

ТЕОРІЯ ЛІТЕРАТУРИ

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METHODOLOGICAL PRINCIPLE OF EXPRESSIVE READING OF LYRIC WORKS

Modern society presents the development of a comprehensive personality model in all spheres as a problem. When the issue is approached from a broad context, the exceptional possibility of the correct construction of the educational process comes to the fore. In general, speech, writing and reading are considered to be the main criteria in the formation of society and youth. The realization of the three indicators is the path to a bright future for the society. Every citizen should inculcate these qualities in himself. Speech should be fluent, meaningful, simple and expressive, regardless of location and language. These characteristics reveal the position of a person in society at any time, in any place and in any language. From this point of view, expressive speech and expressive reading style are of great importance. It is one of the primary duties of teachers to make citizens with these characters in the society. As we know, the growth and comprehensive development of worldview is one of the main criteria of language and literature lessons. This factor is also taken as a basis in the teaching of the subject of literature. The role of expressive reading in the formation of level speech is great. Through expressive reading, the performer, regardless of the topic or type, should perform so masterfully that the listener and audience experience the environment described in the content. For this, the role of artistic reading is great. In the expressive reading of a literary work, it is especially important to cultivate the habits of speech technique (pronunciation, voice, diction), the pleasantness, dynamism, power, loudness, timbre, orthoepic norms of the voice in the voice and speech section. In addition, means of logical expressiveness in inculcating logical reading habits; logical emphasis increases the logic, pause, logical melody, subtextual meaning, as well as the effectiveness of the speech in the presentation of the artistic work with the audience during the performance, as well as the emotional-figurative performance.

Key words: expressive reading, habit, intonation, dependence, logic, mastery, charmness, speech, meaning, presentation.

Introduction. Speech should be fluent, meaningful, simple and expressive, regardless of location or language. These characteristics reveal the position of a person in society at any time, in any place and in any language. From this point of view, expressive speech and expressive reading style are of great importance. It is one of the primary tasks of teachers to raise citizens with these characters in the society. As we know, one of the main criteria of language and literature lessons is the growth of the worldview and its comprehensive development. This factor is also taken as a basis in the teaching of the subject of literature. "There are a number of valuable methods and tools in the education of young children and the young generation

in this direction. Among these methods and tools, it is necessary to mention the serious and exceptional role of fiction, especially children's literature, which is a branch of it" [9, p. 3]. Therefore, the selection of artistic examples is extremely important in this process due to its strictly functional nature. The formation of speech habits and mental expression, which is a gradual process, is realized by connecting to the fundamental idea from simple to complex.

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Problems of teaching expressive reading.

Expressive reading has a great role in the education and upbringing of students in high school, students in higher education, and in the comprehensive development of their worldview and intellectual level. Well-known representatives of literary-theoretical thought G. Namazov [11], S. Huseinoglu [5; 6; 7], B. Hasanli [4], F. Yusifov [14], M. Allahmanli [1], N. Abdullazade [4; 6], Sh. Mammadova [9; 10] and others made serious considerations about the methods and rules of using literature examples among the problems of the school. "The results of special studies and personal experience show that the aesthetic effect that poetic examples should evoke in schoolchildren is incomplete, and the formed artistic taste is incomplete. It manifests itself to one degree or another in every class, or rather, at all stages of teaching literature" [7, p. 118]. Expressive reading is taught as a subject in secondary and higher schools. This subject has its own goals and objectives. The purpose of the subject of expressive reading is to form performance skills and habits in students. The tasks of this subject can be mentioned as follows:

- To teach students the basics of the art of reading.
- Helping students' artistic development.
- Cultivating love for the spoken artistic word.
- Forming students' ability to evaluate performances with real criteria [5, p. 18].

