

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA
ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR
BERUVCHI DSc. 03/30.12.2019.Fil.19.01 RAQAMLI ILMIY KENGASH
ASOSIDAGI BIR MARTALIK ILMIY KENGASH**

TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI

KAMBAROVA SAODAT IRKINOVNA

**ADABIYOTNI O‘QUV FANI VA SAN’AT TURI SIFATIDA O‘QITISH
METODOLOGIYASI**

13.00.02 – Ta’lim va tarbiya nazariyasi va metodikasi (o‘zbek adabiyoti)

**pedagogika fanlari doktori (DSc) dissertatsiyasi
AVTOREFERATI**

Toshkent – 2024

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KIRISH (doktorlik (DSc) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon ta'lim tizimida o'quvchilarning san'at turlari mazmun-mohiyatini idrok etish, obrazli va mantiqiy tafakkurini shakllantirish, mutolaa jarayonida yozuvchi yaratgan ijodiy yo'lni qayta bosib o'tish, muallif-kitobxon muloqotiga asoslanish, real hayotda muhim hisoblangan shaxsiy va ijtimoiy kompetensiyalarni rivojlantirish masalalari muhim o'rin tutadi. Bu borada AQSH, Buyuk Britaniya, Fransiya, Koreya, Turkiya kabi davlatlar ta'lim tizimi tajribasidan unumli foydalangan holda badiiy asar poetikasi, matnning estetik mohiyatini tushunishga qaratilgan "ijodkor – asar – kitobxon" uchligi doirasida ish ko'rish adabiyotning o'quv fani va so'z san'ati sifatidagi o'ziga xosligini talqin qilishda dolzarb ahamiyat kasb etadi.

Dunyoda adabiy ta'lim oldidagi badiiy-estetik tafakkur va tuyg'ular tarbiyasi bilan bog'liq vazifalarni ijro etish, adabiyotshunoslik, tilshunoslik, etika, estetika, falsafa, mantiq, pedagogika didaktika va psixologiya fanlari qonuniyatlarini bevosita badiiy o'zlashtirish jarayoniga o'tkazish, obrazli tafakkur va intellektual salohiyatni rivojlantirishga doir tadqiqot ishlari olib borilmoqda. Ayniqsa, asarda tasvirlangan voqelik ichiga kirish yo'li har doim matnni chuqur tadqiq etishga bog'liqligi sababli bosh maqsad ilmiy haqiqatni izlash emas, balki badiiy-estetik tafakkurni shakllantirish, uzluksiz adabiy ta'lim jarayonida badiiy matn, badiiy obraz, obrazlilik, muallif nuqtayi nazari, kitobxon munosabati, badiiy konstruksiyalash tushunchalarini farqlashga doir tendensiyalar yaqqol ko'zga tashlanmoqda.

Mamlakatimizda o'quvchilarni kognitiv va badiiy faoliyatga jalb etish, o'qitishda hissiy psixologik muhit yaratish, subyekt-subyekt munosabatlarida ijodiy hamkorlikka tayanish, individual va tabaqalashtirilgan yondashuvlar asosida ta'lim berishga alohida ahamiyat qaratilmoqda. Bu esa, o'z navbatida, adabiy ta'limga doir o'quv tadqiqotlarini loyihalashtirish, turli muloqot vaziyatlarida o'quvchilar faoliyatini maqsadli yo'naltirish bilan bog'liq sa'y-harakatlarni taqozo etadi. "Yoshlarni vatanparvarlik, fuqarolik tuyg'usi, bag'rikenglik, qonunlar, milliy va umuminsoniy qadriyatlarga hurmat ruhida, zararli ta'sirlar va oqimlarga qarshi tura oladigan, hayotga bo'lgan qat'iy ishonch va qarashlarga ega shaxs sifatida tarbiyalash"¹ vazifasi adabiy ta'lim zimmasiga katta mas'uliyat yuklaydi hamda raqobatbardoshlik muhitida nazariy tushunchalar mazmunini yetarli darajada o'zlashtirish, o'zini o'zi rivojlantirish, turli manbalardan axborotlar ola bilish qobiliyatiga ega bo'lgan shaxs intellektini yuksaltirishga xizmat qiladi.

O'zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-son "2022–2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida", 2020-yil 6-noyabrdagi PF-6108-son "O'zbekistonning yangi taraqqiyot davrida ta'lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to'g'risida", 2016-yil 13-maydagi PF-4797-son "Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida", 2019-yil 29-apreldagi PF-5712-son "O'zbekiston Respublikasi xalq ta'limi tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi farmonlari, 2017-yil 13-sentabrdagi PQ-

¹ O'zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-son "2022–2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi Farmoni // <https://lex.uz/uz/docs/-5841063>

3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish va targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi qarori hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy-tadqiqotlar sharhi². Ta’limda adabiyotni til o‘qitish bilan integratsiyalash, badiiy asarni tarixiy, geografik, madaniy, lingvistik va texnologik aspektlarda o‘rganish, matn ustida ishlashda muallif va kitobxon muloqotiga asoslanish, talqin va intertekstual tahlil imkoniyatlari bo‘yicha jahonning yetakchi ilmiy markazlari va oliy ta’lim muassasalari, jumladan, Arizona, Harvard, Michigan (AQSH), Cambridge, Oxford, Edinburgh (Buyuk Britaniya, Shotlandiya), University of Strasbourg (Fransiya), Seul National University (Koreya), Ankara Universitesi, Gazi Universitesi, Hacettepe Universitesi, Ondokuz Mayıs Universitesi (OMU) (Turkiya), Moskovskiy gosudarstvenniy pedagogicheskiy institut (Rossiya), М.Әуезов атындағы Оңтүстік Қазақстан университети, L.N.Gumilyov атындағы Еуразия ұлттық университети (Qozog‘iston), Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti, Nizomiy nomidagi Toshkent davlat pedagogika universiteti (O‘zbekiston)da ilmiy tadqiqotlar olib borilmoqda.

