

THE FORMATION OF CHILDREN'S ORAL SPEECH USING PICTURES

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Abstract:

The education of highly educated people includes the mastery of all the riches of their native language. Therefore, one of the main tasks of the kindergarten is the formation of the correct oral speech of children on the basis of their mastery of the literary language of their people.

The missed opportunities for speech development in preschool age are almost not filled up in school years. Therefore, it is very important to organize the developing potential of the speech environment in time.

In order to make it easier for children to cope with their tasks, they need to take care of the perfect and complete formation of their speech. This is the main condition for successful training. Thanks to speech, people get very wide opportunities for communication. It unites people in their activities, helps to understand each other, forms common views, beliefs.

Speech also helps us in our knowledge of the world in V.I. Tikheeva, O.S. Ushakova disclosed the influence of visual material on the development of children's speech. Due to their physiological characteristics, it is difficult for children to deal with purposefully. And through viewing the paintings, children easily and joyfully develop coherent speech. Nowadays, the topic of the development of coherent speech is very relevant, as more and more children have speech disorders.

Introduction:

All researchers studying the problem of the development of coherent speech turn to the characteristic that S.L. Rubinstein. It belongs to him the definition of situational and contextual speech. S.A. Rubinstein noted that for a speaker, any speech conveying his thought or desire is connected speech (in contrast to a separate dependent word extracted from the context of speech, but there are forms of connectedness in the course of development. writing in terms of its comprehensibility for the listener or reader.”[9]

Speech, in his opinion, may be unrelated for two reasons. Either because these connections are not conscious and not presented in the speaker's thoughts, or because, being presented in the speaker's thoughts, these connections are not properly identified in his speech. Connected speech

is a speech that can be fully understood on the basis of its own substantive content. In order to understand this speech, there is no need to specifically take into account the situation in which it is pronounced; everything in it is clear to another from the context itself: this is contextual speech. And the speech of a small child, Rubinstein emphasized, is first noted by the inverse property: it does not form such a coherent semantic whole - such a "Context", on the basis of which it was possible to a specific situation in which the child is and speaks. The semantic content of speech becomes understandable in connection with this situation: it is situational speech.

When a child develops coherent contextual speech, it does not displace situational speech, and the child, like an adult, uses one or the other, depending on the content to be reported and on the nature of the message itself. Thus, they switch to contextual speech when a coherent presentation of an object that goes beyond the limits of the situation is required, and this presentation is intended for a wide range of listeners and readers. The result of learning coherent speech depends on many reasons. First of all, from the social environment that provides the child with verbal communication. The missed opportunities for speech development in preschool age are almost not filled up in school years. Therefore, it is very important to organize the developing potential of the environment in time. L.P. Studying the principle of teaching the Russian language, Fedorenko points out: "For the normal development of the child's speech, and, consequently, for the development of his intellect and emotional-volitional sphere, it is necessary that the speech environment surrounding it possesses sufficient developmental capabilities - sufficient developmental potential. The developing potential is determined by how rich the speech used by others, how active the child is in the learning process - the overall development of the child, his ability to learn at school depends on this. In the future, when the child faces the task of learning to read and write, he develops the skills of an arbitrary sound analysis of speech. When teaching the grammar of the native language, the foundations of the ability to operate freely with syntactic units are laid, which provides the opportunity for a conscious choice of language tools. Another way to complicate speech opinions is to switch from dialogic speech to various forms of monologue. Dialogic speech is more situational and contextual, therefore it is curtailed and elemental (much is implied in it thanks to the knowledge of the situation by both interlocutors). Dialogical speech is involuntary, reactive, poorly organized. A huge role here is played by cliches and templates, familiar combinations of words. Thus, dialogic speech is more elementary than other types of speech. Monological speech is an expanded form of speech. This speech is more arbitrary: the speaker has the intention to express the content and must choose an adequate language form for this content and build a statement on its basis. Monologue speech is an organized type of speech. The speaker programs not only each individual statement, but his entire speech, his entire monologue, as a whole. Comparing dialogue and monologue, the researchers identify in them some common features and differences that emphasize the features of these forms of speech. So, L.V. Shcherba believed that a monologue lies at the heart of the literary language, for any monologues are a literary work in its infancy. In his opinion, dialogue, dialogue "consists of mutual reactions of two individuals generalizing among themselves, reactions of normally spontaneous, defined either situations, or the statement of an accomplice. He considered the monologue as an organized system of verbal-clad thoughts, which is a deliberate effect on those around him, which is why the monologue must be taught. L.V. Shcherba noted that in a non-cultured environment, only a few people with literary talent are capable of a monologue, while most are not able to tell anything in a connected way.

