



## The Effective Ways of Teaching the Literature of Fraternal Nations in General Secondary Schools

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### **Abstract**

This scientific work provides important information about the specific features of the organization of teaching the literature of fraternal nations in general secondary schools. Also, the effective methods of teaching literature by genre are considered in detail.

**Keywords:** *Fraternal Nations; Influence; General Secondary Schools; Classic; Comparative; Literature; Image; Translation; Realist; Turkish; Folklore*

### **Introduction**

To comprehend the unity of the world and exist in harmony with others, one must develop a planetary mindset that reflects the general nature of knowledge and skills. This type of reasoning can only be found in individuals who have a profound understanding of themselves and their surroundings. Understanding is known to result from knowing. The literature of fraternal peoples is an effective tool for gaining a deeper understanding of our brothers. In order for comparative teaching of the literature of sister nations to be effective, it is necessary to develop a system of scientific and methodological requirements that service this educational direction. The purpose of these requirements should not only be to expose students to examples of the literature of the sister nations, but also to broaden their spiritual horizons and instill in them an understanding, compassionate, and tolerant attitude toward representatives of other nations.

The initial prerequisite for the organization of the teaching of the literature of the brotherly nations is that this process be in accordance with the pedagogical purpose, and it is necessary to consider both philological and pedagogical considerations when selecting a work and organizing its delivery to students. Because when studying a work from the literature of a sister nation, its position in that literature is more essential than its own. crucial to consider.

This can be explained by the fact that the work itself is regarded as the most important aspect of the philological approach. In the pedagogical approach, the student's personality is regarded as the most

important factor, and it is crucial that any activity corresponds to the physical, mental, and intellectual capabilities of a student of a certain age and can influence the child's personal development. For this reason, when selecting a work, it is necessary to consider the ages and intellectual qualities of students from diverse classes.

## ***The Main Part***

The implementation of literary learning has demonstrated that teaching literature in order to acquire the science of literary studies will not produce the desired outcomes. During the Council, school literary education was viewed as a simplified version of higher philological education for many years. This circumstance prevented the students from attending literature classes and exhausted them with the artwork. No matter how wonderful a piece of art is, if it is not taught at a time when students can “digest” it and in a format that is accessible to children, it will not be fully comprehended.

At the precise same time, it is harmful to select and teach examples of the literature of the brotherly nations in a manner that makes the process too simple. Because familiarizing a student with a work that lacks the necessary didactic burden and does not pose a specific problem in his mind will not only bore him, but also make him unmotivated.

To effectively teach the literature of the fraternal nations, special attention must be paid to the high artistic quality of the selected work. Because acquainting oneself with the low-quality work of the brothers' literature leads to a misunderstanding of the national literature and taste of this people, it is not recommended. This results in contempt and disregard. The artistic endeavor has an effect on the students' minds and emotions. It makes him not only a reader of the work, but also a participant in its events. The affected individual becomes emotional. And emotion leads to feeling and comprehension.

Due to the lack of a high artistic level, it is therefore impossible to include in the program works that meet pedagogical objectives but cannot express the spirit of a particular brotherly nation. At this juncture, it is important to note that teaching the works of philology doctorates Matyakub Kushjanov and Pirmat Shermuhamedov in Turkmen-language schools may give Turkmen students a false impression of the artistic appeal and level of imagery in Uzbek literature.

To make comparative teaching of the literature of sister nations more effective and accessible to students, when determining the educational content, the images and events depicted in the selected work should more closely resemble those of the people represented by the students. It is essential to give close attention to it. Let's say that in Uzbek schools, an excerpt from Abay's work “Qora so‘z” is taught, not just from anywhere in this work, but from the second, where knowledge, craft, and Uzbek traits such as hard work, business, and diligence are extolled. Consideration should be given to the teaching of the fifth, sixth, and seventh black words, in which aspirational emotions are praised. Abay's black words enable the reader to view his nation through the glasses of someone from a different nation.

This demand should not be interpreted as selecting only the works extolled by one's own people when determining the literary content of brotherly nations. In determining the content of literary education, factors such as pedagogical necessity and aesthetic excellence continue to be of paramount importance. In the end, the examples of sister literature will only serve to assure the spiritual-educational and intellectual-spiritual development of an international student if these requirements are strictly adhered to. Otherwise, in the literature classes of Uzbek schools, the works of the brotherly nations praised by the Uzbeks, the works of the brothers glorifying Kazakh life in Kazakh-taught schools, and the works of the blooded nations dedicated to the praise of the Turkmens in Turkmen schools, have artistic power. Such blatant propaganda is detrimental to the educational, moral, and spiritual development of students.

It should be noted with regret that instructors' speech occasionally falls below the required level. However, the attractiveness of the teacher's discourse during the analysis of the work is the primary factor that increases students' interest in literature classes. In the comparative study of the literature of the brotherly nations, in particular, it is necessary to choose a method of working on the expressive sound of the artistic word that yields results first and foremost in the approach to literature.

