

Use of poetry in English lesson

Gulnoza Bahriddinovna Najmiddinova
Asia International University

Abstract: The article is devoted to the substantiation of the relevance of using poetic text in studying a foreign language, description of the goals, stages of work and criteria for selecting English poetry for the learning process. The thematic principle of choosing the material is illustrated by examples of modern American poetry.

Keywords: poem, translation customs, morals, traditions, listening, writing, speaking, reading

The implementation of the ideas of modernization of Uzbek education requires a broader introduction of students to the heritage of world culture. Familiarization with poetic works of the countries of the studied language contributes to the spiritual enrichment of students, the development of their ethical views and aesthetic taste. The study of English poetry stimulates the cognitive activity of schoolchildren, develops their thinking, introduces them to the culture of the people whose language they study.

Since a significant role in the educational process of foreign languages is given to interdisciplinary connections, then, by turning to poetry, the teacher thereby strengthens and develops the connections of a foreign language with other subjects and, first of all, with the native language and literature.

Reading poetry, reciting it and translating it make a foreign language lesson more meaningful, motivationally oriented and increase interest in studying the subject. A poetic text in a lesson also serves as a basis for more effective formation of skills and abilities in reading and speaking in a foreign language, since it qualitatively differs in its linguistic characteristics from prose and allows students to become familiar with the style of a poetic work, with the artistic ideal of the language norm.

When working on poetry, practical goals of teaching a foreign language are also achieved: pronunciation is practiced, vocabulary is learned and consolidated, expressive reading skills are developed, grammar skills are formed, as well as elementary speech skills of speaking and listening.

Thus, the use of poetic texts in teaching a foreign language is very relevant: Firstly, it expands the vocabulary of students. Secondly, by comparing the interlinear translation and the literary translation of a poem, students come to the conclusion that sometimes it is impossible to preserve all the details of the original, but it is necessary to understand and convey its main meaning by means of the native language. And thirdly, it allows students to become creators in the truest sense of the word, which brings joy of creativity and satisfaction to them and their teachers.

The undoubted advantage of working on poetic texts is the ability to fit into the limited time frame of one of the stages or an entire lesson.

Approaches to working on poetry in foreign language lessons can vary depending on the tasks set by the teacher and the age of the students. Poetic texts can be used:

1. for phonetic exercises at the initial stage of the lesson;
2. at the stages of introducing and consolidating lexical and grammatical material;
3. at any stage of the lesson as a stimulus for the development of speech skills and abilities;
4. as a kind of relaxation in the classroom, when students need a break that relieves tension and restores their ability to work.

Rachok T.P. identifies the following main stages of work on a poem:

1. preparing students for the initial listening of a poem in order to remove language difficulties;
2. initial listening to the poem;
3. independent reading by students;
4. checking understanding of the content, discussing what was heard and analyzing the pictorial means of the language;
5. expressive reading of the poem by students;
6. translation by students into their native language partially, selectively or completely;
7. familiarization with the available translations of this poem;
8. creative homework assignment: prepare your own translation, if possible in poetry.

Much attention in working with a poetic text should be paid to the selection of material. Any teacher, educator or methodologist, when working with a poetic text, chooses a certain way of selecting material for themselves.

If you look through all the later textbooks and publications on foreign languages from the 60s-80s, you will notice that the main principle of selecting material was the thematic principle and the principle of taking into account the age characteristics of students (complexity/adaptability). New textbooks and manuals are focused on texts that contain information about the culture of the country of the language being studied, its customs, morals and traditions, as well as on the development of all types of speech activity and the formation of language skills.

I propose to highlight the following principles for selecting poetic texts:

1. the principle of influencing the emotional and motivational sphere of the individual, taking into account the age characteristics and interests of those studying a foreign language (accessibility, clarity, comprehensibility of the text and interest of students);

2. the principle of methodological value for the development of all types of speech activity (listening, writing, speaking, reading) and the formation of lexical, phonetic and grammatical skills;
3. thematic principle (selection of material according to lexical topics);
4. the principle of authenticity (cultural value, expansion of linguistic and cultural horizons).

I would like to dwell separately on the thematic principle of selecting poetry. It should be noted that the younger generation, especially students, is characterized by a passion for everything new, unfamiliar, and in line with the latest trends. Therefore, to attract the attention and interest of students, it is advisable to use not only the "proven" classics (Shakespeare, Thomas Moore, Thomas Hood, Robert Burns, H. Longfellow, Byron, and others), but also fresh, relevant poems by modern English-language and Russian writers, if they meet the above goals and criteria for selecting material. Our children have long been unable to imagine not only leisure, but also study without the Internet, which means that the teacher-mentor must keep up with the times, not be afraid to make discoveries and analyze "fresh" works that have not been worked out by predecessors. Of course, this requires more work and moral responsibility. However, the risk involved in this endeavor will be rewarded with a more vivid emotional response from the students and, ultimately, motivation to work with the poem.

By the way, unlike the classical tradition of the obligatory presence of rhyme, more and more of our contemporaries choose the democratic form of blank verse, which also implies an easier poetic translation. In this regard, I propose to consider the following poems by modern American authors that I have translated.

Buddhist Barbie by Denise Duhamel

In the 5th century B.C.

an Indian philosopher

Gautama teaches "All is emptiness"

and "There is no self."

In the 20th century AD

Barbie agrees, but wonders how a man

with such a belly could pose,

smiling, and without a shirt.

In a poem by the controversial American poetess Denise Dukhamel reveals the problem of superficiality, consumerism, and physical focus characteristic of modern Western culture. The vivid image of a silly puppet idol is sure to provoke a lively discussion in class. Here is my translation of this blank verse:

Buddhist Barbie

In the fifth century B.C., Gautama, an Indian philosopher, taught: "Existence is emptiness," "Renounce yourself." Barbie agrees with this truth in the twentieth century, but she can't understand how a fat man with a belly and no shirt could smile, having adopted that pose.

The theme of family, nostalgia for a happy childhood is beautifully described in the poem by Katherine Mansfield.

Butterfly Laughter by Katherine Mansfield

In the middle of our porridge plates

There was a blue butterfly painted

And each morning we tried who should reach the butterfly first.

Then the Grandmother said: "Do not eat the poor butterfly».

That made us laugh.

Always she said it and always it started us laughing. It seemed such a sweet little joke. I was certain that one fine morning The butterfly would fly out of our plates, Laughing the teeniest laugh in the world, And perch on the Grandmother's lap.

In the middle of the porridge bowl there was a picture of a blue butterfly. In the mornings, before our butterflies, we tried to quickly finish our breakfast. Then grandma would say: "Be careful, don't eat the poor thing!"

And this joke seemed so sweet, And the ringing laughter. And each of us was sure, His butterfly would suddenly fly up, And, having sat down to granny one day, Rustle with a quiet laugh.

Thus, modern English poetry is very curious and diverse. The works that are closest to students in spirit and meaning should be used as a basis for an essay on a free topic at the final stage of work on the poem. This form will help develop the skills of analysis, synthesis and interpretation of the author's main ideas.

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