



# POSSIBILITIES OF AESTHETIC EDUCATION THROUGH TEXT IN MOTHER TONGUE CLASSES

**Mavlonova Klarakhan Makhmutovna**

*Senior Lecturer, Tashkent State University of Uzbek Language and Literature named after Alisher Navoi,  
Doctor of Philosophy in Pedagogy (PhD)*

## ABSTRACT

*In the article, it is reflected the scientific and methodological views on the possibilities of using the literary text for aesthetic education in the native language classes, aesthetic feeling, artistic perception, pedagogical and psychological interpretation of aesthetic attitudes.*

**KEYWORDS:** *aesthetic experience, aesthetic activity, artistic text, artistic perception, artistic taste, artistic means of expression, artistic and aesthetic education, speech culture*

## INTRODUCTION

Aesthetic feeling is the most important emotion that defines a person's spiritual need for beauty and characterizes him as a person. Lack of development of aesthetic senses slows down the process of formation of the intellect and its moral qualities. In that case, the ability to see, understand and appreciate beauty is one of the necessary skills [1; –P.24]. It is known that the aesthetic sense is expressed nature, mankind and in the form of admiration and enjoyment of the artistic beauty.

The results of aesthetic perception through aesthetic experience and emotion, which act as a driving force for creativity, are reinforced in the aesthetic sense that defines the whole process of creation at the same incomprehensible level. In contrast to aesthetic experiences, emotions and pleasures, when an aesthetic feeling is formed, it has a special place in the aesthetic creative ability, as it is strengthened by a special physiological mechanism that ensures the constant functioning of this product of the psyche' remains one of the last constants [2; –P.4].

## MAIN PART

The process of artistic comprehension of the content of literary texts in mother tongue lessons as a means of aesthetic pleasure, the ability to use words and phrases directly, that is, the study of the linguistic features of the work, the rich potential of our language, the organization of its activities serves as an object of occupation. The reader discovers the author's aesthetic

skills in creating a work in harmony with life, tries to feel the pleasure of art, to change his attitude to world events.

In literature classes, artistic cognition, aesthetic education, artistic taste education issues are analyzed research works and monographs of methodist scholars such as K.Yuldashev [3], B.Tukhliyev [4.], M.Mirkasimova [5], S.Matchonov [6], K. Husanbaeva [7], R. Niyozmetova [8], Y. Juraev.

It is crucial issue to develop an aesthetic sense of the language through the use of literary texts in mother tongue lessons. M.T. Baranov emphasized that, "The aesthetic feeling of language stems from the richness of language tools, their expressiveness, the beauty of the sound of speech, the accuracy of language, the appropriate use of language tools and their effectiveness. Experience has shown that these elements of the aesthetic sense of language develop only partially or not at all in most students without the special influence of the teacher. Therefore, it is necessary to work purposefully on the formation of aesthetic attitude of students to language" [1; –P.25]. Aesthetic education in mother tongue classes, based on artistic models, in our opinion, has the same goal.

Aesthetic education is a key component of the spiritual culture that humanity has accumulated in the process of gaining aesthetic experience. It is formed in man's perception of beauty and becomes the product of his perception of the material world from this point of view. I.L.Ilinskaya gives the following explanation of the concept of "aesthetic relationship" from the dictionary:



*Aesthetic attitude* is a specific emotional and spiritual attitude of man to reality, in the process of which the subject realizes his ideal ideas about perfection, beauty and harmony, to evaluate the various manifestations of appropriate life” [2; –P.3].

One of the things that excites students in their native language classes is the word art, the second is the beauty of nature, and the third is the beautiful behavior. Third of them are in artistic text. Let’s take one of the exercise materials from the textbook “Mother tongue”:

*Shirinsoy oqshomlari! Naqadar jozibador, naqadar orombaxsh!.. Quyosh qizil baxmal kabi tovlanib, o’zini azim chinorlar panasiga olganda, bu yerdagi oqshomlar ko’hna tabiat ko’rki – tongdan ham musaffo bo’lib ketadi. Go’yo butun qishloqqa atlas poyandoz solinganday. Keng ko’chalar ham, qator oq uylar ham, oldi gulzor klub ham goh sariq, goh qizg’ish tusga kirib qishloq husniga husn qo’shadi. Bu yerning odamlari-chi? Ular orombaxsh oqshomlardan ham go’zal. (O’. Umarbekov)*

