

TEACHING FOLK ORAL ARTS IN PRIMARY GRADES (USING THE EXAMPLE OF QUICK QUOTES)*Mirzabek Kholiyorov**Assistant Lecturer at the Department of Philology and Language Teaching,**Qarshi International University.**mirzabekxolyorov85@gmail.com***Annotation**

En: This article explores the significance and methodology of teaching oral folk art, particularly tongue twisters, to primary school students. Tongue twisters serve as an effective tool for developing students' speaking skills, enriching their vocabulary, and improving diction. The paper also analyzes the educational and pedagogical potential of oral folklore and outlines methods for integrating it into primary school lessons.

Ru: В статье рассматривается значение и методика обучения устному народному творчеству, в частности скороговоркам, учащихся начальных классов. Скороговорки служат важным средством развития устной речи школьников, расширения словарного запаса и улучшения дикции. Также проанализированы образовательные и воспитательные возможности устного народного творчества и методы его применения на уроках в начальной школе.

O'z: Ushbu maqolada boshlang'ich sinf o'quvchilariga xalq og'zaki ijodi, xususan, tez aytishlarni o'rgatishning ahamiyati va metodik asoslari yoritilgan. Tez aytishlar o'quvchilarning og'zaki nutqini rivojlantirish, so'z boyligini oshirish, diksiyasini yaxshilashda muhim vosita bo'lib xizmat qiladi. Maqolada xalq og'zaki ijodining ta'limiy-tarbiyaviy imkoniyatlari va ularni boshlang'ich sinf darslarida qo'llash usul lari tahlil qilingan

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Teaching folk oral literature to children in primary school is mainly carried out through songs, fairy tales, proverbs, and tongue twisters. A child's unique poetry is created from lullabies. The child does not repeat the words said today on the cradle tomorrow but adds something, enriching them. In this way, lullabies, fairy tales, songs, terms (traditional lyrical songs), proverbs, and riddles accumulate to form a vast ocean. Children's folklore is the first textbook of education for a child and an inexhaustible treasury of spiritual wealth. The emergence of each nation's children's folklore is connected with the spiritual thinking of that nation. The true image and origin of the people are reflected in their spirituality. Human greatness and the foundation of

socio-economic progress also lie in spirituality. Our people's oral artistic creativity, which is a rare example of artistic thinking, is valued as an invaluable source of our national spirituality.

Oral artistic creativity arose at the initial stages of primitive human activity as primitive thinking. Because at that time, when people did not know writing, they expressed their thoughts and reflections orally. In this context, their oral artistic creativity emerged. Therefore, oral art forms of human artistic thinking served tribes and clans speaking closely related dialects. Moreover, at this stage, oral artistic creativity was tightly connected with various aspects of human activity, reflecting ancient people's religious and mythological beliefs, initial scientific knowledge, and views on nature and natural phenomena.

Oral artistic creativity is a type of word art with unique features, and all its forms live only through live performance. For this reason, in some genres, the combination of words and melody is predominant, while in others, elements of stage art take precedence. Folklore incorporates elements characteristic of various types of art. Many of its forms are performed in harmony with words and melodies. It is traditional to perform epics and termas with the accompaniment of the dombra, while songs are performed with the dutar and childirma.

In the majority of folk literature works, the word holds a leading position. Fairy tales, legends, anecdotes, narratives, boasts, jokes, proverbs, and riddles have this characteristic. Uzbek folk creativity is a form of oral verbal art consisting of various genres, reflecting the worldview, artistic taste, creative potential, dreams, and aspirations of the Uzbek people. Relying on the national and spiritual values of the people and shaping these values in primary school students is one of the most urgent issues. This is because today, at a time when the struggle for the minds and hearts of young people on ideological battlefields has intensified, it is necessary to raise students, as much as possible from school age, as patriotic, devoted, and courageous individuals who do not spare their lives for their homeland and people.

The idea of the perfect human being has been sung about since ancient times in folk oral creativity, and it has always been an integral part of our people's noble aspirations and spirituality. Issues of spiritual and moral education of the younger generation in folk oral creativity are extensive, including methods of upbringing, human values, patriotism, friendship, harmony, diligence, love for craft and profession, definitions of good and evil, consequences of good and bad words, honesty, integrity, nobility, justice, conscience and lack thereof, the significance of sibling relations and kinship, bravery and cowardice, manners and impropriety, hospitality and friendliness, among other categories.