The expressive interpretation of the text should be consistent with the style and genre of the work. This performance concentrates on expressing the logical and syntactic tone of the speech, as well as the work's music and rhythm. This performance must adhere to the norms of pronunciation, be loud and clear, and convey the full meaning of each word to the listener.

In a series of lessons devoted to reading a text or narrating a narrative, students practice expressive reading and work with words. In addition, in national school literature classes, the teacher continuously monitors students' connected speech and pronunciation in their mother tongue and state language.

In introducing the literature of the brotherly nations, one of the primary responsibilities of the literature teacher is to direct the students to interpret the inner content of the work, to determine the theme, the subject of the image, and, most importantly, the author's attitude toward the problem presented in the work. In particular, expressive reading yields positive results when combined with textual labor.

In order for the teaching of the literature of sister nations to be effective, the translation of representative samples from cognate literatures must be sufficiently accurate to convey the original's appeal and originality. Only when these conditions are met will an example of cognate literature be accepted as a reader's own national work, and it will have a positive impact on his personal development and knowledge expansion. Otherwise, the work, which possesses an incomparable allure in its native language, might lose its artistic vitality in translation and become merely an odd piece of writing. Suppose Hazrat Navoi is renowned throughout the world:

Emas oson bu maydon ichra turmoq,  
Nizomiy panjasiga panja urmoq. –  
*It's not easy to stay in this space,  
To paw at the paw of Nizami. –*

Verses in the 8th grade "Literature" textbook of Karakalpak schools given in the form:

Emes an'sat, bul zaman ishinde turmaq,  
Nizamiy panjesine panje urmaq [Алпамыс. Қарақалпақ фольклоры., 2007, p. 322].

It seems that in this translation, both the weight and the meaning of the masnavi have been grossly distorted, the charm of the lines has completely disappeared, and it has turned into a string of words that provide information. We believe that Karakalpak readers would be more impressed and understand better if they heard these verses in their original form.

It is well known that the cultural connections between Central Asians and Kazakhs date back to antiquity. The historical destinies of these peoples were determined by their close racial and territorial proximity, as well as their struggle against foreign colonizers. The Uzbek, Kazakh, Kyrgyz, Turkmen, Tajik, and Karakalpak peoples have resided in close proximity without internal conflict for centuries. The struggle against tsarism drew these peoples closer together at the beginning of the 20th century.

The interaction of Turkic peoples over centuries is reflected in their culture, especially in their oral works. The ceremonial songs of the Uzbeks “Yor–yor” and the Kazakhs “Jar–jar” demonstrate that the conventions of both nations are comparable.

The epics, which are the pride of the Uzbek and Kazakh peoples, are inextricably linked to their history and aspirations. Their similarity is also due to their shared cultural and aesthetic values. In this regard, the epics of the “Alpomish” and “Gorogli” series stand out.

It is no secret that Alisher Navoi’s work had a significant impact on the literature of Turkic peoples. It is well known that Alisher Navoi’s work had a significant impact on Abay. The similarity between the poems of Navoi and Abay is undeniably the consequence of this influence.

As a consequence of the ideological and thematic comparison of the literature of the sister nations, it has been determined that these kinds of literature share many similarities. This is evident from a comparison of the works of Alisher Navoi and Abay, Makhtumkuli and Ajinyaz, Mukhtar Avezov and Chingiz Aitmatov, and Abdulla Kadiri and Berdi Kerboboyev.

In similar historical circumstances, the historical fate of sister nations, language, in particular, Uzbek–Kazakh, Uzbek–Kyrgyz, Uzbek–Turkmen, Uzbek–Karakalpak, or on the other hand, literary relations in the regional aspect, can be inspected with great effectiveness. This location exemplifies literary connections with exceptional intensity. Uzbek and Kazakh literatures in particular have developed as distinct national literatures and have been in close contact for centuries. Literature reflects, to some extent, the origins of this intricate process, which dates back to the distant past of both peoples.

Oraz, Shadi Jangirov, Axilbek Sabalov, Jusupbek Shayxislamov, Makish Kaltayev, Serdali Mirvaliyev, Ilyas Mankin, Jusup Kopeyev, Turmagambet Iztileuov studied and translated the works of Uzbek classics with great interest. Examples of these translations can be found in the educational literature of elementary, secondary, and higher levels of literary education.

A study of the history of collaboration between Uzbek and Kazakh literature reveals that this process followed the principle of the private to the public: the spontaneous interaction between the two literatures progressively assumed the form of reality. This is due to the expansion of economic and cultural ties between the sister nations. Uzbek, Kazakh, Kyrgyz, Turkmen, and Karakalpak literature have long been united by the similarity of their literary processes, resulting in the appearance of similar themes, narratives, and images.