The structure of the dialogue (remarks) and the structure of the monologue (literary language) are completely different. Replicas are not peculiar to complex sentences; they contain phonetic abbreviations, unexpected formations and unusual word formations, strange word usage and violations of syntactic norms. All these disorders occur due to insufficient control of consciousness during spontaneous dialogue. Monologic speech usually does not have these disturbances: it proceeds within the framework of traditional forms, and this is its main

organizing principle. Deviations from the norm are not terrible in colloquial speech, they are not noticed by the interlocutors, and they are not conceivable in monological speech. The dialogue is attended primarily by two persons who understand each other, and the monologue is most often addressed to a number of persons, and this forces the speaker to resort to the literary language.

This phenomenon is observed in preschool age. If they talk among themselves, in their remarks one can hear both abbreviations and various deviations from the norms, the use of colloquial (vernacular) words. And when the same children tell (describe, reason) before a group of peers, they try to use the literary language.

In the dialogue, emphasizes L.V. Vasilyeva "three, and often four, components, the object reflected in their consciousness and the surrounding circumstances" are actively operating. Vasilyeva notes that there can be both a scientific dialogue and a colloquial monologue "it is only significant that in an official scientific speech the dialogue turns into an aria of small monologues, and the colloquial monologue is almost always" dialogical ", " without a real interlocutor, the speaker mentally discusses with the imaginary or with yourself. "

All these views on the development of monologic and dialogical speech are necessary for understanding and the formation of coherent speech in preschool children.

The child learns the arbitrariness of his statement and in the process of dialogue, he develops an important ability to follow the logic of his narrative. It is necessary to pay more attention to it at preschool age. In young children, dialogue precedes the monologue; Moreover, it is dialogue that is of paramount social importance for the child. According to A.A., Leontiev, monologic speech skills are formed very late. Many researchers emphasize the primary role of dialogue in monologue. The most important thing is to understand the importance of the correct teaching of dialogical speech at an early age, because then the origin and development of monologic speech takes place.

Coherent oral speech, in contrast to the dialogical form (conversation, question system), is monologic in nature and therefore requires preliminary preparation to study the difficulties experienced by younger students in constructing a coherent oral utterance, Zhinkin [5] found that they are connected:

1) with the poverty of the active dictionary since spoken language requires the instantaneous realization of thought in the word "In spoken language there is no time for selecting a word. We have to use those words that are ready." [5]

2) With a poorly developed random access memory, the function of which is to, during the oral preparation of the sentence, keep already connected words and pre-empt the words that are coming up for pronunciation. [5]

The child should be offered a job of a descriptive nature, in this type of work he develops his ability to give complete, clear phrases.

Materials and methods:

An analysis of the literature on the use of pictures in the development of coherent speech allows you to select an object, subject, goal, tasks and highlight a hypothesis.

Object of study: the process of development of coherent speech.

Subject of study: pictures, as a means of developing coherent speech.

Objective: to determine the role in the development of coherent speech in children with developmental disabilities.

