhacheva, A.F. Loseva, N.I. Kiyashchenko, M.S. Kagan, V.K. Skatershchikova, A. Ya. Zis, M.S. Nemensky, D.B. Kabalevsky etc.

To summarize the views of famous scientists on aesthetic education, as a philosophical and pedagogical component, this is a process of interaction between a student and a teacher in order to form an aesthetic attitude to art and the nature of aesthetic preparation of future teachers for practical activities. This means that the purpose of aesthetic education is the formation and development of the aesthetic culture of students.

There is a direct connection between the level of formation of the aesthetic culture of a teacher of the Russian language and the general level of education, reading and intelligence. The aesthetic culture of a teacher of the Russian language, as confirmed by research in recent years, consists of the following criteria and factors, more precisely, constituent elements:

2. The culture of the teacher's speech

3. Language of expression

4. Text expression

Speech culture, as is clear from the definition of S.I. Ozhegov, is a teaching to correctly, accurately, expressively convey one's thoughts by means of language (1, p. 287-288). Language is a system of sign units of communication, the meaning of words, their actual structure, models word formation and inflection, their real content ... (ibid., pp. 287-288)

A text is a verbal, oral or written work.

Let's consider the features of the literary text used in the process of teaching the Russian language, its meaning, place and role in the aesthetic development of students. First of all, it is necessary to emphasize that the aesthetic possibilities of special, profiled art texts in the lessons of the Russian language is one of the effective factors in the development of the aesthetic culture of future teachers of primary education. The study of the aesthetic possibilities of profiled literary texts is closely related to the solution of the following tasks:

- setting specific goals for the aesthetic development of students in the development of profiled art texts;
- support in the development of texts in the Russian language on the best examples of their world art culture;
- systematic monitoring of the effectiveness of texts in the aesthetic development of students and the formation of aesthetic culture, namely:
 - phonetic level
 - morphological level
 - stylistic level
 - syntactic level
 - lexic level
 - compositional level (2, p64)

Modern pedagogical science of Uzbekistan considers aesthetic education as a complex philosophical and socio-pedagogical system, which is an integral part of the general spiritual culture of a person. Scientists have found that the aesthetic attitude of a person to reality, including the natural and objective environment, art, has its own objective laws that are accessible to comprehension, study and correct use. Aesthetic laws are manifested in the life of nature and society, in aesthetic consciousness and activity.

Another important position is that aesthetic education as a philosophical and pedagogical category can be assessed as a purposeful, organized and controlled pedagogical process of forming an aesthetic attitude towards reality and aesthetic activity in a person.

And art, especially fine art, as the most "concentrated and developed" form of aesthetic consciousness, occupies a special one in the general problems of aesthetics as a science, for it is "a special form of concrete-sensual, personal communication of a person with the world ...

Moreover, the visual arts also take a leading role in the "professiogram" developed over the past decades for the aesthetic training of a subject teacher of a secondary general education school, including a teacher of primary education.

The fine arts began to be used as a means of aesthetic education in the lessons of the Russian language and reading since the 1940s, and such recommendations began to be included in those officially approved for schools. For example, the program on Russian language and reading in 1934 in the section "Development of speech" provided for work on the paintings of G. Venetsianov, V. Perov, A. Yaroshenko, I. Reshin, I. Brodsky and others. lessons, and with them the perception of the phenomena of the surrounding reality more imaginative, vivid, emotionally rich and versatile. The program even included such requirements as the use of modeling and drawing in reading lessons in primary grades, which should be considered a positive moment. Later, up to and including the 60s, almost all Russian language programs required only the use of reproductions of works of fine art in Russian language classes with schoolchildren.

In the last decade, fine arts have been included in the programs of the practical course of the Russian language for national groups of pedagogical universities. However, here it is reflected only as one of the means of developing students' speech, as a discussion of paintings, the work of an artist, etc.

Thus, as established in the course of our research, at present, the role of fine art as an effective factor in aesthetic education and aesthetic education of future teachers-mentors is of exceptional importance, is an urgent necessity of life, fosters respect for the culture of all peoples and high moral and aesthetic qualities.

And in the fine arts of Uzbekistan, as well as in the art of other countries and peoples, there are huge aesthetic and educational opportunities. Their use in interconnection and interaction with the figurative and cognitive capabilities of the Russian language provides ample opportunities for the formation of an emotional and aesthetic attitude to art, life, nature, the environment among students of pedagogical institutes of Uzbekistan, develop aesthetic views, tastes, needs, abilities, form aesthetic convictions and ideals.

