



# THEORETICAL FOUNDATIONS OF WORK ON TEXT ANALYSIS IN PRIMARY SCHOOL

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## INTRODUCTION

The technique of reading a work of art in elementary grades has a complex history of development, its controversial issues are being resolved up to the present time. Analyzing the state of the art reading methodology at school at the beginning of the 20th century, S.P. Redozubov wrote: "It should be noted that the 'careful attitude' to the work of art led some methodologists and teachers of the early XXat. to a departure from the management of children's perceptions and experiences, that is, a refusal to actively interfere in the process of children's perception of artistic images and from educational work in reading lessons. During the period of complex programs, there was a tendency to view literature as an illustration of a phenomenon observed in life. Later, "creative reading" was proposed, in which not reading and analysis of the work, but various creative works on reading material, became predominant.

Concern for the full-fledged artistic development of new generations was characteristic of the Russian school from the first years of its existence. But today, perhaps, the whole of our society is especially acutely aware of the need for each growing person to acquire an unsaturable need for the "appropriation" of the great spiritual values of mankind and be capable of independent creative communication with art.

In modern methodology, when perceiving a work of art, it is customary to speak not about correct, but about full-fledged perception, since a work of art allows for the possibility of various interpretations. As mentioned above, full perception is understood as the reader's ability to empathize with the heroes and the author of the work, see the dynamics of emotions, reflect on the motives, circumstances, consequences of the characters' actions, evaluate the heroes of the work, determine the author's position, master the ideas of the

work. A full-fledged perception of a work of art is characterized by the presence of aesthetic assessments and personal attitude of children to what they read, understanding not only the logical side of the work, but also the perception of its figurative and emotional side.

However, the ability to analyze a literary text figuratively does not form by itself. O.I. Nikiforova wrote about this: "The ability of direct figurative and emotional perception of literary and artistic works is not elementary and innate." Therefore, it is necessary to teach children "pondering" perception, the doctrine to reflect on a book, which means about a person and about life in general.

In 70- 80 years of practical methodology for analyzing the artwork developed followers K.D. Ushinskogo, N.F. Bunakov and D.I. Tikhomirov. Based on the literary laws of the construction of a work of art, on the psychology of perception of a work of art by younger students, as well as on the actual methodological provisions on reading a work of art in elementary grades, the modern reading technique identifies three stages of work on a fiction text: primary synthesis, analysis, secondary synthesis. In this case, the leading activity of students under the guidance of a teacher is the analysis of the work. It should be the centerpiece of a classroom reading lesson. It is preceded by the primary synthesis of the work, which consists of preparatory work, primary perception of the text and verification of primary perception (or primary analysis). The organization of work on understanding the literary work of M.S. Vasilyeva, M.I. Omorokova, N.N. Svetlovskaya presented a scheme based on the laws of perception of the work, the psychological characteristics of its understanding by children, taking into account the goals and means of teaching.



**Comprehension by students of a literary work.**

Stage of work	How to work
I. Preparation for reading Introduction to the topic.	Teacher's word or conversation.
II. Primary holistic perception of the work.	Reading out loud (I grade) or "to oneself" (II-III grades), reading by the teacher.
III. Primary perception test.	Answers to questions that clarify reading perception .
IV. I stage of analysis - understanding of the actual content.	Consecutive reading of the text by students and commenting on its content with the help of the teacher.
V. II stage of analysis - understanding the main thoughts, feelings of the characters, assessment of actions.	Analysis of pictures or semantic parts of the text using selective reading and "verbal drawing" from the imagination.
Vi. Synthesis - holistic perception on a deeper basis (holistic comprehension of the ideological-figurative side of the work).	Students' self-assessment of what has been read. Expression of attitude to the read in the statements. Expressive reading.

M.R. Lvov, V.V. Goretsky,  
 O. Sosnovskaya proposed to divide all the methods of work used at the preparatory stage of the lesson into two groups:

- compensating for the lack of formation of the type of correct reading activity;
- the forming type of correct reading activity.

The first group of techniques includes a teacher's conversation with children, the teacher's story, vocabulary work. The second - a preliminary examination of the illustrations, work with the title of the work, the selection of orienting words from the text.

One of the main stages of working on a work of art is analysis. The modern method of reading a work of fiction involves the mandatory analysis of the text in the classroom under the guidance of a teacher. This principle of work, firstly, has historical roots, secondly, it is conditioned by the peculiarities of fiction as a form of art, and thirdly, it is dictated by the psychology of perception of a work of art by younger students.

