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Annotation: This article written about the problem of using works of oral folk art for the development of speech and the implementation of optimal ways to include it in the teaching methodology involves the search for innovative approaches applicable to the modern preschool educational process.

Keywords: speech development, oral folk art, formation of speech abilities of preschoolers, mental abilities of older preschoolers.

Annotatsiya: Ushbu maqola nutqni rivojlantirish uchun xalq og'zaki ijodi asarlaridan foydalanish muammosi va uni o'qitish metodologiyasiga kiritishning maqbul usullarini amalga oshirish shuningdek, zamonaviy maktabgacha ta'lim jarayoniga qo'llaniladigan innovatsion yondashuvlarni izlashni o'z ichiga oladi.

Kalit so'zlar: nutqni rivojlantirish, xalq og'zaki ijodiyoti, maktabgacha yoshdagi bolalarning nutq qobiliyatlarini shakllantirish, katta yoshdagi va maktabgacha yoshdagi bolalarning aqliy qobiliyatlari.

Аннотация: В данной статье написана проблема использования произведений устного народного творчества для развития речи и реализации оптимальных способов включения его в методику обучения, предполагает поиск инновационных подходов, применимых к современному дошкольному образовательному процессу.

Ключевые слова: развитие речи, устное народное творчество, формирование речевых способностей дошкольников, умственные способности старших дошкольников.

Naturally, oral folk art as a source of didactic material has an important advantage for teaching in the field of formation of mechanisms of speech activity, covering not only the formation of the linguistic "shell" of thought, but also the formation of the thought itself in the process of generating the text and in the process of receiving (or perceiving) the text. Folk views on ideals, views, ways and means of education and training, as shown by the research of teachers, psychologists, methodologists, who play a special role in the formation of communicative abilities in a child who is a linguistic personality, because "education and training has existed in the people for as many centuries as the people themselves exist - it was born with him, it grew up with him, reflected his entire history, all the influences experienced, all his best and worst qualities. The article is devoted to the use of works of oral folk art in the work on the development of speech in preschool education, in order to develop the mental abilities of older preschoolers and the formation of their general spiritual culture. Recognizing and using the high didactic potential of oral folk art for teaching Russian speech to preschoolers,

one should keep in mind the original functions of folklore texts - the transfer of the experience of previous generations to subsequent ones. The reasons for this phenomenon are rightly associated with the social nature of this genre of oral folk art, at one time noticed by E.M. Vereshchagin: "The people began to look at the riddle as an idle exercise of the mind and left it almost exclusively to children, beings who only open their eyes to the world around them. Russian language teaching methodology, recognizing the validity of this position, it should be noted its significance for the methodology of teaching the Russian language, for the implementation of a scientific guideline on the principle that in modern conditions it is necessary to increase attention to the issues of the formation of the language personality of a preschooler in the context of Russian national culture. Children's folklore is primarily a work created and performed by children themselves and borrowed from adults, processed in accordance with the psychology and needs of childhood. Since the middle of the last century, there has been a noticeable increase in interest in the issues of national heritage in the education and upbringing of children by means of folk art. The people had and still have well-known ideas, views on life, on the upbringing and training of emerging new generations, well-known goals and objectives of education and upbringing, their means and ways of influencing the younger generations. In this regard, it is noteworthy that in Russian folklore the idea of humanism is realized in a special way in fairy tales, riddles, proverbs, sayings, ditties, counting, tongue twisters, lullabies addressed directly to children. In the modern children's repertoire, both old and new riddles retain the traditional form of a brief, rhythmically organized description, as well as an allegorical object or phenomenon. Children's folklore is mainly of a playful nature, since children perform all actions while playing. The individual development of children provides the basis for the concept put forward by L.S. Vygotsky: "The consciousness of a creative personality, aspiring to the future, is prepared by creative imagination, embodied in the present." In the game, he develops imagination and symbolistic function, orientation to the general meaning of human relations and actions, the ability to identify moments of subordination and control in them, as well as generalized experiences and meaningful orientation in them are formed. That is why children's folklore occupies an important position in oral poetic creativity. On its basis, preschoolers develop theoretical consciousness and thinking, develop their corresponding abilities (reflection, analysis, mental planning), as well as needs and motives for learning. In modern children's games, you can observe such a curious phenomenon as the use of teasers to negative fairy tale characters. Therefore, modern riddles should be studied as part of children's folklore. What is meant by children's folklore? First of all, this is imagination and the symbolistic function of consciousness, which allow the child to carry out in his actions the transfer of the properties of one phenomenon to another, the replacement of one object by another. The riddle develops the ingenuity of children and teaches them to understand objects and phenomena of the world in their connection and interdependence by means