Tasks:

- During the analysis of the literature to identify the level of mental development and characteristics of the speech development of children
- To determine the role of paintings in the mental speech development of preschool children
- Expand the content and methodology of using paintings

During the study, we used the following methods as analysis of psychological and pedagogical literature and practical experience, observation, conversations with children

Results and discussion:

The kindergarten program provides for the teaching of dialogical and monologic speech. Work on the development of dialogic speech is aimed at the formation of the skills necessary for communication. Dialogue is a complex form of social interaction. Engaging in dialogue is sometimes more difficult than building a monologue. Thinking over your remarks and questions occurs simultaneously with the perception of someone else's speech. Participation in the dialogue requires complex skills: to listen and correctly understand the thought expressed by the interlocutor; form your own judgment in response, correctly express it by language; Following the interlocutor's thoughts, change the topic of speech, interaction, maintain a certain emotional tone; monitor the correctness of the linguistic form in which thoughts are clothed; listening to your speech in order to control its normativity, and if you need to make changes and amendments. In young groups, the task is to develop an understanding of the speech of others and the use of active speech of children as a means of communication. Children are taught to express ways and desires in a word, to answer some questions of adults. They develop the child's initiative speech, encourage him to turn to an adult and children for various reasons, and form the ability to ask questions. At the youngest preschool age, the teacher should ensure that every child easily and freely communicates with adult children, teach children to express their requests in words, understand answers to adult questions, prompt the child with reasons to talk with other children. It is necessary to cultivate the need to share your impressions, talk about what you did, how you played, the habit of using simple formulas of speech etiquette, and encourage children to try to ask questions about their immediate environment.

In the middle preschool age, children are taught to willingly engage in communication with adults and peers, answer questions and ask them about objects, their qualities, actions with them, relationships with others, support the desire to tell about their observations.

The teacher pays great attention to the quality of children's answers: he teaches to answer in both short and common form, without deviating from the content of the question. Gradually, he encourages children to participate in collective conversations, where it is required to answer only when the teacher asks to listen to the statements of his comrades. The culture of communication continues to be developed: the formation of skills to greet relatives, acquaintances, group mates, answer by phone, not interfere with adult conversation, enter into conversation with strangers, meet a guest, and communicate with them. The education of highly educated people includes the mastery of all the riches of their native language. Therefore, one of the main tasks of the kindergarten is the formation of the correct oral speech of children on the basis of their mastery of the literary language of their people.

The development of speech must be closely connected with the development of the thinking of the child. Mastering the language, its grammatical structure enables children to freely reason, ask, draw conclusions, reflect the various connections between objects and phenomena. The most important prerequisite for solving speech problems in kindergarten is the correct organization of the environment in which children would have a desire to speak, to name the environment, to engage in speech communication. About one of the general tasks of the development of children's speech E.I. Tikheeva wrote this: "First of all, and most importantly, care must be taken to ensure that, with the support of the word, by all means promote the formation of rich and strong internal content in the minds of children, promote accurate thinking, the emergence and ordering of thoughts, ideas and creative abilities that are significant in value, them. In the absence of all this, language loses its value and meaning. The essence of a word is composed of its content and form. The harmonious unity of the one and the other determines the value of the word." [12]

In senior groups, one should learn to answer questions more accurately, combine replicas of comrades in a common answer, and answer the same question in different ways, briefly and widely. To consolidate the ability to participate in a general conversation, to listen carefully to the interlocutor, not to interrupt him, not to be distracted. Particular attention must be paid to the ability to formulate and ask questions, in accordance with what you hear, build an answer, supplement, correct the interlocutor, compare your point of view with the point of view of other people. In a story based on a series of plot pictures, on toys, the child learns to compose narrative stories: indicate the place and time of action, develop the plot, observe the composition and sequence of exposition, and in stories in one picture, invent the previous and subsequent events. Much attention is paid to the formation of elementary ideas about the structure of description and narration. More serious requirements are imposed on the integrity, coherence of statements. In the preparatory group for school, children are taught to build different types of texts (description, narration, reasoning) in compliance with their structure using different types of in-text links. The tasks and content of teaching children to storytelling on toys, pictures, on topics from personal experience, and creative storytelling without visual material are becoming more complicated. Higher requirements are imposed on the arbitrariness and intentionality of statements. Children themselves analyze and evaluate stories from the point of view of their content, structure, and connectedness. They form an elementary consciousness of the uniqueness of the content and form of descriptions, narratives and reasoning.

