

The Importance of Theoretical Information and “About the Work” in the Analysis of a Literary Work in the Educational Stages

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Annotation: Reading and analysing works of art are central to literary education. As you know, there are different types of analysis, such as scientific and educational analysis, depending on the purpose. Given that teaching literature in the lower and middle levels of continuing education is primarily a didactic and esthetic task, educational analysis is central to us.

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*“Curriculum analysis is a team-based esthetic and pedagogical activity aimed at nurturing a student as a well-rounded individual by forming a sufficient amount of artistic knowledge and skills that will help them understand the essence of the work.”*¹ This type of analysis is more complex because it takes into account the age and intellectual level of the students. This, of course, places certain intellectual limits on the analysis process. Teaching literature at different stages of education blindly memorizing the life and work of the author, instilling a ready subjective attitude to the character of the protagonists in the work, as well as spending limited time re-telling the content of the work. is one of the most common factors in literary education, preventing the student from thinking independently. In particular, the time is limited for the analysis of large epic works that require a separate approach in terms of volume, and the above shortcomings should never be observed in the study of such works.

As the student reads and analysis the work, the main source of analysis is the teacher and the textbook. Today, unlike traditional teaching methods, the teacher is the facilitator, not the facilitator. That is, the child does not need a sukhandon to tell his subjectively ready conclusions, but a nuktadon to guide him to express his independent opinion. This is exactly what should be in the textbook: The textbook provides space for the student to organize his / her thoughts on the work, to organize it, and to guide him / her in finding answers to some of the questions that arise. In our textbooks, this task is divided into "about the work" and theoretical information. But in fact, there are many places in these parts that encourage ready thinking and memorization, rather than places that encourage the child to think independently, as a person, so in most cases the reader reads the given work or part of it and draws conclusions. Instead of reworking and creating an independent opinion, he reads *“about the work”* and draws conclusions based on it, as a result of which the textbook accepts the author's (or authors') ready-made opinions about the work, not thinking that it could be otherwise. The versatility and aesthetic function of a work of art loses its significance.

For example, let's take a look at an excerpt from Utkir Hoshimov's novel *“Between Two Doors”* and a section *“About the work”* in the 10th grade literature textbook. (The author's works are listed

¹ Kazakhboy Yuldosh, Muhayyo Yuldosh. Fundamentals of artistic analysis. –T.: “Kamalak”, 2016. 37-p.

in the list of works that the reader should read in full.) *“Plot”, “composition.”* As a result of the transition to the description of the main characters of the work, the statement of the subjective opinion of the author of the textbook, first of all, it is impossible to glue an aesthetic wall on a building without a solid scientific foundation. not given. In particular, the purpose of the author’s use of polyphonic speech in the composition of *“Between Two Doors”* was to present the final conclusion to the reader, giving the opportunity to explain the situation of the protagonists, their character traits from different angles, to tell each character.

Therefore, in the information about the work, leaving only the necessary scientific information for the analysis of the compositional structure of the work, abandon the ready characteristics and comments, pay more attention to the part of questions and assignments, this place is replaced by interactive methods. should be enriched. In the section of questions and tasks in the textbook there are 10 questions and tasks based on the biographical method and encouraging thinking about the characteristics of the protagonists. But that is not enough to cover a sharp writer like O‘. Hoshimov and his complex novel *“Between Two Doors”*. In addition, the teacher can use the methods of *“Letter”, “Written / Unwritten”, “Interview”, “Trial.”*

“Letter to the hero” method. By writing a letter to one of the protagonists of the novel "Between the Doors", students will be able to assess the spirit of the protagonist from their own point of view.

Written / unwritten method. In the process of reading the work, the reader seeks ideas and ideas that are close to his psyche. In most cases, such information is not reflected on the surface of the work of art, which means that the author leaves open the answers to many questions. In this case, the gaps are filled by the student. These spaces are an unwritten part of the work. Unwritten passages are filled in differently by each reader. This means that this method can be expressed in the form of a two-column table, and when we apply it to the work under study, students write a small sheet, image, episode, gestures in the "Written" side, which is read by the student in the "Unwritten" section of the second column. must represent something secretly perceived. For example:

Written Not written

From the window you can see the roof of a madrassa. Lions are depicted on the edge of the roof. Terrible lions chasing deer.

Samarkand was the city where Robiya remembers her childhood

As I entered the brick wall, I was frightened to see a woman rolling up the stairs.

Dad, why is that fat woman sleeping on the stairs?

Dad rubs my head.

Not fat, swollen. Look, Robiyajon.

During the famine years, it became common to see corpses swollen from starvation, even on the streets.

The trial method. In the process of reading, the reader reacts to the psyche of the heroes, their actions in terms of their worldview and beliefs. An image that someone thinks is absolutely bad can have positive qualities in the eyes of another student. Only then should the student be able to justify his or her attitude toward the protagonist and be able to “defend” or “condemn” the protagonist. This method is performed in small groups. Students act *as “justifiers”* or *“condemners”* in their own right. The teacher is not a judge, but a speaker who maintains order in the process. The final

decision will be made to the students. Objective: To develop the skills of diversity of opinions, respect for the opinions of others and the ability to express their opinions correctly, the inseparability of the human image through images. In the “Between the two doors” analysis, the decision of the Black Aunt or Rana's actions can be brought to justice.

This means that in literary lessons, it is necessary to change the task assigned to the theoretical information and the “About the work” in the analysis of the work. In providing theoretical information, it is important to understand that reading should not serve to memorize theoretical concepts, but that theoretical concepts should help to get to the heart of the matter. In the “About the work” section, it is advisable to assess the student’s personal activity through more tasks, cases, and methods that encourage the child to think, avoiding ready-made and subjective opinions.

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