The translation of literature plays a crucial role in the development of literary relations between nations that are considered to be brothers. In the years following World War II, the works of Abay, Jambul, M.Avezov, G.Mustafin, S.Begalin, and G.Musrepov were translated into Uzbek and achieved widespread popularity in Uzbekistan.

On the other hand, masterpieces of Uzbek classical poetry were translated into Kazakh, including the epics of Navoi, the novels of Oybek, Sh.Rashidov and A.Mukhtar, the stories of A.Kahhor, and the poems of Uygun, Zulfiya, and Mirtemir. T.Jarokov, T.Utebayev and T.Muldagaliyev translated a number of Gulom’s works. Two poetry collections by Gafur Gulom, published in Almaty in 1957 and 1965, played a significant role in popularizing his work in Kazakhstan.

The works that captivated readers with their realistic depiction of life, the tension of conflicts, recognizable characters, high level of artistry, and spiritual and moral issues became the shared heritage of the two nations. The novels of “Navoi” and “Qutlug‘ qon” of Oybek were translated into Kazakh by A. Suleymanov and K. Muhametjanov. In addition, the story of “Bolalik” and poetry collections of Oybek became the property of Kazakh readers.

The translations of “O‘zbek xalq maqollari” by M. Nurmatov and J. Sariboyev and “O‘zbek xalq ertaklari” by S.Tanishbayev and Aqildi Alidjon demonstrate the Kazakhs’ interest in Uzbek folklore. Kazakh translators have also contributed significantly to children’s literature. The children’s story collections “Adir havosi”, “Gavrosh” by A. Mukhtar and and “Dombira” by K. Muhammadi are evidence of our position.

In Uzbekistan, Abay Kunonbayev, the progenitor of Kazakh written literature, has achieved widespread renown. The collection of works by the famous poet translated by Mirtemir and Uygun contains poems on a variety of subjects. In Tashkent, the novels “Abay” and “Abay yo‘li”, and the story collections “Qarash–qarash” and “Ko‘kyol” by Mukhtar Avezov were published.

It appears that literary translation is a vital component of the literary canon. Opinions on translation, the selection of translated works for school textbooks, and the methodological aspects of some translations necessitate a high level of accountability on the part of literary education officials. In addition to the artistic level of the translated work, the competence of the translator influences the quality of the translation in numerous ways. Some translators specialize in translating a particular genre of literature. The works of Abay were translated by Mirtemir and Shuhrat, works of S. Muqonov were translated by N. Fozilov, Urmonov’ works were successfully translated into Uzbek by Y. Shomansur, J. Jabborov; works of A. Tojiboyev were translated Turob Tula, Zulfiya, G. Gulom is confirmation of our opinion.

The translations from Kazakh to Uzbek and vice versa strengthened the literary connections between the two brotherly nations. Translation of literature has a positive impact on the growth of national literature, the strengthening of international friendships, and the establishment of international culture.

The universal and international essence of literature, particularly the artistic creativity of people, is impossible without mutual influence. Aside from its national traditions, every piece of literature reaches maturity and is enriched by engaging in dialogue with other literatures and learning from their experiences. In this regard, it is worth noting that the teaching of examples of Uzbek literature in schools where education is conducted in fraternal languages in Uzbekistan and the teaching of examples of Uzbek literature in Russian schools have completely different organizational and methodological characteristics.

Ultimately, the comradely peoples of our nation speak and study the same languages. In addition, the state language, Uzbek, is taught as a distinct subject in all language schools. Moreover, the Uzbek language has a natural aura among our country’s native relatives. From the foregoing, it can be concluded that teaching examples of Uzbek literature directly in Uzbek without translation in the literature classes of sister language institutions would have been more effective in providing students with the knowledge and instilling in them good moral character. The well-known scientists K. Husanboyeva [Xusanbayeva Q, 1994] and R. Niyozmetova [Niyozmetova R.X, 2000] have also weighed in on this topic.

This would have been beneficial, particularly when reading fairy tales and epics. Since the characteristics of the common root have been preserved more in examples of oral folk creativity, it would have been simpler for relatives to embrace and transmit them.

In national schools, teaching some examples of the literature of cognate nations in Uzbek has a positive influence on the development of students’ communicative speech in the national language and the formation of their worldview. 80% of 5th–9th graders can independently peruse works of art in the state language, according to experimental data.

One of the primary responsibilities of a literature instructor is to pique students’ interest in perusing examples of foreign literature in translation. The opportunity to read the literature of fraternal nations, which is new for students, has a special attraction and first–class educational value in learning a

second language. In this case, students must not only familiarize themselves with the literary text, but also perform an educational translation of it and, if possible, compare it to the extant professional translation and make any necessary corrections.