Dunyo ta’lim tizimida adabiyotni san’atning boshqa turlari bilan integratsiyalab o‘qitish, badiiy matnlar vositasida til o‘rganish, ekstensiv o‘qishga motivatsiya berish yo‘llari, adabiy matnda aks etgan etnomadaniyat va tarixiy an‘analarni aniqlashga oid optimal yondashuvlar belgilangan (AQSH); adabiy qahramonlar tabiati, fe‘l-atvorini psixologik tavsiflash, kitobxonning personajlar bilan yonma-yon harakatlanishini tasavvur qilishlariga doir strategiyalar aniqlangan (Buyuk Britaniya); adabiy matnlar vositasida turli tilda so‘zlashuvchi xalqlarning o‘ziga xos hayot va tafakkur tarzi, madaniyatining noma’lum qirralarini ochishga ta’sir qiluvchu omillar o‘rganilgan (Germaniya); badiiy matnlarga kreativ yondashuvlar asosida voqelikning ijtimoiy-tarixiy va madaniy kontekstlarini aniqlash, so‘zlarni turli rakurslarda qo‘llash, “aqli mashqlar”, kitobxon va adabiy qahramon o‘rtasida xayoliy suhbatlar qurishga doir metodika ishlab chiqilgan (Fransiya); badiiy asarning yuzaki ma’nosidan tashqariga chiqish, asl mohiyatiga kirishga yordam berish, mavzuning til o‘rganish jarayonida

² Dissertatsiya mavzusi bo‘yicha xalqaro ilmiy tadqiqotlar sharhi quyidagi manbalar asosida yoritilgan: <https://www.dissercat.com/skachat-besplatnye-dissertatsii-i-avtoreferaty-iz-rgb>; Arnoğul, S. (2001). The Teaching of Reading Through Short Stories in Advanced Classes. Unpublished M.A Thesis. – Ankara: Hacettepe University; Brumfit, C.J., & Carter, R.A. (1986). Literature and language teaching. – Oxford: Oxford University Press; Carter, R. & Long, M. (1991). Teaching Literature. – Harlow: Longman; Hill, J. (1989). Using Literature in Language Teaching London. – London: Macmillan; Lazar, G. (1993). Literature and Language Teaching. – Cambridge: Cambridge University Press; Parkinson, B. & Thomas, H.R. (2000). Teaching Literature in a Second Language. – Edinburgh: Edinburg University Press; Obediat, M. (1997). “Language Vs Literature In Departments In the Arab World” in English Teaching Forum. Ögeyik, Muhlise C. (2007). Attitudes of the Students in English Language Teaching Programs towards Literature Teaching. Eurasian Journal of Educational Research, 27. – P. 151–162. Ujjwala, K. (2013). English Language Teaching Through Literature. Journal of Golden Research Thoughts, Vol. 2 (11).

muhim element hisoblanishi tahlil qilingan (Turkiya), adabiyot o'qitish orqali o'quvchilar ma'naviyati va axloqiy-estetik tafakkurini rivojlantirish metodikasi ishlab chiqilgan (O'zbekiston).

Jahonda adabiyotni o'quv fani va san'at turi sifatida integratsiyalab o'qitishga doir quyidagi ustuvor yo'nalishlarda tadqiqotlar olib borilmoqda: san'at bilan mulqot, zamonaviy ijodkor-kitobxon imijini yaratish, badiiy matn tahlili asosida lateral-konstruktiv ko'nikmalarni shakllantirish, badiiy materiallarni tabiiy materiallar bilan uyg'un holda o'rganish, adabiy-nazariy tushunchalarni so'zlar, rasmlar, matematik ifodalar, simvollar orqali ko'pma'noli yetkaza bilish malakasini rivojlantirish, asar sujeti va kompozitsiyasini qulay tuzilmalar, konseptual xarita va sxemalar asosida o'zlashtirish.

Muammoning o'rganilganlik darajasi. O'quvchilarda badiiy adabiyot vositasida ma'naviy-madaniy qadriyatlarini kashf qilish, estetik didni yuksaltirish, matnni chuqur idrok etishga ko'maklashish maqsadi ustuvor bo'lgan ta'lim paradigmasida zamonaviy adabiy ta'lim konsepsiyasini amalga oshirish bilan bog'liq dolzarb muammolar alohida o'rin tutadi. Bunda fanning o'tmishdagi va bugungi istiqbol davri metodikasi tajribalari hisobga olinadi. Adabiyot metodikasi tarixida uni o'quv fani sifatida o'qitishga dastlabki ilmiy urinishlar S.Dolimov, H.Ubaydullayev, Q.Ahmedov, N.Mallayev, A.Zunnunov, S.Ismatov, T.Boboyevlarning tadqiqot ishlarida o'z ifodasini topgan. Keyinchalik M.Mirqosimova, Q.Yo'ldoshev, S.Matchonov, Q.Husanboyeva, R.Niyozmetova, U.Dolimov, O.Madayev, V.Qodirov, Y.Abduvalitov, Q.Yusupov, N.Yuldasheva, R.Keldiyorov, M.Tursunova kabi metodist olimlar tajribalarida badiiy asar tahliliga tizimli yondashuv, yangilangan pedagogik tafakkur, mustaqil ishlarni tashkil etish, mustaqil fikrlash va bu jarayonda muammoli ta'limning o'rni, madrasalar va jadidchilik ta'limoti, mumtoz namunalarni o'qitish, xalq og'zaki ijodini qiyosiy o'rganish, o'quvchilarni vatanparvarlik ruhida tarbiyalash, adabiyot darslarini samarali tashkil etish kabi muammolar doirasida tadqiq qilingan³.

³ Долимов С., Убайдуллаев Х., Аҳмедов К. Адабиёт ўқитиш методикаси. – Тошкент: Ўқитувчи, 1967. – 448 б.; Аҳмедов К. Ҳамза Ҳакимзоданинг “Бой ила хизматчи” драмасини ўрганиш. – Тошкент: Ўқитувчи, 1968.; Маллаев Н.М., Исмаатов С.И. Ўзбек адабиёти тарихи. Ўрта мактабнинг 9-синфи учун дарслик. – Тошкент: Ўқитувчи, 1965.; Бобоев Т. Шеър илми таълими. – Тошкент: Ўқитувчи, 1996.; Зуннунов А., Ҳотамов Н. Адабиёт назариясидан қўлланма. Ўрта мактабларнинг юқори синфлари учун. – Тошкент: Ўқитувчи, 1978.; Мирқосимова М.М. Ўқувчиларда адабий таҳлил малакасини шакллантириш ва такомиллаштириш усуллари. Пед. фан. док. ... дисс. – Тошкент, 1995. – 253 б.; Йўлдошев Қ.Б. Янгиланган педагогик тафаккур ва умумтаълим мактабларида адабиёт ўқитишнинг илмий-методик асослари. Пед. фан. док. ... дисс. – Тошкент, 1997. – 306 б.; Матчонов С. Умумтаълим тизимида адабиётдан мустақил ишларни ташкил этиш. Пед. фан. док. ... дисс. – Тошкент, 1998. – 300 б.; Хусанбоева Қ.П. Адабий таълим жараёнида ўқувчиларни мустақил фикрлашга ўргатишнинг илмий-методик асослари. Пед. фан. док. ... дисс. – Тошкент, 2006. – 262 б.; Ниёзметова Р.Х. Узлуксиз таълим тизимида ўзбек адабиётини ўрганишнинг назарий ва методик асослари (рус гуруҳлари мисолида). Пед. док. ... дисс. – Тошкент, 2007. – 242 б.; Долимов У. Жадид мактаблар: уларда она тили ва адабиёт ўқитишнинг илмий-назарий ҳамда амалий асослари. Пед. фан. док. ... дисс. автореф. – Тошкент, 2008. – 44 б.; Келдиёров Р.А. Адабиёт дarsлари самарадорлигини оширишнинг илмий-методик асослари (Ўқитувчи касбий-маънавий фазилатлари асосида). Пед. фан. номз. ... дисс. – Тошкент, 2001. – 137 б.; Абдувалитов Е.Б. Умумий ўрта таълим мактабларида қардош халқлар адабиётини қиёсий ўрганиш (таълим ўзбек, қозоқ, қирғиз, қорақалпоқ ва туркман тилларида олиб бориладиган мактабларнинг V–IX синфлари адабиёт darsлари мисолида). Пед. фан. док. (DSc) ... дисс. – Тошкент, 2020. – 252 б.; Қодиров В. Умумтаълим мактабларида мумтоз адабиёт намуналарини ўқитишнинг илмий-методик асослари. Пед. фан. док. (DSc) ... дисс. – Наманган, 2019. – 271 б.; Юсупов Қ.А. Академик лицейларда қорақалпоқ адабиётини ўқитиш методикаси. Пед. фан. док. (DSc) ... дисс. автореф. – Нукус, 2021. – 66 б.; Юлдашева Н.А. Адабий таълимда ёшларни ватанпарварлик руҳида тарбиялашнинг илмий-методик асослари (умумий ва ўрта махсус таълим тизими мисолида). Пед. фан. док. (DSc) ... дисс. автореф. –

