



Expressive Reading as a Means of Improving the Teacher's Communicative Culture

Turaeva Shakhida Egamberdievna,
Karshi Engineering and Economic Institute

Annotation: Many graduates of pedagogical universities do not go to work at school because they experience communication difficulties in communicating with children. Teaching the art of reading contributes to the improvement of the communicative culture of future teachers, if the teachers of the "Practicum on Expressive Reading" proceed from the understanding of expressiveness not only as a linguistic category, but also as an aesthetic one, which involves influencing the mind, feelings and will of listeners in the process of communicating with them.

Keywords: communicative culture, expressive reading types of expression, implication, verbal actions, artistic in perpetration, hermeneutic circle of understanding.

Among the various problems of the teaching profession, one of the first places is occupied by communication difficulties that reduce the quality of pedagogical work, hindering the establishment of mutual understanding, cooperation and dialogue with children. Graduates of pedagogical universities do not have sufficient knowledge of the communicative culture, they are not always ready to use communicative means of influencing schoolchildren, manage their mental state, and act in a public setting.

Communicative culture includes not only the technique of speech, but also the culture of the individual, the culture of thinking, the culture of feelings. The improvement of communicative culture, in particular, takes place in the classes of the "Practicum on Expressive Reading", where students strive to master the art of artistic (expressive) reading, which consists in the creative embodiment of a literary work in an effective sounding word.

What is expressiveness? These are such special speech structures that "support the attention and interest of listeners", this is "the accuracy of the verbal designation of an object or phenomenon, representation or concept". "To speak expressively means to choose figurative words that evoke the activity of the imagination, inner visions and emotional assessment of the depicted picture, event, character." These definitions allow us to conclude that scientists mean different types of speech expressiveness. Depending on the structural areas of the language, there is pronunciation, lexical, word-formation, morphological, syntactic and intonational expressiveness. This is the linguistic aspect of expressiveness.

Oral speech, unlike written speech, is a live communication. It is characterized by figurativeness, emotionality, expressiveness. Direct communication with the audience leaves an imprint on the syntax of oral speech: the speaker often uses various types of simple sentences, especially interrogative and exclamatory sentences, makes extensive use of connecting and plug-in constructions, introductory words, repetition of the same thought, gradation of evidence, etc.



The expressiveness of oral speech is enhanced by intonation, which actually shapes speech, helps to activate its communicative function - the function of communication between people. "Voice is clothing, intonation is the soul of speech." There is also intonation in written speech, but speech and language cannot be reduced to each other. Not everything that is in speech is formalized in the language. Intonation conveys information not only about what is being said, but also about who is speaking, how, where and to whom. If the question "what is reported?" answers linguistics, then other questions remain outside the scope of linguistic interests.

The question arises what form of speech expressive reading belongs to. We are convinced that the written text in reading is usually transferred to the oral form of speech without change. You can simply read the text aloud, observing punctuation marks, but such reading will not be expressive. Expressive reading differs from spoken speech only in that it is not created in the process of verbal improvisation, but in reading, as well as in oral speech, the thought, feeling and will of the speaker appear in unity, therefore, voicing the text, the reader expressively not only reads the intonation that is inscribed in it, but also expresses one's attitude to what one is reading about. Own attitude to what is read determines various interpretations of reading

Oral speech is richer than written, it is distinguished by diversity and stylistic features. In oral speech, the speaker, not only with the help of intonation, but also facial expressions, gestures, expresses his attitude to what he is talking about, therefore, the main source of expressiveness of speech and reading is the speaker's enthusiasm for what he is talking about (reading).

Communication always takes place with a specific purpose - I want to convey my thoughts and feelings; I want the listeners to sympathize with me; I want to excite them, make them laugh, scare them, etc. Therefore, for expressiveness, the participation of the will is absolutely necessary. Efficiency lies in the very nature of speech. The speaker, as it were, performs a speech act, a "verbal action". "Nature has arranged it so that when we verbally communicate with other people, we first see with our inner eye what is being discussed, and then we talk about what we have seen. If we listen to others, then first we perceive with the ear what they say to us, and then we already see with the eyes what we have heard.

Work on expressive reading is based on the sincerity of experiences. To speak "with feeling," the reader must strive for verbal action. Often, schoolchildren, and even students, mechanically pronounce words. But it is necessary that the speaker (reader) meaningfully and purposefully communicate with the audience. To do this, he must know well what exactly (the topic) and for what purpose (idea) he wants to convey the text to the audience.

The art of artistic reading is an independent art form. At the same time, artistic interpretation is understood as "the interpretation of the product of primary artistic activity in the creative process of performance." Indeed, the art of music cannot do without a composer, and the composer needs instrumentalists and singers. The same is true of the playwright and the actor.

If the writer sometimes painfully searches for a word that would help him draw the picture that has arisen in his imagination as accurately and vividly as possible, then the reader, on the contrary, must revive this picture, voice the author's text, translate it from written into oral speech, using all means of intonation. expressiveness. The reader plays the role of an



intermediary between the author and the listeners. In an effort to convey as fully and accurately as possible the intonation given by the author, he at the same time does it in his own way.

To understand the true meaning of the work, the reader needs linguistic and background knowledge, the ability to penetrate into its context and subtext. Expressive reading of the teacher is the key to understanding the content of the work by schoolchildren, a role model.

It is designed to compensate for the imperfection of students' reading, their lack of experience in the ability to obtain information from the text. Professional reading of the teacher gives students the opportunity to empathize with the heroes of the work, to discuss what they read. Removing the need for explanation, reading is an assessment and commentary of the text, conveys the flavor of a literary work. You can learn about how exactly students are taught expressive reading from our monograph "Fundamentals of the Methods of Expressive Reading and Storytelling".

Using literature

1. Головин, Б.Н. Основы культуры речи [Текст] / Б.Н. Головин. - М., 1980.
2. Апресян, Г.З. Ораторское искусство [Текст] / Г.З. Апресян. - М., 1972.
3. Горбушина, Л.А. Выразительное чтение [Текст] /Л.А. Горбушина, А.П.Николаичева. - М., 1978.
4. Волконский, С. Выразительное слово [Текст] / С. Волконский - СПб., 1912.