In the articles and manuals for teachers in recent years, several approaches have been developed to the analysis of a literary work, a work [31; 322], the principles of analysis are highlighted, examples of the analysis of some program works, the nature of questions for students is established, the importance of the plan and different types of retelling for understanding the text is emphasized, the sequence of analysis of artistic images is determined.

M.P. Voyushina, T.G. Ramzayev identified a system of skills to analyze a work, which includes:

- the ability to perceive the visual means of language in accordance with their function in a work of art;
- the ability to recreate in the imagination the pictures of life created by the writer;
- the ability to establish causal relationships, to reveal the "law of splitting" episodes;

- the ability to perceive the image - the character, in accordance with the text, as one of the elements, serving, along with others, to reveal the idea;
- the ability to see the author's position (attitude, assessment) in all elements of the work;
- the ability to grasp the idea of the work.

The authors of the system believe that it is not only meaningless, but also impossible to form the above-named skills one by one. At each lesson, work is underway to form the entire system of skills, but depending on the characteristics of the story being studied, on the chosen method of analysis, more attention may be paid to some skill.

In the process of analyzing the artistic work of N.S. Rozhdestvensky intended to carry out work to identify the meaning not of the entire work at once, but of individual parts of the work and even the meaning of each sentence, if the work being read is not large in volume. M.R. Lvov, V. In Gorki, OV Sosnovskaya also argued that the analysis of a work of art should be carried out in logically complete parts. These parts are determined by the teacher, based on the content and structure of the work. The authors have developed a technique for analyzing a work of art, according to which each of the parts is read aloud by a summoned student, other children follow the reading from the book. After the completion of reading, learning is carried out "thinking while reading", i.e. the analysis of the read part is performed. Analytical activity is organized in such a way that children can understand the meaning of the work, therefore, the analysis of the part is carried out on three levels: factual, ideological and the level of their own attitude to what they read.

The most common analysis technique is to ask questions about the part read. Questions help children to understand the facts of the work, to comprehend them from the point of view of the ideological orientation of the work, i.e. to understand the cause and effect relationships, to understand the



position of the author, as well as to choose your own attitude to what you read .

Dictionary work should become an integral part of the analysis of each part of the work. Clarification of the lexical meaning of words helps to clarify the content, includes recreational imagination of children, helps to understand the author's attitude to the events depicted. Dictionary work in the course of text analysis also presupposes observation of the pictorial and expressive means of the language of the work.

According to M.S. Soloveichik, the main element of fiction is the image. S.P. Redozubov identifies a number of techniques that help students achieve a vivid perception of artistic images. These include:

- 1) a preliminary conversation or a teacher's story in order to introduce students not only to the topic of the work, but also to the era and environment that is portrayed by the author;
- 2) expressive reading of the work by the teacher himself, thanks to which much in the read becomes completely understandable to children without further clarification;
- 3) work on the visual means of the language of works of art (in unity with the disclosure of their content);
- 4) selective reading of excerpts of the work;
- 5) subsequent work in the classroom on the expressiveness of the reading of the work by students.

M.S. Soloveichik points out that it is precisely the work on images in their interaction that constitutes an analysis of a work of art. In the process of parsing, students must understand both the characteristics of the image (hero, landscape, etc.), and the meaning of this image, i.e. the load that he carries in the overall structure of the work. The following is a work plan for figurative analysis

1. Since in children's literature the character is, first of all, an artistic image, then, first of all, work is carried out on the character of the hero based on the plot (the character is manifested only in action and one cannot separate the analysis of the character from the plot). In addition, the hero is characterized by his speech and the author's remarks (explanations regarding the appearance, characteristics of the behavior of the characters).
2. The relationship of the heroes is considered, since any action in an epic work is based on this. In this case, it is necessary that the children understand the motivation, the reasons for the behavior of the characters.
3. If the work contains descriptions of landscapes or interiors, the role in the text is considered.
4. Based on the analysis of the interaction of images, the idea of the work is revealed. Understanding an idea brings students very close to understanding the position of the author-interlocutor, because the idea is what the author wanted to say with his work.

5. First, analysis is communication with the work and its author, the student is also an interlocutor, it is good if the reader's personal attitude to what is described (to the content) and to how it is done (to the form) is revealed. Let us dwell in more detail on the main stages of figurative analysis.