MDH davlatlari olimlari: G.I.Belenkiy, F.I.Volkov, V.A.Domanskiy, Y.N.Kolokolsev, A.S.Kurilov, Y.M.Lotman, T.F.Sigayeva, Z.S.Smelkovalar tomonidan, asosan, adabiyot o'qitishda uning san'at asari sifatidagi xususiyatlariga e'tibor qaratilsa⁴, O.Y.Bogdanova, B.M.Eyxenbaum, S.Kagan, V.G.Maransman, D.A.Mazilina, N.D.Moldavskaya, I.V.Rijkov, A.B.Yesin, V.I.Xazan; M.Abdusamadi, Q.Bitibayeva, T.Jumanova, J.A.Rustemova, A.Zairov⁵lar tomonidan adabiyot o'qitishning pedagogik-psixologik xususiyatlari, o'quvchilarning adabiy tahlil kompetensiyasini rivojlantirish muammolari yoritilgan.

Xorijda adabiyot o'qitish mazmuni, asosan, badiiy matn ustida ishlash orqali til o'rgatish, didaktik va filologik tahlil elementlarini uyg'unlashtirish, asarni assotsiativ-kontekstli yondashuv nuqtayi nazaridan baholash masalalari A.Arkan, Y.Cevdet (Turkiya), C.J.Brumfit, R.A.Carter, M.N.Long, R.Walker, J.Collie, S.Slater, A.Maley, W.T.Littlewood (Buyuk Britaniya); A.Kelly, S.MsKay, P.Minkoff (AQSH); M.Khatip, A.H.Rahimi (Eron) kabi olimlarning izlanishlarida o'z aksini topgan⁶.

Чирчиқ, 2022. – 65 б.; Турсунова М. Мадрасалар таълимида адабиёт ўқитиш усуллари. – Тошкент: MUMTOZ SO'Z, 2017. – 100 б.

⁴ Беленький Г.И. Приобщение к искусству слова. – М.: Просвещение, 1990. – 192 с.; Волков Ф.И. Литература как вид художественного творчества. – М.: Просвещение, 1990. – 192 с.; Доманский В.А. Литература и культура. Культурологический подход к изучению. Словестности в школе. – М., 2002. – С. 82–91.; Колокольцев Е.Н. Искусство на уроках литературы. – Киев, 1991.; Курилов А.С. Зачем и какие уроки литературы нужны школе? // Русская словесность, 2004. – № 5. – С. 6–10.; Лотман Ю.М. Об искусстве. – СПб., Искусство-СПб, 1998. – 794 с.; Сигаева Т.Ф. Взаимодействие эмоционального и логического начал в читательской деятельности пятиклассника. Дисс. ... канд. пед. наук. – М., 1984. – 146 с. Смелкова З.С. Литература как вид искусства. Книга для учителя и учащихся. – М.: Флинта, 1997. – 280 с.

⁵ Богданова О.Ю., Леонов С.А., Чертов В.Ф. Теория и методика обучения литературе. – М.: Академия, 2004. – 400 с.; Эйхенбаум Б.М. О принципах изучения литературы в средней школе // История литературного образования в российской школе: хрестоматия / авт.-сост. В.Ф.Чертов. – М.: 1999. – 290 с.; Кagan М.С. Чтение как феномен культуры // избранные труды в 7 т. Т. 3. Труды по проблемам теории культуры. – СПб, 2008. – 717 с.; Маранцман Е.К. Методическая система развития образного и концептуального мышления школьников в процессе изучения литературных произведений. Дисс. ... док. пед. наук. – М., 2005. – 457 с.; Мазиллина Д.А. Понятие “авторская позиция” как инструмент анализа литературного произведения в профессиональных образовательных организациях. Дисс. ... канд. пед. наук. – М., 2018. – 256 с.; Молдавская Н.Д. Литературное развитие школьников в процессе обучения. – М.: Педагогика, 1976.; Рыжкова И.В. Литературное развитие школьников в процессе диалога читателя и писателя. Автореф. дисс. ... канд. пед. наук. – СПб, 1998. – 21 с.; Есин А.Б. Принципы и приемы анализа литературного произведения. – М.: Флинта, Наука, 2000. – 163 с.; Хазан В.И. Психолого-педагогические основы преподавания в школе. – М.: Просвещение, 1988. – 256 с.; Абдусамиди М. Методикаи таълими адабиёти тоҷик. – Душанбе, Ирфон, 2014. – 400 с.; Битибайева Қ. Эдебиет пәнин оқытудың тиімді жолдары. – Алматы: Рауан, 1990. – 202 б.; Жұмажанова Т. Эдебиетті оқыту әдістемеси. – Алматы: Білім, 2009. – 288 б.; Рустемова Ж.А. Қазақ әдебиетін оқыту әдістемеси: Оқу құралы. – Қарағанды: “АҚНҰР” баспасы, 2019. – 164 б.; С.А.Заиров. Ташаккули салоҳиятҳои муоширати хонандағони синфҳои болоии муассисаҳои таҳсилоти миёнаи умумӣ дар заминаи таълими фанни адабиёти тоҷик. Автореферати диссертация баҳои дарёфти дараҷаи илми номзади илмҳои педагогӣ. – Душанбе, 2022. – 52 с.

