

PEDAGOGICAL CONDITIONS OF MOTIVATION IN RAISING THE SPIRITUAL MATURITY OF THE STUDENT IN THE PROCESS OF LITERARY EDUCATION

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Abstract. *In this article, in the process of literary education, specific methods of motivation are mentioned in order to ensure the spiritual maturity of the student*

Keywords: *literary education, “Utkan kunlar”, artistic motivation, harmony, lesson, assessment, innovation, reader, reader response.*

The fate of any society is determined by the way of thinking and morals of the people who live in it. Both leading the society to the bright future and pulling it to the bottom depend on it. Therefore, the spiritual and intellectual development of society, especially the growing youth, is a vital issue. In this case, the educational system requires the use of methodological manuals in its textbooks. They should be served not to prepare specialists, but to form healthy thinking and moral people. The science of national pedagogy can also research the ways of raising spiritually mature children. Their motivational thinking is important in ensuring youth's spiritual maturity.

In the process of literary education, the issue of improving motivational technologies for ensuring the spiritual maturity of the student is gaining special importance in education today.

Literary materials - fairy tales and stories, narratives and epics, poems and songs, games, examples of visual arts are very useful in directing students to spiritual thinking. It's all about how to use them in the educational process. Knowledge, experience, in a word, competence of a teacher in his field is the basis for directing children to independent behavior in educational institutions.

Today, the approach based on the combination of the long-term experience of the elderly and middle generation representatives and the international knowledge of young people with a modern outlook serves as an important factor in bringing the literature teaching methodology to a new stage of development. Even today, in national literary education, there are methods and methods, traditional approaches, which have justified themselves after the trials and shouts of our teachers, built on the basis of the Uzbek spirit, upbringing, and national character, which have been used for many years is bearing fruit. But unfortunately, among the effective approaches today, there are stereotyped methods and technologies that put literature teaching into some molds, based on form rather than essence in literary education, and their "charm" is, especially, creativity. It is dragging inexperienced, young pedagogues into his trap. Therefore, as noted above, today, among other fields, the methods and methods that have been effective for many years in literary education, while preserving or developing traditional approaches, by selecting the ones that are suitable for our national strategic goals from the global education methods and gradually introducing them it is time to bring the literature teaching methodology to a new stage of development. Already, it is necessary to change the attitude of students to literature and reading by creating the scientific and methodical foundations of literary education in a new order in harmony with today's perspective, national and world thinking. However, today, literature classes in the general secondary education system in most cases do not satisfy the student's vital needs, prepare him for life, raise his thinking,

imagination, taste, level, and generally, his spiritual views, but rather It is not a secret to anyone that they are being trained in preparation for the entrance exams. In today's complex globalization conditions, only national fiction can create immunity against harmful ideas that have lost their roots and are flowing like torrents from abroad in order to derail our spirituality, so it is necessary to inculcate the love of literature in our children from a very early age.

In literature classes, it is appropriate to encourage the student to think and write only about things that he knows well, that he has thought about a lot and deeply. The fact that the student's work should not be easy, that it is necessary to acquire independent knowledge, develop skills, develop skills, make them interested in work, and accustom them to find certain moral qualities in themselves. It is emphasized. It is only important to know the standard of difficulties. It is necessary to pay attention to the formation of students' ability to express their opinion from the elementary grades. It is known that students who have achieved good results in writing dictation or statement in elementary school and junior high school have difficulty writing creative works on literary or free subjects when they go to higher classes. The main work of the teacher in the literature classes is to read the work of art, to talk with the students about the text, and to organize its analysis.

Today's student differs from yesterday's in terms of outlook, thinking, and attitude to reality. In the era of fast information exchange, the student growing up in the virtual world today cannot compromise with the old, stereotyped approaches of literary education, such as retelling familiar information. If the literature does not create an image in the imagination of the readers (learners) in accordance with their life needs, it will remain a collection of boring and dry ideas.