According to the Uzbek scholar M. Haydarov: "The moral and educational advice found in examples of folk oral creativity is very vital, populist, and exemplary. We must remember that traditional folk epics and fairy tales, songs, and proverbs are lessons in ethics, and that all other major and minor genres of folklore are essentially didactic."

We should not forget that the tasks of education in raising young people in the spirit of our national values are broad and multifaceted. Therefore, it is necessary to imagine in advance what kind of person needs to be educated and what a person should be as a result of education. In this

regard, using samples of folk oral creativity to shape national values in students is of great importance. This also closely supports the goal of society to raise a perfect human being.

Lessons and extracurricular educational activities based on examples of folk oral creativity should be organized in such a way that each selected work and its promoted ideas foster the student's scientific worldview and inspire belief and ideas. The form and methods of extracurricular activities based on folk oral creativity materials should be clearly defined, including the purpose and timing of the event.

Proverbs hold a special place in folk oral creativity. They are the product of the wisdom, intellect, and life experience of several generations, reflecting the people's sagacity. Proverbs play an important role in the education and upbringing of children.

Riddles are one of the ancient genres of folk oral creativity that teach children to think and be clever. Each riddle contains a hidden answer to the questions "Who?" or "What?". Every riddle is connected with the life, customs, and unique traditions of the people who created it.

Among children, tongue twisters are widespread as oral speech exercises. They help young children develop correct and melodic pronunciation skills for certain sounds.

Works belonging to this genre not only teach children to speak clearly but also provide them with aesthetic pleasure, develop their thinking abilities, and strengthen their memory. The main purpose of this article is to explore how the tongue twister genre should be taught to children. School is a bridge between childhood and adulthood for every person. Transitioning from a life full of play to the school environment is somewhat challenging for children. Free movements and free communication become limited, replaced by a structured, timetable-based lifestyle. Although children are the same age during this period, psychologically they may not be ready or may experience difficult and prolonged adaptation.

To address these and similar problems, several pedagogical scholars and modern methodologists advocate for adapting education to children rather than enforcing strict rules and complex teaching processes. They support and recommend this scientifically. I also agree with this view and conduct scientific research in this area.

By observing first-grade students, I witnessed that the most common problem is related to speech. Although most students can speak freely, they struggle to express their thoughts during lessons, to decide which word to use, and when finding a word, they have difficulty pronouncing it. This causes discomfort both for the teacher and the student.

Considering that education and upbringing have historical experience and a variety of methods and materials, we recommend using historically tested and effective methods in modern pedagogy through role-playing and game-based technologies in a compositional form. Integrating education directly and indirectly with life, turning it into a practical reality, and applying it in practice is the main process. Therefore, it is recommended to use methods deeply based on the psychology of children.

Following this recommendation, we proposed applying the "Tongue Twister" challenge simultaneously with teaching letters during the primary literacy learning period.

“TEZ AYTISH” are a fascinating genre of folk oral creativity. They mainly feature amusing and humorous characteristics, making them easy and quick for young schoolchildren to learn. Tongue twisters, passed down orally from generation to generation, have a long history. They are typically formed from semantically connected words that mostly start with the same letter. Tongue twisters often use sentences composed of rhyming words that can easily be mispronounced. Especially common are words that differ by just one sound, including voiced and ligature letters. Even though words and phrases rhyme, sentences are pronounced quickly while maintaining rhythm and stress.

No matter how many words need to be said in one breath, the main goal is to pronounce each sound clearly, correctly, smoothly, and expressively. Historical sources show that tongue twisters were recited at gatherings, weddings, celebrations, and meetings as entertainment and humorous contests, and later became part of children’s repertoire.

Tongue twisters hold a high position in our national culture and content. They are an integral part of children’s folklore. Children’s folklore is adapted to a child’s listening, speaking, playing, and singing needs. These are mostly created in children’s language or by adults for children. Similarly, tongue twisters help children develop mentally and in speech, and they bring joy.

Tongue twisters aid in enhancing children’s thinking skills, vocabulary, and speech development. Because the speech apparatus and vocal cords work intensely and continuously during tongue twister practice, it has been medically shown to be effective for treating speech-related problems (logopedic therapy).

Tongue twisters exist worldwide. Each country or nation has its own version, shaped by their language and cultural life. Despite differences, tongue twisters everywhere share a common feature: they consist of letters and words that are difficult to pronounce or easily confused, making them challenging but effective speech exercises.