⁶ Arkan, A. Student's evaluation of literature courses in the language teacher education curriculum in Turkey. *Ondokuz Mayıs Üniversitesi Eğitim Fakültesi Dergisi*. 2005. – P. 77–85.; Yılmaz, Cevdet. Introducing Literature to an EFL Classroom: Teacher's Instructional Methods and Student's Attitudes Toward the Study of Literature. www.ccsenet.org/elt www.ccsenet.org/elt. *English Language Teaching*, 2012. Vol. 5. – № 1.; Brumfit, C.J. & Carter, R.A. *Literature and language teaching*. – Oxford: Oxford University Press, 1986.; Carter, R. & Long, M.N. *Teaching Literature*. – Harlow, Essex: Longman, 1991.; Carter, R., Walker, R. & Brumfit, C. *Literature and the learner: methodological approach*. *Modern English Publications and Classroom and the British Counsel*; Collie, J. & Slater, S. *Literature in the Classroom* Cambridge, UK: Cambridge University Press, 1996.; Littlewood W.T. *Literature in the school foreign-language course*. In C.J.Brumfit and R.A.Carter (ed), *Literature and language teaching*. – Oxford: Oxford University Press, 1986. – P. 177–183.; Kelly, A., Collete (Ed). *Children's Literature: Discovery For A Life Time*. – Arizona: Corsuch Scarisbrick Publisher, 1996.; MsKay S. *Literature as content for ESL/EFL*. In M.CelceMursia, *Teaching English as a second or foreign language*. – Boston, Heinle&Heinle, 2001.; Minkoff P. *Talking it over class*. In A.Paran (ed), *Literature in Language teaching and learning*. – Virginia, TESOL, 2006.; Khatip, M. & Rahimi, A.H.

Umumiy o'rta ta'lim maktablarida adabiyotni o'quv fani va san'at turi sifatida integratsiyalab o'qitish, o'quvchilarning badiiy asarlarni o'qish, tushunish, idrok etish va tahlil qilishga doir adabiy kompetensiyalarini shakllantirish, san'at hodisasi sifatida o'qitishda badiiy asarlarning janriy xususiyatlarini musiqa, tasviriy san'at, dublyaj, kinosan'ati va amaliy san'at kabi san'atning boshqa turlari bilan qiyosiy o'rganish masalasi ayrim tadqiqotlarda yo'l-yo'lakay tilga olingan bo'lsa-da maxsus tadqiq etilmagan.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejaları bilan bog'liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy tadqiqot rejasiga muvofiq "O'zbek tili va adabiyotini o'qitishning zamonaviy metodikasi" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi umumiy o'rta ta'lim maktablarida adabiyotni o'quv fani va san'at turi sifatida integratsiyalab o'qitishning metodologik asoslarini takomillashtirishdan iborat.

Tadqiqotning vazifalari:

adabiyotni o'quv fani va san'at turi sifatida o'qitishning metodologik asoslari tarkibida virtual ta'lim elementlarining muhim jihatlarini muvofiqlashtirish yo'llarini aniqlashtirish;

adabiyotni o'quv fani va san'at turi sifatida o'qitish mexanizmini takomillashtirishda adabiy-nazariy tushunchalar va estetik kategoriyalarning o'rnini belgilash;

adabiyotni san'atning boshqa turlari bilan qiyoslab o'qitishning integral belgilarini aniqlashga doir usullarni tizimlashtirish;

adabiy ta'limning an'anaviy didaktik ta'minotini takomillashtirishda innovatsion ta'lim vositalaridan foydalanish imkoniyatlarini aniqlashtirish;

adabiyotni o'quv fani va san'at turi sifatida integratsiyalab o'qitish metodikasini o'quvchilarning badiiy-estetik kompetensiyalarini shakllantirishga doir metod va usullar asosida takomillashtirish.

Tadqiqotning obyekti sifatida umumiy o'rta ta'lim maktablari 5–11-sinflarida adabiyotni o'quv fani va san'at turi sifatida o'qitish jarayoni belgilanib, tajriba-sinov ishlariga Andijon, Namangan va Toshkent viloyatlari maktablaridan 1337 nafar o'quvchi jalb etilgan.

Tadqiqotning predmetini umumiy o'rta ta'lim maktablarida adabiyotni o'quv fani va san'at turi sifatida o'qitish mazmuni, shakl, metod va vositalari tashkil qiladi.

Tadqiqotning usullari. Tadqiqot jarayonida pedagogik kuzatuv, qiyosiy tahlil, so'rovnomalar, suhbat, taqqoslash, umumlashtirish, tavsiya etilgan metodikaning samaradorligini tekshirish, natijalarni matematik-statistik qayta ishlash usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

adabiyotni o'quv fani va san'at turi sifatida o'qitishning metodologik asoslari o'quvchilarning intellektual-estetik rivojlanishiga hissiy-refleksiv ta'sir ko'rsatuvchi

didaktik materiallarni o'zlashtirishga doir virtual zamon, virtual makon, virtual detal kabi virtual prototiplardan muqobillarini tanlash va ta'lim jarayoniga muvofiqlashtirish orqali ochib berilgan;

adabiyotni o'quv fani va san'at turi sifatida o'qitish mexanizmi adabiy-nazariy tushunchalar va san'atning barcha turlariga xos obrazlilik, badiiylik kabi hissiy-emotsional kategoriyalarning mushtarak xususiyatlarini assotsiativ kontekstlar bilan o'zaro qiyoslash asosida takomillashtirilgan;

adabiyotni tasviriy san'at, musiqa, haykaltaroshlik, kino san'ati, amaliy san'at namunalari bilan qiyoslab o'qitish usullari ijodkorlarning obraz yaratish mahorati, san'at turlari materiali, obrazlilikning muayyan voqea-hodisa va his-tuyg'ularda aks etishiga integrativ yondashuv, muallif nuqtayi nazarining o'quvchi badiiy-estetik tafakkuri rivojiga ta'siri, ruhiyat tasvirida ijodiy an'ana va individuallik tamoyillari asosida ochib berilgan;

adabiy ta'limning an'anaviy didaktik ta'minoti blok, tadqiqot, loyiha himoyasi darslari, ijodiy tanlama kurslar, to'garak mashg'ulotlari jarayonida o'quvchilarning ijtimoiy-madaniy kompetensiyasini rivojlantirishga doir badiiy-tarixiy, biografik va lingvistik bilimlar integratsiyasi asosida takomillashtirilgan;

adabiyotning o'quv fani va san'at turi sifatidagi xususiyatlarini integratsiyalab o'qitish metodikasi topshiriq-taqdimot, nostandart fikrlash, noodatiy g'oyalar, nuqtayi nazarning o'zgarishi kabi lateral-kreativ, hissiy-obrazli anglash metodlari tarkibiga kiruvchi asar qahramoni nomidan xayoliy xat yozish, "yo'qolgan" epizodni qayta tiklash, "mantiqiy mikrofon"ni uzatish, burime usullarini o'quvchilarning badiiy-estetik kompetensiyalarini shakllantirishga izchil va tizimli yo'naltirish orqali takomillashtirilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

adabiyotni o'quv fani va san'at turi sifatida o'qitishning metodologik asoslari adabiyotshunoslik, tilshunoslik, pedagogika, didaktika, psixologiya, falsafa, tarix va estetika fanlari tajribalariga aloqadorlikda tadqiq qilingan;