The historical sources of art of expressive reading in Azerbaijan manifested itself in relation to the art of words and expressive reading in the ancient and middle ages. Thus, since the 19th century, expressive reading has had a special position in new-type educational institutions, in 20th-century school programs, as well as in the 21st century, due to the introduction of new generation literature textbooks. In the expressive reading of a literary work, it is especially important to cultivate the habits of speech technique [pronunciation, voice, diction], the pleasantness, dynamism, power, loudness, timbre, orthoepic norms of the voice in the voice and speech section. In addition, logical performance tools in instilling logical reading habits; logical emphasis, logical break, logical melody, subtextual meaning, as well as the creation of communication with the audience during the performance, the creation of the effectiveness of speech in the presentation of the artistic work increases the effectiveness of the speech in the presentation of the artistic work, and the emotional - figurative performance.

Methods and ways of expressive reading of literary works. In order to inculcate the skills of expressive reading of artistic works, the performer analyzes the material to be performed in a beautiful, artistic,

and correct way in order to convey it to the reader in a beautiful, artistic and correct way. In this area, there is a special need to make extensive use of the examples of announcers, reciters, and teachers and to benefit from the skills of students. Prominent representatives of rich school experience and pedagogical thought have repeatedly stated the conclusion that the development of oral speech with language units should be carried out on sounds, words, phraseological units, sentences and artistic pieces. "In artistic texts on sounds, sounds are pronounced in a unique form and tone. At this time, the special laws of the art of speech are taken into account. This pronunciation may or may not coincide with the normative pronunciation" [14, p. 210]. In principle, all this is the basis for the normative formation of the student's thinking.

The following rules should be observed during the analysis in order to convey the beautiful performance of the artistic work to the listener:

1. Work on mastering the content of the work.
2. Work on the analysis of the work.
3. Work on special analysis.
4. Work on the stages of expressing the text with a sound word.

It is known that literary works are divided into prose, poetry and dramatic works according to their structure. The requirements of performance analysis apply equally to almost all literary genres. Simply, this difference consists of some features required during analysis in their structures. (For example, exhortation in prose works, remarks in dramatic works, etc.).

In this work, we will refer to several examples of folklore in mastering the expressive reading of lyrical works, and to the works of artists who have benefited from oral folk literature in their works and turn to its various types in their works.

I walked through the mountains,
I chose black over white
Although the homeland is devastated,
I saw heaven there [2, p. 96].

These poetic examples, which reflect colorful themes and moods, are exemplary in terms of opening and shaping students' language and self-expression opportunities. "As can be seen from its content and content, its purpose and task, artistic examples arise and develop in contact with different sciences. Pedagogy, psychology, ethics, art, medicine and exact sciences meet in children's literature to one degree or another. Without these sciences, children's literature would appear simple and devoid of content" [11, p. 7]. The riches of folk poetry, with all its essence, gain irreplacability precisely by serving to instill high national-spiritual values, realizing the possibilities of

language, thought, and skills. Bayati, lullaby, caress, song, song, etc. is a clear example of this.

Let there be a bar in our garden,
Let it be quince, let it be pomegranate,
You open your feet, walk, go around.
Let the enemy see it [9, p. 56].

As you can see, this simple, clear and extremely fluent language of this stale poem is perfected with an irreplaceable functionality in terms of shaping the language, style and thinking uniqueness of schoolchildren.

Not prettier than a building,
What is the value of the wire?
Gray sparrows walking outside,
What can you appreciate a smile?

The one who does not plant cotton
Don't spill bread on the table,
He who does not bear the wrath of the bee,
What is the value of honey? [13, p. 20].

As it seems, if we look at the content of these oral folk literature examples [bayati, gerayl], which are included in the range of lyrical works, we witness the feeling, excitement, thought, struggle for the people of the lyrical hero. However, imagining what is expressed in a lyric poem is different. That is, each performer plays these pieces as his own in many cases. For example, in the reading of epic works, the stories and events come alive in front of the performer's eyes like a movie tape. But in the performance of lyric poems, the performer sees only individual images and details. Reviving all this in his imagination, he makes it his own and passes it on to the listener. Thus, both the performer and the listener become aware of the content of the work:

I said: What is a cubit? – He said: It was my arm,
I said: What is far? – He said: It was my way.
I said: Who is Amrah? – He said: My slave.
I said: Let's go, he said: – No, no! [3, p. 102].