The necessity of culturally appropriate materials that are suitable to meet national standards can be felt enormously nowadays in many local contexts. This process involves centralized decision making by a government looking for a unified system of language instruction. For example, in Uzbekistan, according to national requirements text books are designed for secondary and secondary specialized education and they are used as a main resource all over the country. Let us first look at course books created for primary and secondary schools in Uzbekistan to see what opportunities they provide for learning. "Kids' English" Pack (Xan S, 2018) has been created by the initiative of the Resolution #1875 of the President of the Republic of Uzbekistan on 10 December 2012 "About the measures on further development of foreign language teaching and learning system". It is intended for primary classes (1-4 classes) of English and consists of a Pupil's Book, Workbook, Multimedia DVD and Teacher's Book. The main objective of Kids' English is to help pupils develop the four Language Skills: listening, speaking, reading and writing. The authors of the book focused on teaching Modern English for Communication, thus special attention is paid to speaking and listening, which in the past have often been neglected. Young learners also create good foundation in Vocabulary, Grammar and Pronunciation so these are also developed systematically. [20]

Solving the problems of teaching children coherent speech at different age stages, it is possible to achieve the formation of full-fledged monologue speech.

Special role of the picture in the development of the child and in the development of speech of preschool children was assigned to E.I. Tikheeva. [12] She described that paintings as a factor in the mental development of a child should be given an honorable place from the first years of his life. We know the tremendous importance of the experience and personal observation of the child for the development of his and mental ability and speech. Pictures push the field of direct observation. The images, ideas, called by them, of course, are less vivid than those that real life gives, but in any case they are incomparably brighter and more definite than the images called the bare word. There is no way to see life in all its manifestations with one's own eyes. Therefore, the paintings are so valuable and their value is so great. Examining a painting in early childhood has a threefold goal:

Exercise observational ability;

Encouragement of intellectual processes accompanying observation (thinking, imagination, logical judgment).

The development of the language of the child.

Most perceptions of the child become his property, passing through his motor sphere, his activity. The paintings alone are specifically designed to encourage the development of calm, non-motorized contemplation.

The great joy that the child brings, beginnings from the second year, pictures, proves that, along with the sensory-motor way of perception, he already shows the beginnings of functions of a higher form - purely contemplative. To develop the ability to consider a picture, to understand with the participation of the language in its details is the main goal when studying with children of preschool age. Classes with children in the pictures belong to the methodology for the development of speech of children a priority. The child willingly translates his experiences into speech. This need is an accomplice for the development of his language. Silent viewing of the picture is an exception. Looking at the picture, the little child speaks all the time. The teacher must support this children's conversation, he must speak with the children himself, and by leading questions guide their attention and language.

When choosing paintings in order to enrich ideas, concepts and language development, strict gradualism should be observed, moving from accessible, simple plots to more difficult and plot ones. In terms of its content, the picture should correspond to the age of the children and their level of development, but it reaches its destination only when it provides scope for expanding their mental horizons and for increasing the supply of words. Children show exceptional love for paintings: they remind them of what they have seen, what they personally experienced, excite their imagination. This love should be widely used for the development of observation, clarity of thinking and language of children. The content of the paintings is gradually becoming more complicated: For preschoolers from one to three years old, we offer paintings depicting one well-known object (dog, cat, apple, etc.). Three-year-olds can be offered two or three subjects in a logical ratio. For children of 6-7 years old, complex situations can be represented in the paintings. For them, paintings are not only a means to consolidate ideas about familiar objects and phenomena, but also to familiarize themselves with new ones obtained through life observations.