"Adabiyotni fan va san'at turi sifatida o'qitishning konseptual asoslari", "Mutolaa madaniyati va o'quvchilarning tadqiqotchilik ko'nikmalarini shakllantirish metodikasi" nomli monografiyalar; "Adabiy ta'limda zamonaviylik: tajriba va motivatsiya" nomli uslubiy qo'llanma hamda hammualliflikda Ijod maktablarining 8–9-sinflari uchun "Adabiyot" darsliklari yaratilgan;

adabiyot – san'at – madaniyat mavzulari integratsiyalashgan dasturlar ishlab chiqilgan va ulardan fakultativlar, adabiy-ijodiy to'garaklar faoliyatini tashkil etishda foydalanilgan;

badiiy asarga shaxsiy munosabatni shakllantirish, muallif nuqtayi nazarini o'rganish bo'yicha maxsus yo'naltirilgan darslarning metodik modellari ishlab chiqilgan;

tadqiqot natijalaridan oliy ta'limda "Adabiyot o'qitish metodikasi", "Adabiy ta'limda innovatsion yondashuv" fanlari o'quv dasturlari mazmunini takomillashtirishda foydalanilgan.

Tadqiqot natijalarining ishonchliligi muammoga falsafiy, pedagogik, psixologik va metodik yondashish, adabiyotni o'quv fani va san'at turi sifatida o'qitish metodologiyasi bo'yicha respublikamiz va chet ellik olimlar qarashlari,

amaliyotchi o'qituvchilarning tajribalariga tayanilgani, tadqiqot vazifalariga mos yondashuvlar tanlangani, o'tkazilgan tajriba-sinov ishlari nazariy va amaliy tasdig'ini topgani, tajriba-sinov ishlari samaradorligi matematik-statistik metodlar vositasida asoslangani, olingan natijalar vakolatli tuzilmalar tomonidan tasdiqlangani; xulosa va tavsiyalar amaliyotga joriy etilgani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati adabiyotni o'quv fani va san'at turi sifatida o'qitishga doir pedagogik-psixologik, metodik, falsafiy, estetik, lingvistik qarashlar va nazariy yondashuvlarning metodologik asoslari takomillashtirilgani, adabiyot o'qitish jarayonini uning san'at turi sifatidagi xususiyatlari bilan integratsiyalash, adabiy asarlarni san'atning boshqa turlari bilan qiyoslab o'rganish, "muallif – asar – kitobxon" uchligida muallif nuqtayi nazari, ijodkor kitobxon, adresat va kitobxon obrazi tushunchalariga aniqlik kiritilgani, asar tahlilining o'quvchilar badiiy-estetik tafakkuri rivojiga ta'siri ilmiy-metodik jihatdan dalillangani bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati umumiy o'rta ta'lim maktablarida adabiyotni o'quv fani va san'at turi sifatida o'qitish mazmunini kreativ yondashuvlar orqali tashkil etish, adabiy ta'lim maqsadiga mos metod va usullarni joriy etish, "Adabiyot" darsliklari, "O'qituvchi kitobi", metodik qo'llanmalar yaratish, o'quvchilar ma'naviyatini yuksaltirish, badiiy-estetik didini o'stirish texnologiyasini takomillashtirishga xizmat qilishi, shuningdek, tadqiqot natijalaridan o'qituvchilarni qayta tayyorlash va malakasini oshirish kurslarida metodik tavsiyalar sifatida foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Adabiyotni o'quv fani va san'at turi sifatida o'qitishning metodologik asoslarini takomillashtirish bo'yicha olingan ilmiy natijalar asosida:

adabiyotni o'quv fani va san'at turi sifatida o'qitishning metodologik asoslari o'quvchilarning intellektual-estetik rivojlanishiga hissiy-refleksiv ta'sir ko'rsatuvchi didaktik materiallarni o'zlashtirishga doir virtual zamon, virtual makon, virtual detal kabi virtual prototiplardan muqobillarini tanlash va ta'lim jarayoniga muvofiqlashtirishga doir takliflar va ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021–2022-yillar bajarilgan PZ-2020042022-raqamli "Turkiy tillarning lingvodidaktik elektron platformasini yaratish" mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2023-yil 20-iyundagi 01/10-1235-son ma'lumotnomasi). Natijada virtual ta'lim texnologiyalarini qo'llash orqali adabiy ta'lim samaradorligiga erishish imkoniyati ortgan;

adabiyotni o'quv fani va san'at turi sifatida o'qitish mexanizmi adabiy-nazariy tushunchalar va san'atning barcha turlariga xos obrazlilik, badiiylik kabi hissiy-emotsional kategoriyalarning mushtarak xususiyatlarini assotsiativ kontekstlar bilan o'zaro qiyoslash asosida takomillashtirishga doir taklif va xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2020–2023-yillarga mo'ljallangan AM-F3-201908172-raqamli "O'zbek tilining ta'limiy korpusini yaratish" mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2023-yil 20-iyundagi 01/10-1238-son ma'lumotnomasi). Natijada ta'lim oluvchilarning adabiy

kompetensiyalarini adabiy-nazariy tushunchalar va estetik kategoriyalar uyg'unligida rivojlantirishning pedagogik shart-sharoitlari yaratilgan;

adabiyotni tasviriy san'at, musiqa, haykaltaroshlik, kino san'ati, amaliy san'at namunalari bilan qiyoslab o'qitish usullari ijodkorlarning obraz yaratish mahorati, san'at turlari materiali, obrazlilikning muayyan voqea-hodisa va his-tuyg'ularda aks etishiga integrativ yondashuv, muallif nuqtayi nazarining o'quvchi badiiy-estetik tafakkuri rivojiga ta'siri, ruhiyat tasvirida ijodiy an'ana va individuallik tamoyillari asosida ochib berish bo'yicha takliflardan Ijod maktablarining 8-sinf "Adabiyot" darsligini yaratishda foydalanilgan (O'zbekiston Respublikasi maktabgacha va maktab ta'limi vazirligi huzuridagi ixtisoslashtirilgan ta'lim muassasalari agentligining 2023-yil 5-iyundagi 01-11-767-son ma'lumotnomasi). Natijada o'quvchilarning analitik o'qish, adabiy matn bilan ishlash va asar mohiyatini idrok etish ko'nikmalarini rivojlantirishning o'quv-metodik ta'minoti takomillashtirilgan;