Or let's pay attention to another example, and in terms of being characterized as an expression of the richness of language and thought of the people, this is also important in terms of instilling the educational essence.

Say hello to a party,
Sit well, sit well, stand well.
Answer verbatim when asked.

Let the seer say: God bless, it's good [13, p. 74].

It is known that examples of healing folk literature were created by the people, passed from mouth to mouth, and have survived the test of years and have reached our modern times. It is the duty of us teachers and lovers of literature to keep these examples of literary folklore alive, to pass them on to the younger

generation, and to keep them alive for as long as the world stands. For this, it is necessary to teach these examples both in secondary schools and in higher education institutions.

Expressive reading in secondary schools and higher education institutions. In secondary schools and higher education institutions, special hours are allocated in educational programs related to the subject of expressive reading. In the future, these lessons play a special role in making students become performers of beautiful works of art, perfect speakers, and lead to the development of great masters of artistic recitation.

The examples presented above are works of art created verbally by our people. Performers, masters of artistic recitation have delivered these works to the listener, and in order to absorb them into his soul, he must master the basics of the art of reading. First of all, the performer who will perform the work must understand the work deeply, enter into the work from the heart and make it his own. For this, he must perform all stages of performance analysis.

The performer must first master the content of the piece. If we pay attention to the content of the sayings, such as the stale, rhyme, lullaby, master's note, which we have shown as an example, we will see that their content covers the topics of love for the Motherland, bravery, mother's care, and advice from elders.

In the study of these lyric pieces, it is necessary to take into account unfamiliar words, means of artistic expression, and what feelings and thoughts are evoked in the work. After the performer learns what the content of the lyrical work is about, he moves on to other stages of performance analysis.

The second stage is the work on the literary analysis of the lyrical work. Many issues are clarified at this stage. In other words, the performer should clarify the idea of the work after fully mastering the content. In other words, it doesn't matter what era the work was created in, the relationship to this era in the work, whether it is oral folk literature or written literature, what the people or the author wants to say should be clarified. Therefore, the content and idea of the work should be unified. If the performer has mastered it, he will present the work to the listener. Literary analysis cannot be satisfied only with these mentioned. In the analysis of lyrical poems, type and genre features are among the first to attract theoreticians. In the performance of lyrical works, the characteristics of the genre are different, and their presentation by the performer is also different.

For example, in the bayati given as an example, the performer should present it in such a way that in

front of the eyes of the listener and the audience, the parts of the Motherland that were devastated in any era will be revived as paradise, and inspire patriotism. Or in the piece from the "Koroglu" saga, the performer should present Koroglu's rebellion to the audience in such a way that a Koroglu roar will be heard in the audience's ears. This requires great skill and talent from the performer. In the literary analysis, it is necessary to take into account the composition of lyrical poems, the correct implementation of orthoepic rules, that is, the differences in the way words are written and performed.

In order to get a beautiful, figurative performance of the lyrical work presented to the listener by the reciting master, he should deeply master the features of the third part of performance analysis - special analysis. During the performance of a special analysis, the performer must be able to imagine what is described in each paragraph of the poem before the eyes of the viewer and listener. At this time, as is clear from the content, the inner meaning of the poem – the subtextual meaning – is determined.

The brave fur you wear,
The world was Solomon's property,
The state is dirty,
Thank you, heart, what are you doing?! [8, p. 161].

In this paragraph, the subtextual meaning is skillfully written as a means of artistic expression. The author must follow the rules of speech technique in the performance of each paragraph. During the performance, the voice, breath, and diction should be skillfully processed in the appropriate place according to the melody of the poem.