Leading classes with pictures with children, the following key points should be followed.

The picture must be graphically literate and not distort one of the details of reality.

The content of the picture should psychologically correspond to the age of the child, and therefore the picture should be offered to children in the appropriate sequence.

Examination of the picture can continue only as long as the child shows interest and attention.

The number of paintings introduced into children's life should be pedagogically justified.

The education of observation and conscious contemplation should not be limited to the use of pictures alone.

Classes in paintings achieve all the goals associated with them only with the active use of voice communication by the teacher and children.

The painting, shown to children, is displayed on a blackboard or easel against the light. Children sit in a semicircle against her. A special shelf is required for display. Pointing is not allowed.

By participating in a game or lesson, the teacher, by his example, by showing, stimulates children to desired speech reactions.

The types of work on the paintings are numerous. One and the same picture can serve as material for a number of diverse types of occupations. Do not bother with the same impressions and patterns - one of the pedagogical rules. We must strive to ensure that the paintings in question contribute to the development of aesthetic feelings in children.

Kindergarten should make sure that it has a selection of paintings that can satisfy all the needs of the current work. In addition to the paintings assigned for hanging on the wall, there should be a selection of paintings classified by themes, the purpose of which is to serve as material for certain methodological classes. For these purposes, postcards, pictures cut out from worn-out books, magazines, even newspapers, and pasted onto cardboard mounted from parts of

posters can serve. Educators with graphic literacy can draw simple, simple pictures themselves. For the convenience of using the paintings, you need to thoroughly think about the technique of their storage. Each topic should have its own place: an envelope, a box, a place in a closet, etc. Only in that case, the teacher will be able to find the right picture at any time. The content of the pictures posted on the wall is determined by the demands of the current pedagogical work. The requirements and conditions of the moment, and therefore they should be changed accordingly. Children love to consider paintings individually, guided by their own interests and choices, and therefore there should be paintings for the free use of children. Their content should be as diverse and accessible as possible for children. Pictures for the free use of children are laid out in a shift for a specified period in the places where the children take at their discretion: in boxes, etc. Great care should be taken to ensure that these pictures are sorted and stored so that using them does not cause any difficulties for children. Pictures play a huge significant role in the development of children's speech, so it is necessary to use them as widely as possible in practice.

In the methodology for the development of speech, teaching narrative painting (description and storytelling) is developed in sufficient detail. Here, the methodology is based on the classical heritage of Western and Russian pedagogy, which was later used in relation to work with preschool children E.I. Plekheeva, E.A. Flerina, L.A. Penyevskoy, E.I. Radina, M.M. Horse meat and others. All of them emphasized the great importance of the picture both for the general development of children and for the development of their speech.