*Translation of artistic text.* Shirinsoy’s evenings! How charming, how relaxing! When the sun shines like red velvet and takes refuge in the giant plane trees, the evenings here are the beauty of ancient nature – clearer than the mornings. It’s as if the whole village is covered with atlas. The wide streets, the rows of white houses, and the flowers in front of club, all turn yellow and red, adding to the beauty of the village. What about the people here? They are better than restful evenings.

The reader is also moved by the excitement of the beauty of nature. To be able to feel the beauty of nature and to love beautiful people even more than on a relaxed evening is a beautiful behavior. That’s the decent thing to do, and it should end there.

In a prose play, all three of the above-mentioned aspects that give the reader an artistic pleasure may not appear at once. The combination of the three is more characteristic of poetic passages. For example, textbook “Mother tongue” contains the following poem:

*Gul bag’rini nasim tildi – to’kildi,  
Saboga hikoyat qildi – to’kildi.  
Falak ishiga boq: bir haftada gul  
Chiqdi, g’unchaladi, kuldi – to’kildi...*

(Umar Hayyom)

(The wind hurt, and spilled the flower’s heart out,  
He told the story to the sky, and spilled it.

Look at the work of destiny: flowers in a week  
It came out, and sprouted, and opened, and spilled)

The reader who reads the poem will be overwhelmed by delicate emotions. The words in it (spilled – spilled, spilled – cracked, spilled – fell to the ground) attract his attention and allow him to feel different situations.

The writer uses artistic means and poetic forms to make the image of the character, character, event, object more vivid, to show the author’s attitude to the portrayed,

to arouse the emotional response (sympathy) in the reader, to form a certain assessment.

The subtlety of the literary text, the beauty of nature, the beauty of the character, the feeling of pleasure, becomes a fact of aesthetic consciousness. Emotions that arise as a result of exposure to something are stored in the mind and memory for a long time. The reader’s heart is drawn to a work of art that has such an impact. This is a testament to his aesthetic taste, artistic views and beliefs. Every time she reads a literary text in her mother tongue class, she expects to enjoy it.

I.L. Ilinskaya believes that aesthetic feelings can arise only in the process of aesthetic perception: “The lower class student pays less attention to the details of what is being observed. He often misses important things and can’t keep track of them. It is therefore necessary to give something simpler (artistic text) for observation first. In such a text, readers are attracted by vivid expressions and unusual behaviors ” [2; –P.5]. According to the author’s observations, the child is quickly affected by the literary text, the creative imagination of the reconstruction is activated, which is accompanied by involuntary actions (evaluative speeches, gestures, sudden questions). Aesthetic activity, which begins with exposure, evokes aesthetic feelings. I.L. Ilinskaya suggests that the process of reading a literary text should not only evoke an aesthetic sense, but also imprint it in the child’s aesthetic consciousness, which will motivate the child to further aesthetic activity. The author reflects the aesthetic activity through the following diagram:

“Perception → emotion → experience → emotion  
→ pleasure → judgment → motive → activity → need”  
[2; –P.7].

It is clear from the drawing that the realized artistic perception arouses excitement, excitement gives rise to inner experiences, which in turn give rise to emotions, which in turn lead to pleasure. The pleasure of the work is the basis for its evaluation. All this creates in the reader a motive – a desire, a purpose. This situation creates a special need for the imagination to engage in artistic creation, that is, to master the art of speech, stimulating creative activity.

Participating in aesthetic activities by discovering the artistic aspects of an artistic text does not end with artistic perception, but rather motivates artistic creation. In this process, artistic taste develops, artistic culture is formed. Art culture is not only a passive perception of beauty, but also an expression of one’s attitude to it, an appreciation of it.

## CONCLUSION

Thus, the analysis and interpretation of some sources on psychology and methodology shows that the texts used in native language lessons should be used not only to distinguish language phenomena, but also to



acquaint students with the rich potential of our language and thus provide them with aesthetic education.

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