

THE IMPORTANCE OF FAIRY TALES AND STORIES IN THE IMPROVEMENT OF SPEECH TECHNIQUES

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Abstract: This article discusses the role of fairy tales and stories in improving speech. Fairy tales and stories, that is, the art of folklore, contribute to the preservation of national traditions of the people, unique examples of oral art, the study of the historical folklore process as a product of spiritual education, embellishing it and returning it to the people. One of the important tasks is to study and improve the program of today's ensembles, which are actively working to inculcate Uzbek folk art in the minds of young people. Folklore and ethnographic communities contribute to the development of folk art by presenting rare examples of ancestral heritage in a variety of ways in their work. Folklore and ethnographic communities contribute to the development of folk art by performing rare specimens of ancestral heritage in a variety of forms in the development of national values and traditions.

Keywords: fairy tale, folklore, pause, rhythm, pronunciation.

Introduction It is worth noting that fairy tales have always been a mirror of the hearts of the people in all times and in all systems. Therefore, the examples of creativity that the people have kept in their hearts for centuries, the masterpieces of art, are as necessary as water and air to enrich our spirituality. Consequently, denying the international nature of a work of folklore is tantamount to depriving it of spirituality.

Fairy tales are one of the oldest forms of folklore. It is full of fantasy and rhetoric, and reflects the life, customs, aspirations and struggles of the people. Characteristically, almost all fairy tales are based on a sharp struggle between good and evil, and, of course, end with a celebration of good.

Before expressive reading of fairy tales, examples of traditional prefixes used in various forms in Uzbek folk tales are given and their differences are explained. For example, pay attention to the introduction of the tale "The fox and the peacock". "Ertagi yo ertagi, echkilarning burtagi, qirg'ovul qizil ekan, g'ozlar karnaychi ekan, o'rdak surnaychi ekan, ola qarg'a azonchi, qora qarg'a qozonchi, chumchuq chaqimchi ekan, to'rg'ay to'qimchi ekan, bo'ri bakovul ekan, tulki yasovul ekan, ertagimning eri bor, yetti kunlik yeri bor, yetti kunlik yerida dumi kalta bo'ri bor..."

*(it is a set of introductory words that serve to show the national color in the introduction to Uzbek folk tales, these all stand for “Once upon a time in English)

The introduction of the Uzbek fairy tale “Oypari” differs from the others: "Once upon a time there was a poor young man named Husanboy, who had no place to live and sleep. He lived in a room in an old mosque in the village where he was born and raised. It is easy to see that the introductions of both tales are read differently. For example, since the first preface of a fairy tale is written in prostration, great attention is paid to rhythm when reading expressively: “Ertagi yo ertagi echkilarning burtagi”. In this case, the student's pronunciation is sharpened first, and he/she pays attention to the rhythm.

The introduction to the second fairy tale is completely different: “Bor ekanda, yo‘q ekan, och ekanda to‘q ekan... “This passage is read as calmly as the author’s statement, and the student focuses mainly on the emphasis in the process.

When such a variety of traditional prefaces of fairy tales are read correctly to students, their whole imagination is drawn and their interest in the content of the work is retained. For example, consider reading the story of the “Three brave brothers”.

“Bir bor ekan(it can be stand for Once) (short pause), bir yo‘q ekan – upon (short pause), qadim zamonda- a time (pause) bir kishi bo‘lgan ekan- there lived a man (pauza). He had three sons (short pause), all three were well educated (short pause), could distinguish good from bad (short pause), their faces were like the moon (short pause), well-built and forceful (short pause) with tact manners (short pause), and well-conducted (pause). The first one was twenty-one years old (short pause), the middle one was is eighteen years old (short pause), and the youngest one was is sixteen years old (pause).

Logical emphasis is placed on words such as the middl, the middle and the first one, and there is a short pause after these words because there is a hyphen.