For the teaching technique of storytelling in a painting, understanding of the perception and understanding of paintings by children is essential. This problem is considered in the works of S.D. Rubinstein, E.A. Flerina, A.A. Lyubmenskaya, V.S. Mukhina. Studies indicate that. Already at two years old, a child with pleasure considers pictures and calls them after an adult. Consideration of paintings, according to V.I. Tikheeva [12], has a triple goal: the exercise of observation, the development of thinking, imagination, logical judgment and the development of speech of the child. Children do not know how to view pictures. They can't always establish relationships between characters, sometimes they don't understand how to depict objects. Therefore, it is necessary to teach them to look and see the subject or plot in the picture, to develop observation. In the process of consideration, the dictionary is activated and refined, dialogic speech develops: the ability to answer questions, substantiate your answers, and ask questions yourself. The role of the picture for young children mainly lies in consolidating and deepening children's experience and only to the extent necessary in its expansion. The picture for the kids should be closer, according to E.A. Fleurina to simplified reality. Examination begins with the introduction of a picture and of silent and contemplation. But since the kids cannot silently look at the picture, the teacher maintains a conversation, draws their attention to the subject or character and gradually unfolds the conversation. So the picture is perceived in a consistent way, vivid details are highlighted, the dictionary is activated, the dialogue develops. The questions should be clear, aimed at establishing links between the parts of the picture, at a gradual complication. In addition to questions, explanations, playing techniques are used, children are invited to put themselves in the place of the child who is drawn, to give the character a name. A sophisticated view - a conversation on the picture. It differs from the previous lesson in greater focus, systematic issues, consistency of consideration and mandatory participation of all children. In the middle preschool age, more complex subject and subject pictures are recommended for consideration. Some of them are given only for review and subsequent storytelling. Conversations on the pictures become more complicated, children learn to see not only the main thing, but also the details. In the painting "Dog with Puppies" for example, attention is drawn not only to the dog and its puppies, but also to the sparrows, their actions. During the examination, one can propose to describe one of the objects, to attract children's experience.

The development of creativity is facilitated by the adoption by children of inventing the name of the paintings, discussing it, choosing the most successful one, comparing it with the real name. Consequently, the examination of paintings prepares children for writing descriptions and

stories - narratives. The effectiveness of the subsequent training of children in coherent statements depends on the level of substantiveness in considering the picture.

If the content of the picture is straightforward, in one lesson you can solve two problems at the same time - by examining the paintings and the stories about it. Occupation should not be difficult for children. At first, the children silently examine the picture, then a conversation is held, clarifying the main content and details. The following is a sample and invited to talk about the content of the picture. The need for the sample is explained by the insufficient development of coherent speech, the poverty of the dictionary, the inability to consistently expound events, since there is still no clear idea of the structure of the narrative. The sample teaches the sequence of presentation of events, the proper construction of sentences of sentences and their combination with each other, the selection of the necessary vocabulary. The sample should be short enough, presented vividly, emotionally. At first, the children reproduce the pattern, and later they tell on their own, introducing their work into the story. For starters, you can invite one child to describe a kitten that he liked, to another child - to describe a cat, and then tell about his picture. In order to complicate the picture "Dog with Puppies", you can give a sample description of one puppy, and the children describe the other way on their own by analogy. The teacher helps with explanations that relate to the sequence of description, dictionary, connection sentences. In the same picture, a plan for describing the whole picture is given, and a speech sample is offered at the end of the lesson. The main teaching technique remains the sample. As children master their speech skills, the role of the pattern changes. The sample is no longer given for reproduction, but for the development of one's own creativity. To some extent, the imitation remains - the children borrow the text construction scheme, communication tools, language features. In this regard, the application of the sample is possible: it concerns one episode of the picture or individual characters; a sample is given under one of the two paintings offered for storytelling; It is offered as a beginning (children continue and finish it); can be given after several children's stories, if they are monotonous; may not be used at all or replaced by a literary text. In the latter case, other techniques for managing children are needed.

Conclusions:

The most important prerequisite for solving speech problems in kindergarten is the correct organization of the environment in which children would have a desire to speak, to name the environment, to engage in speech communication.

Solving the problems of teaching children coherent speech at different age stages, it is possible to achieve the formation of full-fledged monologue speech. Children with phonetic and phonemic underdevelopment have their own characteristics in the development and development of speech, they must be known and taken into account when working with children. The development of a child's speech needs a rich experience that he receives from the perception of various objects. Therefore, paintings are of particular importance in the development of speech, in particular, coherent, thereby improving the ability to tell, clearly and figuratively formulate their thoughts. In the process of examining paintings, the teacher gradually brings the children to the complete correct answer, i.e. faithful reflection of their knowledge of objects and phenomena in a clear and detailed speech.

Thus, we came to the conclusion that the use of paintings in the class contributes to the more rapid development of coherent speech.

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