As we have reflected above on tongue twisters and their benefits, our method of integrating them into the literacy teaching process is as follows:

During the literacy learning period, each letter is taught as a separate topic, and our main goal is to firmly imprint and help students remember that letter. It is important to teach the letter correctly and clearly the first time because information is best absorbed on the first exposure.

Taking into account that one of the important categories of education is moving from simple to complex, tongue twisters should also be organized alphabetically in the form of a table, using relatively simple tongue twisters as sources.

It is advisable for the teacher, using their pedagogical and acting skills, to stimulate students’ interest in this challenge by organizing it as a competition with the children, making the teacher the main character alongside the students.

Every day, based on a plan, the teacher should clearly, smoothly, and beautifully demonstrate one tongue twister as an example and assign the tongue twister corresponding to the upcoming letter as homework for memorization and practice.

During lessons, a competition should be held to see who can say the tongue twister most fluently and frequently. Winners should be encouraged, and students who say it less or cannot say it at all should receive more support.

We have often heard that it takes at least one month of regular practice to turn an action into a habit. From this perspective, the pedagogical activity combining literacy and speech development will show results within a month.

Students will demonstrate a significant increase in vocabulary, smoothness in pronunciation, reduced mental distraction, strengthened memory and attention, and fewer hesitations when reasoning.

The teacher should monitor and record results daily, comparing previous and current states to determine the overall degree of improvement.

Below are examples of simple tongue twisters to be used during literacy teaching for 1st-grade students:

Letter A:

The bees didn't spare their honey from the bear.

Letter B:

Berdiboy's bee was buzzing annoyingly.
Baq's eggplant is like a little chick.

Letter D:

Donogina Diyora is a friend to Durдона.

Letter E:

Erkin sifted the crops he planted through a sieve.

Letter F:

Is the elephant a wrestler? Or the tongue a wrestler?

Letter G:

Gulnora's flowers are buzzing and blooming on the flowerbed.

Letter H:

Everyone is surprised by the weeds in the yard,
Hayri is most amazed by the weeds.
To Halima – weeds, to Salima – sumalak (a dish).

Letter I:

Did the thread get caught on the needle? Or did the needle get caught on the thread?

Letter J:

Little chicks of Jamila's hens gathered hurriedly in the yard.
Jamol and Jalol's roosters watched the little chicks.

Letter K:

A blue teapot with a blue lid,
A white teapot with a white lid.
Big big beads,
Beads for my dress.

Letter L:

Laylo gave the colorful cloth to Lobar.
Lola is babbling, Sora is cooing.

Letter M:

Gossip, gossip,
Raisins ripen in summer.
I froze the water,
Watching it freeze.

Letter N:

Do you bake bread? Do you count the grains?

Letter O:

Oydin's sister is Oppog'oyim,
Oppog'oy's sister is Oftoboyim.

Letter P:

Pahlavon baked pastries,
Baking and adding cheese.

Letter Q:

The crow caws, caws loudly,
Thick snow covers the hill.
In winter, the yogurt froze hard.

Letter R:

Colorful scarves at the household.

Letter S:

The yellow carrots in the basket have turned yellow and wilted,
Saodat put carrots in water and left them.

Letter T:

Four clever clumsy ones,
Find riddles happily.
Say quickly and speak fast,
The quick speaker gets four pats.

Letter U:

Stars fly and soar,
Flying swiftly as they go.

Letter V:

Loyal people for the homeland,
Live with loyalty.

Letter X (Kh):

Fragrant dates, fragrant and sweet,
Cheerful fragrant good news.

Letter Y:

Stars are shining,
Rubies seem to be glowing.

Letter O' (O'):

The apricot rolled into the valley,
The hammock sits on the bench.

Letter G' (G'):

G'ani spun the wheel, making it rattle and roll.

Letter Z:

The zebra walks with difficulty in chains,
In the dark yellowish night, it finds the way.

Letter Sh:

This cat, that cat, a sneaky cat.

Letter Ch:

Chirp-chirp-chirp,
The sparrow chirped.

In summary, folk oral creativity, especially tongue twisters, is an important tool in shaping the speech culture of primary school students and developing their oral and written language skills. Through this genre, children's attention, thinking, memory, and vocabulary are enhanced. Tongue twisters help children develop correct pronunciation of phonetic sounds, as well as the skills to



perceive intonation and rhythm in language. Therefore, effectively using this form of folk oral creativity in primary education is of great importance in fostering a love for language and respect for national values among students. The methods and recommendations presented in the article also make the teaching process more engaging and meaningful.

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