adabiy ta'limning an'anaviy didaktik ta'minoti blok, tadqiqot, loyiha himoyasi darslari, ijodiy tanlama kurslar, to'garak mashg'ulotlari jarayonida o'quvchilarning ijtimoiy-madaniy kompetensiyasini rivojlantirishga doir badiiy-tarixiy, biografik va lingvistik bilimlar integratsiyasi asosida takomillashtirishga doir taklif va tavsiyalar Ijod maktablarining 9-sinf "Adabiyot" darsligi mazmuniga singdirilgan (O'zbekiston Respublikasi maktabgacha va maktab ta'limi vazirligi huzuridagi ixtisoslashtirilgan ta'lim muassasalari agentligining 2023-yil 5-iyundagi 01-11-767-son ma'lumotnomasi). Natijada adabiy ta'limning ilmiy-metodik, didaktik va estetik talablarini adabiyot darsliklari mazmuniga singdirishning pedagogik imkoniyatlari boyitilgan;

adabiyotning o'quv fani va san'at turi sifatidagi xususiyatlarini integratsiyalab o'qitish metodikasi topshiriq-taqdimot, nostandart fikrlash, noodatiy g'oyalar, nuqtayi nazarning o'zgarishi kabi lateral-kreativ, hissiy-obrazli anglash metodlari tarkibiga kiruvchi asar qahramoni nomidan xayoliy xat yozish, "yo'qolgan" epizodni qayta tiklash, "mantiqiy mikrofon"ni uzatish, burime usullarini o'quvchilarning badiiy-estetik kompetensiyalarini shakllantirishga izchil va tizimli yo'naltirish orqali takomillashtirishga oid tadqiqot natijalaridan "Adabiyot" darslik-majmualari, o'qituvchilarga mo'ljallangan metodik qo'llanmalar yaratishda foydalanilgan (Maktabgacha va maktab ta'limi vazirligi huzuridagi Respublika Ta'lim markazining 2023-yil 24-iyuldagi 01/11-01/6-647-son ma'lumotnomasi). Natijada adabiyotni o'quv fani va san'at turi sifatida integratsiyalab o'qitish samaradorligi adabiy ta'limning optimal mazmuni va maqsadiga muvofiq zamonaviy yondashuvlar asosida takomillashtirilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 7 ta respublika va 2 ta xalqaro ilmiy-amaliy anjumanlarida jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarining e'lon qilingani. Dissertatsiya mavzusi bo'yicha jami 37 ta ilmiy-metodik ish, jumladan, 2 ta monografiya, 3 ta darslik, 1 ta uslubiy qo'llanma, O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 17 ta maqola, shundan 14 tasi respublika va 3 tasi xorijiy jurnallarda chop etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya tarkibi kirish, to'rtta bob, xulosa, tavsiya, foydalanilgan adabiyotlar ro'yxati va ilovalardan iborat bo'lib, hajmi 245 betni tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga bog‘liqligi ko‘rsatilgan, tadqiqot mavzusi bo‘yicha xorijiy ilmiy-tadqiqotlar sharhi va muammoning o‘rganilganlik darajasi bayon etilgan. Tadqiqotning maqsadi va vazifalari, obyekti va predmeti aniqlangan, ilmiy yangiligi, amaliy natijalari bayon qilingan, natijalarning ishonchliligi, ilmiy va amaliy ahamiyati asoslangan, tadqiqot natijalarining joriy etilgani, aprotatsiyasi, nashr qilingan ishlar va dissertatsiyaning tuzilishi bo‘yicha ma‘lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Umumta’lim maktablarida adabiyotni o‘quv fani va san’at turi sifatida o‘qitishning nazariy-metodologik asoslari”** deb nomlangan bo‘lib, unda adabiyotni o‘quv fani va san’at turi sifatida o‘qitish ta’limiy muammo sifatida o‘rganilgan; adabiyotni o‘quv fani va san’at turi sifatida o‘qitishning mavjud holati yoritilgan; adabiyotni o‘quv fani va san’at turi sifatida o‘qitishning pedagogik-psixologik xususiyatlari tahlilga tortilgan.

Ona tili va adabiyot fanlarining yagona filologiya ta’limi yo‘nalishidagi birligini qayd etgan holda, har ikkisinining o‘ziga xos xususiyatlarini ajratib ko‘rsatish maqsadga muvofiq. Adabiyotning boshqa fanlar orasida o‘ziga xosligi bir qator omillarga tayanadi. Dastlabki omil o‘rganish obyektiga daxldor. Zero, aksariyat fanlarni o‘qitish mazmuni o‘rganilayotgan fan asoslariga bog‘liq bo‘lsa, adabiyotning bosh o‘rganish obyekti nafaqat bilim faoliyatining ilmiy jihatdan shakllantirilgan natijasi, balki yozuvchi ijodiy faoliyati, ya’ni badiiy asarda dunyoni bilish ko‘rinishida aks ettirish hisoblanadi. Ikkinchi omil bevosita birinчисini taqozo etadi. San’at asarini o‘rganish noyob madaniy artefakt sifatida ilmiy, estetik, ekzistensial va kommunikativ kabi xususiyatlarga bog‘liq. Badiiy matn ilmiy tadqiqot obyekti bo‘lgan asarni tahlil qilish, sintezlash, tadqiq etish, taqqoslash, umumlashtirish kabi usullar bilan uzviylikda tahlil qilinadi. Badiiy asarlarni o‘rganishga ilmiy jihatdan yondashish mohiyatan adabiyot o‘quv fani asoslarini o‘zida mujassam etuvchi boshqa akademik fanlarning muhim obyekti sanaladi.

Muammoning estetik jihati badiiy matnni so‘z san’atining in’ikosi sifatida ko‘rishdan iborat. Asarning badiiy shakli san’atning boshqa turlari bilan ham asoslanadi. Asarni o‘rganishning uchinchi jihati yozuvchining koinot va inson haqidagi g‘oyasini aks ettiruvchi badiiy asar mazmunini semantik tushunishdan iborat ekzistensial yondashuvni anglatadi. Badiiy matnni o‘qib-o‘rganishga doir bunday yondashuv turlicha dunyoqarash va pozitsiyaga ega o‘quvchilar uchun nihoyatda qiziqarli bo‘lib, aql-idroki va irodasiga hissiy ta’sir ko‘rsatadi. Bu esa, adabiy ta’limning zarur jihati bo‘lib, o‘quvchilarda muammoga nisbatan turli munosabatni shakllantiradi.

Kommunikativ deb ataladigan navbatdagi yondashuv asar matnini uning dialogik tabiati tarkibida ko‘rib chiqish imkonini beradi: muallif, zamon, tarixiy va adabiy kontekst, turli davr va kitobxonlar bilan o‘zaro munosabat; fanlararo aloqa; boshqa san’at turlariga integrativ yondashuv shular jumlasidandir. Ayonlashadiki, badiiy asarlarni adabiyotshunoslik, tilshunoslik, etika, estetika, aksiologiya, madaniyatshunoslik, psixologiya, din, falsafa kabi ilmiy bilimlarning turli sohalari

bilan integratsiyalab o'rganish adabiyotning mohiyatini yanada oydinlashtiradi.