It is known that for the development of schoolchildren it is important to form their personal attitude to what they read . However, this should not be emphasized as a special stage of the lesson. Reasoning about the students' own attitude to what they read should permeate all work on the text.

Methodists identify a number of techniques that help a child to realize his own attitude to what he read. These include: role-based reading, retelling, expressive reading.

Consider also the method of creative assignments in literary reading lessons. According to G.N. Kudrina, Z.N. Novlyanskaya , a full-fledged, adequate perception of art is not so often much more familiar examples of the perception of a flawed, inadequate, that is, not corresponding to a specific idea and the essence of art in general. The positions of the researchers of methodologists about when they begin to teach children to understand the author's position differ. Researchers advocate early learning in an adequate way to perceive art. LI Belenkaya began her work with eight or nine years old children. From the first grade, she teaches the understanding of the author's position in reading lessons L.I. Saraskina . In the opinion of the majority of methodologists, a younger student cannot understand the author's position, since this age is characterized by a naively realistic approach to the text and a lack of understanding of the conventions of art.

G.N. Kudrina, A.A. Melik-Pashaev, Z.N. Novlyanskaya , are convinced that it is modern education that largely contributes to the fact that the younger student is a naive realist. To judge the actual age-related possibilities of his artistic perception, it is necessary to change the content and methods of teaching in primary school. This means that an experimental search is needed.

As a solution to the problem, the above authors propose to introduce children into a dialogue with the author. Thanks to this, in the words of M.M. Bakhtin "being" in the position of the creator, they will understand from within what tasks the author sets for himself, what difficulties arise before him, how he overcomes them.

L.I. Belenkaya believes that the education of a "talented reader" can be fruitful if it is based on a special analysis of a children's book - literary and pedagogical analysis and is carried out using special methods - "methods akin to the art of words." Among them, the best methods of educating aesthetic perception, according to L.I. Belenkaya, are:



expressive reading, storytelling, conversation about what has been read, listening to discs with recordings of works loved by children.

There is no full-fledged perception of fiction and cannot be without a developed recreational imagination. A.V. Petrovsky defines those who recreate the imagination as imagination, which is based on the creation of images corresponding to the description.

According to M.V. Gamezo, which recreates the imagination, is only a subjectively new image, but objectively it already exists, created by others. This person only recreates this image. Independence in creating images is relative here. They are recreated on the basis of a verbal description of objects, the perception of their images in the form of pictures, diagrams, maps, drawings, mental and material models.

According to A.V. Petrovsky, many schoolchildren have a habit of skipping or skimming through books a description from nature, a description of an interior or cityscape, a verbal portrait of a character. As a result, they do not give food to the recreational imagination and extremely unite artistic perception and emotional development of the whole personality - fantasy does not have time to unfold bright and colorful pictures in front of them.

O.V. Kubasova believes that it is at a young age that the reader's imagination is best influenced, therefore, one should start by working on the recreational type of imagination, so that later on, on this basis, move on to the formation of a more productive type - creative imagination. Creative imagination consists in the ability to present a picture in detail, sparingly presented in verbal form.

#### *Characteristics of the text*

In modern European languages, the word *text* came from Latin. The Latin *textus* has several meanings: "plexus", "structure", "structure"; "Fabric" and, finally, "connection", "coherent presentation".

The last, fourth, meaning helped us to distinguish text from non-text. It is coherence that people usually intuitively consider the main property of the text.

The second meaning of the word *textus* is also important - "structure", "structure". The texts do have a structure: for example, a letter must necessarily begin with an appeal, and end with greetings, good wishes and a signature.

#### **Types and types of text.**

By style:

- scientific - the meaning is to give an accurate and clear idea of scientific concepts (for example, terminological vocabulary);
- official business - official correspondence, government acts, speeches; lexicon is used that reflects official business relations (plenum, session, decision, resolution, resolution);

- religious style is a functional variety of the modern Russian literary language, serving the sphere of church-religious social activity and correlating with the religious form of social consciousness;

- journalistic - abstract words with socio-political meaning (humanity, progress, nationality, glasnost) are characteristic;

- colloquial - it has a large semantic capacity and colorfulness, gives speech liveliness and expressiveness;

- artistic style - affects the imagination and feelings of the reader, conveys the thoughts and feelings of the author, uses all the richness of vocabulary, the possibilities of different styles, is characterized by imagery, emotionality of speech;

- epistolary style (from the Greek *epistola* - letter, message) is a stylistic feature of letters (messages) as one of the varieties of written literary speech.

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