One day his father (a short pause) called them to him (a short pause) and stroked each of them on the forehead (a short pause) and said (pause):

My sons (short pause), I am not rich (short pause), what is left of me (short pause) is not enough for your life (short pause), now do not expect anything from me (pause). I taught you not to be unhappy after my death (short pause), I looked after you (short pause), I brought you up (short pause), you became strong (short pause), I taught you to hold a sword (short pause), you mastered the use of weapons (short pause), I grew up you all without fear (short pause), you became brave (pause) I say three more things (short pause), to your ears take (short pause), remember, (pause): Be honest - (pause) you will be safe (pause). Don't brag, (pause) you won't be embarrassed (pause). Don't be lazy - (pause) You won't be unhappy (pause). Now you know the rest (pause)). I prepared Karatay* (short pause), Saman toy* (short

pause), Ko'k toy with tools (pause)(* names of the horses). I filled your bags with food for a week (pause). Your happiness is on the way (short pause), go on a journey to find it (short pause) without knowing the world (short pause), you will not be a man of the world (pause). To catch the bird of happiness (short pause), go on the hunt for happiness (pause). Goodbye (short pause), my sons - he finished his speech(pause).

This text should reflect the advice of a loving father to his beloved children. In the father's words: "I taught you to hold a gun, I grew up without fear, be honest, don't brag, Karatoy, Saman toy, Kuk toy" as shown, while reading with emphasis, helps easier understand the ideological content of the fairy tale to reach the heart of the listener.

Expressive reading of stories: A story is a sub-genre of the epic genre that describes a specific event in a person's life, but does not detail the events that took place before or after that event. Characteristically, the story is a short episode from the life of the hero, in which an important, typical view of life is briefly described.

The expressive reading of the story should take into account these aspects of the genre, the author's speech in the text, the image of nature, dialogues and the inner experiences of the protagonist. For example, consider the following reading of Abdullah Qahhor's "The Thief". The story involved representatives of two opposing classes. Their spirituality and social background are completely opposite. In the play, the image of Qobil Bobo is a typical image of the ruined peasants, while the amins, bailiffs and others are typical representatives of the ruling class. For this to happen, it must be clear that Qobil Bobo was very naïve, that he expected help from officials, that he trusted them, that he was humiliated, and those officials were corrupt, hypocritical, and disrespectful to citizens. Only then the listener feels compassion, love, and hatred for Qobil Bobo, and it will be developed a deep hatred for officials. Since the beginning of the story is the author's description, it can be read in pauses as follows:

The old woman was kneading dough in the dark of the morning (short pause) wanted to know how the ox was doing (pause). Oh (pause)! There is no ox (short pause), the barn was holed from the street side(pause) ... Let the farmer's house burn down (short pause), but don't let the ox disappear (pause)A sack of straw (short pause) ten to fifteen stalks (short pause), a cart of reeds (pause) house (pause). How long does it take to keep a bull for a family without eating food (pause)?

People are accustomed to screaming (pause): someone is hit by husband (short pause), someone's house is taken away (pause) ... But at the old woman's shout, the crowd quickly gathered (pause). Qobil Bobo stood bare head (short pause), barefoot (short pause), standing by the door of a barn, trembling (short pause), with his knees bent (short pause), eyes widen (short pause), looks at everyone (short pause) but

doesn't see anyone (pause). Women curse the thief (short pause), the dog barks (short pause), the chickens chirp (pause). Someone assures others that it is unbelievable that an ox can fit in such a small hole (pause).

Qobil Bobo`s neighbor (pause) a noseless ellikboshi*(*- is a position of a man who rules over) (pause). He entered the barn and inspected the hole (short pause), the ox-tied column (short pause) (short pause); for some reason he even saw the pole move (short pause), then called Qobil Bobo and said in a low voice (short pause):

Your ox couldn't go away anywhere (short pause), it will be found!

In conclusion, it can be said that fairy tales and stories, that is, the art of folklore, contribute to the preservation of national traditions of the people, unique examples of oral art, the study of the historical folklore process as a product of spiritual education, embellishing it and returning it to the people.

One of the important tasks is to study and improve the program of today's ensembles, which are actively working to inculcate Uzbek folk art in the minds of young people. Folklore and ethnographic communities contribute to the development of folk art by presenting rare examples of ancestral heritage in a variety of ways in their work. Folklore and ethnographic communities contribute to the development of folk art by performing rare specimens of ancestral heritage in a variety of forms in the development of national values and traditions. This will be an important factor in transmitting our national values, which are passed down from generation to generation.

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