Adabiyotni o'quv fani va san'at turi sifatida o'qitish qonuniyatlari barqaror rivojlanib va takrorlanib turuvchi voqea-hodisalarning izchil aloqadorligi bilan bog'liq. Adabiyot o'qitish qonuniyatlari kishilik jamiyatida tarkib topishi, hayot sinovlaridan o'tishi va tajribalarda takomillashishini tahlil qilish jihatidan ilmiy va amaliy ahamiyat kasb etadi. Adabiyotni o'quv fani sifatida o'qitish metodologiyasi quyidagi tamoyillarga asoslanadi:

1. Ijtimoiy hayot hodisalarining badiiy tarzda gavdalantirilishi, obrazlilik, adabiyotning so'z san'ati sifatidagi xususiyatlarini adabiy-nazariy tushunchalar, integratsiyalashgan ta'lim usullari vositasida o'rgatish.

2. Adabiy ta'limning yangilanishga ehtiyoj sezilgan muammolari yechimini izlash va tushunish.

3. O'quvchilar jamiyatdagi yangilanishlar, sharqona tarbiya mohiyatini o'zlashtirishlari bo'yicha o'qitishning turli shakl, usul, metod, texnologiyalarini adabiyotshunoslik, pedagogika, didaktika, psixologiya, mantiq, tarix, metodika va estetika kabi fanlarning so'nggi yutuqlari bilan bog'lash.

4. Ta'lim jarayonida o'quv dasturlari, predmeti va o'qitish metodikasiga oid davlat hujjatlariga tayanish, ilmiy-metodik farazlar, xulosalar, tadqiqotlar yakunini umumlashtirish.

5. Subyekt (ta'lim beruvchi) – darslik – subyekt (ta'lim oluvchi) aloqalariga tayanish.

6. O'quvchilarni darslik va badiiy asarlar ustida ishlash usullari bilan tanishtirish.

7. Badiiy adabiyotning ijodiy qonuniyatlari, so'z san'ati sifatidagi o'ziga xos xususiyatlarini muayyan asarlar tahlili misolida tushuntirib borish.

8. O'quv adabiyotlari ustida ishlash orqali o'quvchilarning o'quv-biluv faoliyati samaradorligini ta'minlash.

9. Adabiy asarning badiiy-estetik mohiyatini undagi qahramonlar, sahnalar, tabiat tasvirlari, dialoglar kabi komponentlari vositasida o'rganish va hk.

Mazkur tadqiqotda adabiyotni o'quv fani va san'at turi sifatida o'qitishda ilmfan taraqqiyoti va jamiyat hayotining axborotlashuvi talablari ko'zda tutilib, axborot-kommunikatsiya texnologiyalari vositasida badiiy bitiklar sujeti, qahramonlar va obrazlilikning virtual prototiplarini yaratish g'oyasi yoritildi. Adabiyotni virtual muhitda o'qitish, virtual borliq, virtual obraz, virtual detallarni yaratish, ularning o'rganilayotgan asarga muvofiq jihatlarini belgilash va amalga tatbiq etish mazmuni nazariy jihatdan tahlilga tortildi.

Adabiyotni san'at hodisasi sifatida o'qitish mazmuni, avvalo, asar ma'nosi bilan chambarchas bog'liq. Bunda u turli mafkuraviy ta'sirlardan xoli, muallif niyati va asarning estetik mohiyatini ochishga imkon qadar yaqin bo'lishi talab etiladi. Adabiyotni san'at turi sifatida o'qitishning bir qator talablari mavjud bo'lib, ular quyidagilardan iborat: a) badiiy asarga estetik hodisa sifatida yondashish; b) o'quv tahlili imkoniyatlaridan keng foydalanish; d) badiiy matn zaminidagi semantik polifoniyani idrok etish va uni darsning dialogik tuzilishiga yo'naltirish. Kuzatishlardan ma'lumki, o'quvchilar aksariyat hollarda matn nafasini sezmaydilar. Ular, asosan, qahramonlar taqdiri, hayot tarzi, o'zaro munosabatlari va

ziddiyatlari bilan tanishadilar, o'zlarini ularning o'rnida tasavvur qiladilar. Qahramonga hamdardlik – bu asarni tushunishning muhim sharti, ammo bu so'z qudratini his qilish uchun yetarli emas. Zero, bu o'rinda asar estetik hodisa sifatida idrok etilmaydi, balki odatdagiday hikoya tarzida o'qiladi. Bu kabi mutolaa shakli o'quvchida faqatgina tushunish illyuziyasini hosil qiladi. Asardagi har bir belgida o'zini ko'rgani bois o'quvchini ijodga yo'naltiradigan faoliyatga undash – illyuziyani bartaraf etish joiz.

Adabiyotni san'at turi sifatida o'qitishda o'quvchilar so'z sehri, uning estetik xususiyatini anglashlariga erishish yo'llarini optimallashtirish maqsadga muvofiq. Asarning qanday yozilganiga e'tibor qaratish orqaligina o'quvchi o'qishdan estetik zavq oladi. Boshqacha aytganda, asar poetikasini tahlil qilmasdan turib uning g'oyaviy-badiiy mohiyatini, ma'nosini chinakamiga anglab bo'lmaydi. Asarning badiiy tilini tahlil qilish muayyan madaniyatning o'zida aks etgan dunyoviy tasvirini idrok etishga yo'l ochadi – badiiy bitik zamiriga singdirilgan integral ma'noni faqat poetik tahlili orqali kashf qilish imkoni mavjud. Fikrimizcha, asosan, so'z bilan ishlangani bois, adabiyot darslarini san'at darslari deb atash to'g'ri bo'ladi. Yodda tutish zarurki, estetik did va badiiy tafakkur rivojiga asar mazmunining teranligi, ta'sirchanligi, muallif niyatining samimiyligi va xolisligi bilan erishiladi. Biroq o'qituvchi faqat shunga e'tibor qilish bilan cheklanib qolmasligi, balki ijodkor, qahramon va kitobxon-o'quvchini ham unutmashligi darkor. Bundan adabiyot darslari adabiyotshunoslikka doir bilimlar va so'z san'atining yaxshi o'zlashtirilgan namunasi bo'lishi kerak, degan xulosa kelib chiqadi.