One of the most important theories that enable the application of the "student-motivation-activity" approach in literary education is the "reader response" theory, which was formed on the basis of a unique theory in literary studies and is being used as an effective approach that has been tested at the international level. The basis of this approach, which is aimed at the emotional reception of a work of art, is the relation of motives to the knowledge of the work. More precisely, this approach is focused on the relationship between the reader and the text, and the discovery of individual artistic sensibilities unique to each reader by observing the psychological foundations of the aesthetic-emotional perception of the text. The reader who perceives the text receives it in his own way, creates and recreates it. The "librarian response" approach positions the reader as an "active spy" in the work of art. As a result, the reader immerses himself in the events of the work, becomes a real witness to them and "constructs" the plot of the work through his own interpretation. In this case, literature is considered as a performance art, and each student creates a unique, possibly unique text based on the reading experience. According to the German literary critic Wolfgang Iser, one of the scholars who introduced the theory of "reader's response" in literary studies, the work consists of written and unwritten parts. As the library is starting to move, it is becoming more and more popular. Most of the time, the reader can't fulfill what he expects (the author reveals the answers to many questions), and in such cases, the gaps make the reader confused. These spaces are the unwritten part of the work. How to fill the gaps depends on the relative motivation of the reader, so different readers fill the gaps differently. He compares this process to looking at the constellations: **"Two people looking at the starry sky at night may be looking at the same constellation, but if one is looking at it, the other may be imagining something."** In fact, the art study is active, and the reader's thoughts, worldview, life experience, previous knowledge and the spiritual-emotional state of the art are hidden in the art. It creates new

waves of music. For example, if the 18-20-year-old book reader imagines Kumush or Otabek as an "ideal person" in Abdulla Qodiriy's novel "Utkan kunlar", the 30-35-year-old reader-recipient of the book, who has years of experience with feelings of love, hatred, jealousy and accuses Kumush of selfishness, while Zaynab is a "helpless weakling, a victim of love". It will be possible to even justify the actions of the person. Or, the actions of the mother in the story "The Last Victim of the War" written by Utkir Hashimov may not be caused by the reader's life circumstances, but may show Umri xola as the cause of her death. So, the "reader's response" approach focuses not on the author's aesthetics, but on the reader's (recipient's) view, the product of thought. It becomes the final link of student literature. With his own thoughts, the reader creates a motivation that is fully realized by touching the "unwritten parts" of the work.

It is the main task of the school education process to achieve the formation of positive qualities in the child's personality, and the development of motivational thinking, while the child's curiosity and knowledge have not died out. If we want to teach children to think independently, first of all, we should encourage them to weave fairy tales and create adventures. I need to direct my thoughts to spend only on new, never-before-seen, controversial issues. "Boredom is the enemy of thought," said J. Rodari, an Italian poet. Also, Jean-Jacques Rousseau thought about the child's upbringing: **"Just as the trees in the garden need to be nurtured by a gardener in order to be in the right shape, a child should be nurtured by a good teacher in order to be nurtured."**

In order to achieve the independence of the student's thinking in the process of teaching literature, the teacher asks the students to check and prove the correctness of the concepts and conclusions given in the textbook, to teach them to use the most convenient methods and methods, to think independently of everything, to approach the situation creatively, regardless of whether others like it or not, even the teacher. it is necessary to learn to speak.

The teacher introduces students to the methods of logical thinking; not allowing to think in a mold, leading not only textbook authors, but also comrades not to blindly repeat the opinions, to be creative; to be able to take into account the level of intelligence of each student and realize the possibilities of their intelligence; every student should be able to solve his own unique problems and get used to overcoming difficulties.

So, when dealing with a work in literary education, it is necessary to take into account its differences from other types of texts and the fact that the goals of reading or teaching art are fundamentally different from the goals of reading or teaching other types of texts. It is necessary to accept the situation as a normal situation, because everyone understands and interprets the book differently, even when one student reads the book at different times and comes to different conclusions. Considering this, in literary education, attention should be paid not only to memorizing the information in the work to the students, or to teach the students the known interpretation of the work as the only acceptable interpretation, but also to motivate them to create their own interpretations of the literary text, their own knowledge and life experiences, as well as the context.

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