It is recommended to begin the work in this direction with the memorization of a short poetic text in the original language, followed by an analysis of the work, and concluding with the composition of a paper on the memorized and analyzed work. The level of teaching examples of the literature of the sister nations depends on the students' motivation to choose and read books independently. In the 5th and 6th grades, students begin to read more examples of the literature of fraternal nations in their native language; beginning in the 7th grade, they also read more examples in the state language. In the eighth and ninth grades, the choice of language to read is based on a student's curiosity and the availability of literature in both languages.

The "Alpomish" epic in Kazakh and Karakalpak language schools, the "Go'ro'gli" series in Turkmen language schools, and the Uzbek folk tales in Kyrgyz language schools all contribute to a more comprehensive comprehension of these works, and their attractiveness would be perceived more clearly, and with the aid of these two factors, students' moral and ethical qualities would be developed. It would have served to demonstrate to the pupils how much their nation has in common with the Uzbeks and that their proximity is not solely geographical. It should be organized in a manner that has no negative effects. It would be beneficial to implement a comparable program in Uzbek schools in regions inhabited by Karakalpaks, Kazakhs, Kyrgyz, and Turkmens.

In the fifth and sixth grades of general secondary institutions, it is appropriate to prioritize teaching folklore works of sister nations. In the end, the vast age of the examples of oral creativity of all human cultures is a defining characteristic. Consequently, the mythological works of sister nations also have an extensive past. In the examples of ancient literature, the characteristics of individuals with similar ancestry are more evident. Since folklore works vividly reflect the spontaneity of national psychology, they would have easily conveyed to children of different nationalities the profundity of the common vein.

Especially in the folk epics of the "Alpomish" and "Go'ro'gli" type, the commonality of ethnic roots is reflected in numerous locations. In the comparative teaching of the literature of the fraternal nations, emphasis is placed on the places where such general, shared situations are reflected, as well as if the students' attention is drawn to this aspect when studying the work of another nation with the same name or the same main character. The "Alpomish" is a well-known epic shared by the Uzbek, Karakalpak, and Kazakh peoples. In each nation, the epic has been enacted with alterations to the plot, means of expression, and narrative style. It is intriguing that in some Kazakh and Karakalpak versions of "Alpomish" phrases such as "one Uzbek" and "Uzbek's horse" are used to refer to Alpomish or his horse Boychibor. For example, in the Kazakh version of "Alpomish": "Қаражанның жолына қарап тұрған дубыршысы: "Абайлап қараңыз, бұл келе жатқан Шұбары", – айтты. Сонда Алпамыс ақ түйенің үстіне шығып қараса, келе жатқан Байшұбарды көрді [Алпамыс батыр, 1975, p. 110]. Unfortunately, in the later editions of the Kazakh "Alpomish", the words "Uzbek" were removed from the epic.

A similar situation can be seen in the Karakalpak versions of the epic of "Alpomish". The following excerpts from "Alpomish" in the Karakalpak language will suffice to prove our point: "Анда ғарры шопан жа шопаннарға қарап бир сөз деді:

Атлар суринген қия тас,  
Ағар көзден қанды жас.  
Байсыннан келген өзбектің  
Сизлер менен бизлерге  
Қызлары қайда, қызылбас? [Qaraqalpaq folklori, 2007, p. 102].

“Ендігі сөзді Тайшахан атлы патшадан еситиң. Ўзири ағзамларын, ақылғөй адамларын жыйнап алып: “Өзбектің аты озып келди, оған бизиң хеш қандай дауымыз жоқ, елиңе келген мийманман деди, сөзин сыйладық. Енди бизиң гурес деген тамашамыз бар хам сол өзбекке талабан болып отырған палуанларымыз бар, соларды да жықса, соннан кейин ярын өзіне береміз, болмаса ол өзбек пенен еледа бир кәлле көремиз, егер бул сөзге турмаса я қорқып гуреске шықпаса, онда биз өлтиремиз, я өзбектің қулында өлемиз...”, – деп Алпамысқа еки атлы елши жиберди [Qaraqalpaq folklori, 2007, p. 148]. On pages 103, 112, 115, 122, 123, 124, 125, 130, 133, 139, 141, 143, 148, 150, 154, 156, 157, 158, 172, 176 190, 203, 204, 206 and 216 of the epic “Alpomish” written by Yesemurod bakhshi Nurabullayev, about a hundred times of the term of “Uzbek” is used in relation to Alpomish.

### **Conclusion**

In almost all Uzbek translations of the epics of the “Go‘ro‘gli” series, the primary character is also a member of the taka–yovmit clan. It is well known that the taka–yovmit clan is one of the Turkmen ethnic groupings. In addition to facilitating simple learning of the work, such comparative instruction prevents students from viewing other brotherly nations as aliens and fosters in their resilience and national tolerance.

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