In the performance of a lyrical work, the performer should take into account a number of qualities of the voice – tempo, loudness, power, lightness of tone, pleasantness, timbre, sensitivity, flexibility, dynamism. One of the important issues in expressive reading is the ability of correct pronunciation, i.e. diction.

This castle is a stone castle,
A stone castle with pebbles,
I'm afraid I'll die
Half-eyed castle [2, p. 43].

Regardless of the type and genre of literary works, there is no such artist in whose work we do not find the use of oral folk literature. This tradition attracts attention in the works of classical artists as well as modern writers. Many such artists can be named. For example, the creativity of Mahira Nagy, one of the talented writers of our time, is worthy of appreciation. He creates his poems in the spirit of the people, benefiting from the creative expression of the people. A large number of old, stale, attachments are an example of this.

This is not the land called motherland
Next to my mother's knee is the motherland.
If you have a chest to lay your head on,
If it is the cradle of his soul, it is his homeland.

The secret of the world is one, the questions are many,
How many givers... no answerers.

The eyes and heart of your son and daughter are full,
The soul of a place of hope is the motherland
[12, p. 38].

As you can see, in this couplet written on the theme of patriotism, lyricism, subtextually expressed love of the country, artful means of expression, alliteration, inversion and other performance features in the verses that sound like music are the features of the master of artistic recitation to the listener, the audience has created wide opportunities for.

Conclusions. All this is characterized by the possibility of seriously revealing the functional role of folklore in the matter of expressive reading. The formation of the future generation depends on the establishment of work at various levels, the correct conduct of family upbringing, and the clear expression of ideas. The next stage of this is based on the successful organization of the process from primary school to junior high school. Rich school experience, the obtained results are of exceptional importance in terms of speech development, emotional, expressive, logical delivery of thought. Thus, the teaching of expressive reading based on folklore examples in secondary and higher schools creates an opportunity for the development of speech culture, the formation of worldview, and the increase of vocabulary for our society and our youth.

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Алієва С. А. МЕТОДИЧНИЙ ПРИНЦИП ВИРАЗНОГО ЧИТАННЯ ЛІРИЧНИХ ТВОРІВ

Сучасне суспільство ставить як проблему розвиток цілісної моделі особистості в усіх сферах. Коли до питання підходять із широкого контексту, то на перший план виходить виняткова можливість правильної побудови навчального процесу. Загалом мовлення, письмо та читання вважаються основними критеріями у формуванні суспільства та молоді. Реалізація трьох показників – це шлях до світлого майбутнього суспільства. Кожен громадянин повинен виховувати в собі ці якості. Мова має бути плавною, змістовною, простою та виразною, незалежно від місця та мови. Ці характеристики виявляють становище людини в суспільстві в будь-який час, у будь-якому місці та на будь-якій мові. З цієї точки зору велике значення має експресивне мовлення і виразна манера читання. Одним із головних обов'язків учителів є створення громадян із такими персонажами в суспільстві. Як відомо, зростання і всебічний розвиток світогляду є одним із головних критеріїв уроків мови та літератури. Цей фактор також береться за основу при викладанні предмета література. Роль виразного читання у формуванні рівневого мовлення велика. Завдяки виразному читанню виконавець, незалежно від теми чи виду, повинен виконувати настільки майстерно, щоб слухач і аудиторія відчували середовище, описане у змісті. Для цього велика роль художнього читання. У виразному читанні літературного твору особливо важливо виховувати навички техніки мовлення [вимови, голосу, дикції], звучності, динамічності, сили, гучності, тембру, орфоепічних норм голосу в голосово-мовленнєвому розділі. Крім того, засоби логічної виразності у вихованні навичок логічного читання; логічний наголос підвищує логічність, паузу, логічну мелодіку, підтекстовий зміст, а також ефективність мовлення в презентації художнього твору глядачам під час виконання, а також емоційно-образного виконання.

Ключові слова: виразне читання, звичка, інтонація, залежність, логічність, майстерність, чарівність, мовлення, зміст, виклад.