available to them. For adults, traditional riddles have long lost their meaning and have irrevocably passed into the repertoire of children. Through folklore, the generation of fathers taught the generation of children. «The universality of the pedagogical saturation of oral folk art in such conditions of "assimilation of some fragments of the culture of society" allows us to conclude that it is necessary to include works of oral folk art, most vividly and concentrately representing the moral and spiritual experience of Russian national culture, in the system of teaching speech development in preschool education. Oral folk art as a source of didactic material has important advantages for teaching in the field of formation of mechanisms of speech activity, covering not only the formation of the linguistic "shell" of thought, but also the formation of thought itself in the process of sending (or generating) a text and in the process of receiving (or perceiving) a text. In general, the language of works of oral folk art, which has created a well-known system of national images, ideals, reflects the worldview and is connected, according to V.N. Telia, with the material, social and spiritual culture of this linguistic community, "Culture is a kind of historical memory of the people and language, thanks to its cumulative function, preserves it, providing dialogue generations not only from the past to the present, but also from the present to the future. Attention to the folklore text in the aspect of speech development of preschoolers, in general, allows for more fully realizing the functions of the national language, the language of the Russian people and the language of interethnic communication. The study of Russian folklore from the point of view of its use as a didactic material for the development of speech of preschoolers in the new conditions of preschool education is associated with the problems of the revival of spiritual and moral traditions, their development in new conditions. The specificity and uniqueness of Russian culture, in particular, oral folk art, ancient Russian literature, and the development of speech are associated with its recognition as real only those cultural values that "develop in contact with other cultures, grow on rich cultural soil... The analysis of the didactic potential of folklore texts testifies to their importance for strengthening the scientific foundations of the formation of the communicative abilities of preschoolers for the development of speech in preschool education, which contributes to the creation of coherent speech. The modern system of education and training of speech development in preschool education, strengthening the ethno-cultural orientation of educational, cognitive activity, provides for the wide inclusion of folklore texts in the work on the formation of a linguistic personality. The reproduction of folklore text in speech for educational purposes corresponds to the solution of the problem of the formation of speech self-control, when the speaker must evaluate his speech as if from the outside. The use of works of oral folk art in the process of teaching speech development has a positive effect on thinking, expanding the amount of RAM, strengthening stability. The need to include oral folk art in the educational process of developing communicative abilities in teaching speech development comes from the essence of the very concept of "socialization". The process

of speech development in the didactic context of the widespread use of works of Russian folklore is organically connected with the process of socialization of the individual, it can be said to be its necessary part, an important component of the integral phenomenon. Folklore, thus, was the first school of life, a storehouse of wisdom, reflecting folk views on ideals, views, ways and means of education and training plays a special role in shaping the development of speech in preschoolers. The development of speech in preschoolers is considered in the context of the problems of speech communication and refers to the socio-psychological aspects of language socialization, which in turn is part of the processes of socialization of the individual. Reflecting the laws of contextual speech, the works of oral folk art are characterized by sufficiency for understanding by another person (maximum information), generalization of the content of thought while maintaining the conditioned language design. «Teaching preschoolers the ability to use small genres of oral folk art in speech has a positive effect on thinking, expanding the amount of RAM, strengthening long-term mobility. Levina L.E. Dissertation for the degree "Scientific foundations of the use of oral folk art in the system of speech development of primary school students of multinational schools". Attention to the issues of education in the works of folk art reflects the essence of the social nature of children's folklore. Given the relevance of these concepts in the study, under the cliché and language stamp (following T.M. Dridze) we understand the following: "A cliché is any ready-made speech formula that is a criterion for distinguishing in certain repetitive speech situations. Consequently, the figurative system of oral folk art is, as it were, a secondary code for the creative, artistic reflection of the world, serves as an aesthetic intermediary in teaching children. At the same time, self-control mechanisms are subject to following a sample - a folklore text - under the most favorable conditions: accessibility of the meaning of the text, clarity of structural and compositional qualities, purposeful processing of linguistic units. Consequently, the involvement of the ideas of oral folk art and the essence of the process of socialization is obvious. Information about the artistic vision of the world picture by a national person, as is known, is accumulated, stored and transmitted from generation to generation initially through the "oral" word. In this case, the folklore text, as a rule, consistently reflects the laws of coherence and integrity of the text, the laws of conditionality of the utterance by a differentiated communicative situation. Culture, which is formed in various spheres of activity of a national person, forms in his mind a picture of the world habitable for this people, which are the basis of a kind of semantic code, that is, language. The functions of folklore texts are initially connected with the humanistic essence of folk pedagogy. In our modern world, the statements of G. Vinogradov are very relevant: "It is difficult to say why we, specialists, did not have enough attention to issues that relate to folk ideals, views, education and training." The switching of language competence into cultural competence is based on the interpretation of language signs in the categories of cultural code. The semantic load of folklore works is largely determined by their focus on the formation of knowledge and

experience known to the people. Another characteristic of the text, no less important for achieving the goals of teaching Russian at the initial stage, is the high frequency of using clichés and language stamps in them. It is important to focus the efforts of linguists, teachers, psychologists, methodologists educators on "removing" the known difficulties of perception of the texts of Russian folklore. In this sense, especially valuable characteristics of folklore texts are that they inform, teach, orient, form ideas, attitudes, values, and program a behavior strategy. The situationality of the folklore text is obvious - its content does not go beyond the topic and the main idea.

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