Based on the analysis of the tasks of aesthetic education arising from the works of leading scientists in the field of theory and methods of aesthetic education of schoolchildren and teachers, aesthetics and art history, psychology and pedagogy, we found that the level of aesthetic education directly depends on the level of aesthetic education of students. And in the conditions of Uzbekistan, where art, especially decorative and applied art (miniature, painting, gold embroidery, ceramics, etc.) plays a leading role in the aesthetic perception of a person, aesthetic education is a determining factor in the aesthetic training of future teachers. Also, students get acquainted in the process of studying the Russian language with the art of their region. This is very important, as students see and aesthetically perceive the works "live". And the corresponding monitoring revealed the effectiveness of such a technique. Let's consider one of the world famous types of applied arts of Bukhara.

Copper minted art of Bukhara

Bukhara. Burning sun and blooming gardens, sandy deserts and green valleys. And the longer you are here, the stronger the feeling of some kind of special festivity overwhelms you. Everything around is decorated with multicolored patterns - buildings, clothes, utensils. And the majestic towers of minarets and blue domes of ancient monuments stretching into the azure sky plunge you into the ghostly world of the Middle Ages. And do not forget to visit the museums of folk art - Sitorai Mokhi Khossa, Ark, the Museum of Art, the Museum named after the famous hereditary Bukhara chaser Ustozod Salimjon Khamidov. In them you will plunge into the atmosphere of the original culture of our people.

Folk applied art will surround you with openwork carving and painting on ganch and wood, bright suzane and carpet colors, dazzling glitter of gold embroidery, magnificent examples of ceramics

and terracotta ... There are choijuschi (jugs for boiling water), oftoba and dastshui (vessels for washing), trays and dishes of various shapes ...



Khamidov Salom, La'li - a tray with handles. Cupronickel. Chasing. Bukhara 1931.

Previously, copper products were in every Uzbek home. With the development of factory production, metal utensils almost lost their economic purpose, therefore, copper-hammered products are now more common in museums, and in houses they are usually used for decoration.

In the center of the city, not far from the famous Kalon minaret, where rows of coppersmiths were lined up, from morning until sunset one could hear the ringing clatter of the hammers of the kandakors - the chasers. Transforming simple household utensils with fancy ornamentation, they themselves often lived very hard.

Traditionally, Bukhara chasing is performed in two techniques: kandakori - deep and nakshkori - flat-relief, reminiscent of engraving. The instruments are simple and perfect - time has not changed their form and purpose. The master usually uses a special compass called pargol, hardened steel chisels of various sizes - pulat - kalam, a small hammer with a slightly curved and thickened handle at the end - a bolt-off wheel and a whetstone for sharpening and straightening tools.



The leading ornamental motif in Bukhara coinage is islimi - a plant - floral pattern with many varieties. Geometric patterns are less common. Basically, these are double and triple stripes, belts, borders, dividing and bordering the plant-floral pattern. The names of various elements of geometric ornament are associated with architectural decor: Khisht - brick, Madokhil - a triangular figure resembling an arch, Zanjira - a chain, etc. And the floral pattern? The whole fabulous - poetic world is enclosed in his images, which, as a rule, denote specific objects and phenomena.



Musinov Sodik. La'li is a tray. Copper.

Chasing. Bukhara. 1993 year.

For example, chashmi - bul - bul - eyes of a nightingale, khurshid - rays of the sun, majnun - tol - weeping willow ... Harmoniously intertwining, they cover all products with a lush carpet. Unique beauty!

Modern masters, in addition to traditional patterns, often introduce images of architectural monuments and portraits of people into the composition of trays. This combination is very effective.

Decorating copper jugs, Uzbek craftsmen also used the shabak cut-through technique, in which the lids and supports of the vessels were covered with open-work cut-out ornament. Ancient craftsmen even made double-layer jugs, in which the outer wall had cut patterns! At one time, the outstanding Bukhara master of minting, Usto Salimjon Khamidov, did a lot in this direction. He also enriched traditional ornamental motives with new emblems, introduced a portrait. During his short but bright life, Usto created many wonderful works and educated a whole group of talented students who continue his work. Santa Fe (USA), Vienna (Austria), Paris (France), Mexico City (Mexico), Moscow (Russia) - this is not a complete list of cities in the world, where exhibitions of works by the chasers of Bukhara have visited.

The Master's disciples often recall the desire for an unforgettable ustoz about the need for constant concern for the development and continuation of this ancient craft in Bukhara. This wish is being fulfilled today. A wonderful melody, as if carved into copper, continues to sound with renewed vigor!

Thus, in the process of teaching the Russian language, the teacher is faced with tasks aimed at the formation of an aesthetic culture, both through the aesthetic educational capabilities of the native (Russian) language, and the aesthetic potential of fine, applied art and architecture. In general, these tasks can be formed as follows.

- to reveal the aesthetic cognitive functions of the Russian language, the beauty in the language (epithets, epigrams, sayings, proverbs, semantic themes, etc.)

- to develop in the process of teaching the Russian language among students-future teachers of primary education motivation and conscious aesthetic needs in the aesthetic improvement of the culture of speech. (3 page 9)

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