Adabiyot akademik fan bo'lishi mumkinmi? Adabiyotning voqelikni badiiy obrazlar vositasida aks ettirishi, ma'naviy tarbiyalashi va estetik zavqlantirishi kabi xususiyatlariga tayanilsa, aynan san'at hodisasini o'rganish akademik fanning asosi ekani aniq bo'lib qoladi. Muammoga oid tadqiqotlarni tahlil qilish davomida metodologiya tushunchasining ensiklopedik, ilmiy-falsafiy nashrlarda, shuningdek, yetakchi olimlarning izlanishlarida turlicha talqinlari mavjudligini kuzatdik. Buning obyektiv sabablari sifatida fanning rivojlanishi, jamiyatning axborotlashuvi hamda iqtisodiyotning globalashuvi kabilarni ko'rsatish mumkin. Jumladan, "O'zbekiston Milliy ensiklopediyasi"da mazkur tushunchaga quyidagicha ta'rif beriladi: "Metodologiya (metod va logiya so'zlaridan) – tadqiqotchining nazariy va amaliy faoliyatini tashkil etish, tiklash tamoyillari va usullari tizimi hamda bunday tizim haqidagi ta'limot. Metodologiya metodlar haqidagi ta'limot yoki yalpi-umumiy bilish metodi deb ham yuritiladi. Metodologiya metodlarga va umuman voqelikka qanday yondashish yo'lini o'rgatadi"⁷.

Rus faylasufi G.I.Ruzavin metodologiyaning asosiy maqsadi sifatida yangi bilimlar olish va ularni asoslashga oid usul, vosita va metodlarni o'rganish ekanini ko'rsatadi. Shuningdek, olim metodologiya ilmiy bilimlar tuzilishi, bilish shakllari tizimi, ularning o'rni va ahamiyatini tahlil qilish usullarini o'rganishni o'z ichiga olishini ham e'tirof etish orqali quyidagi xulosaga keladi: "Metodologiya – fikrlash va faoliyatni tashkil etishning umumiy tamoyillari va shakllari haqidagi fan"⁸.

⁷ Ўзбекистон миллий энциклопедияси. М ҳарфи. – Тошкент: "Ўзбекистон миллий энциклопедияси" Давлат илмий нашриёти. www.ziyouz.com. – 461-б.

⁸ Рузавин Г.И. Методология научного исследования: Учеб. пособие для вузов. – М.: ЮНИТИ-ДАНА, 1999. – С. 7.

D.A.Novikov metodologiya tushunchasini izohlashda uni “faoliyatni tashkil etish haqidagi ta’limot”⁹ ligiga urg‘u beradi.

Adabiyotshunoslikda ham metodologiya tushunchasi xususida turlicha qarashlar mavjud. Adabiy tanqid metodologiyasini tadqiq etgan professor Q.Qahramonov metodologiyani nafaqat “barcha ilmiy-ijodiy kashfiyotlarni tadqiq etishning turli xil vosita va usullari majmuyi”, balki bilish metodlari sifatidagi talqiniga e’tibor qaratadi. Olimning fikricha, yuqorida sanab o’tilgan ta’riflar metodologiyaning barcha jihatlarini to’liq qamrab ololmaydi. “Ilmiy bilish metodlari, umumiy va xususiy tadqiq usullari kam o’zgaruvchan bo’lib, albatta, birinchi galda uning mohiyati, mazmun doirasi istilohga muhtoj bo’ladi. Shunga ko’ra, ilm-fandagi yangilanish, eng avvalo, ilmiy tafakkurdagi, demakki, dunyoqarashdagi evrilishlar bilan bog’liq jarayondir”¹⁰.

Adabiyotshunos B.Karimovning yozishicha, “metodologiya tadqiqotchiga yo’nalish beradi. Bu soha olimning shaxsiy izlanishlari davrida shakllanib muqimlashadi. Natijada obyektning qaysi jihatlarini qanday metod asosida bajarish lozimligi ko’rinadi. Metodlar nisbatan neytral bo’lib qolishi ham mumkin, ya’ni bir metoddan turli dunyoqarashga ega olim badiiy asar talqinida o’z ijodiy niyatidan kelib chiqqan holda foydalanadi”¹¹. Garchi o’quv fanlari mazmuni turlicha bo’lsa ham, ko’zlangan natijaga olib keluvchi tamoyillar, metodlar, usullar, vosita va shakllar bir nuqtada birlashishini qayd etish mumkin.

O’quvchilar adabiyotni so’z san’ati sifatidagi mohiyatini idrok etishlari uchun uning o’quv fani sifatidagi xususiyatlarini muvofiqlashtirish va integratsiyalash muhim sanaladi. Bu borada pedagog olim A.Choriyev ta’kidlagan quyidagi fikrlarga diqqat qilish joizdir: “Adabiyotshunoslar badiiy asarlardagi pedagogik g’oyalarni o’z imkoniyatlari darajasida tanqidiy tahlil qilishdan nariga o’ta olmaydilar. Pedagoglar badiiy asar sifatida uning ilmiy va amaliy ahamiyatini yetarli hisoblamaydilar”¹².

Bizningcha, adabiyotni o’quv fani va san’at turi sifatida o’qitish metodologiyasi faqat adabiy ta’limdagi mavjud nazariyalar majmuyi bo’lmay, balki axloqiy-estetik tarbiya bilan bog’liq tafakkurdagi o’zgarishlar, jamiyatdagi yangilanishlar hisobiga boyib, to’ldirilib boriladigan amaliy faoliyatga doir ilmiy-metodik tamoyillar yig’indisidir. Tadqiqotda mazkur muammoga adabiyot o’qitishning metodologik asoslari tarkibiga axborotlashuv talablariga muvofiq mediata’lim elementlarini integratsiyalash misolida e’tibor qaratildi. Zero, tafakkurdagi o’zgarishlar tuyg’ular bilan ta’sirlashib, qalb tozarishlarini ta’minlasa, ilmiy nuqtayi nazardan ixtiro va kashfiyotlar orqali o’z in’ikosini topadi. Adabiyotni san’at turi sifatida o’qitishda o’quvchilarning ijodiy faolligiga tayaniladi. Bunda badiiy matn muallifining faoliyatiga yaqin yondashuv taqozo etiladi. Har bir dars kontekstida so’z san’ati, adiblar ijodiga xos individuallik va adabiy taraqqiyotning muayyan davrini o’rganish adabiyotni o’quv fani sifatida o’qitishning ajralmas qismi sifatida e’tibor qaratishni nazarda tutadi.

⁹ Новиков А.М., Новиков Д.А. Методология словарь системы основных понятий. – М.: Либроком, 2013. – С. 208. – С. 208.

¹⁰ Қаҳрамонов Қ. Адабий танқид: янгиланиш жараёнлари. – Тошкент: Ўзбекистон Миллий кутубхонаси нашриёти, 2009. – 11-б.

¹¹ Каримов Б. Адабиётшunosлик методологияси. – Тошкент: Мухаррир, 2011. – 11-б.

¹² Чориев А., Чориев И. Педагогиканинг методологик асоси ва илмий тадқиқот методлари. – Тошкент: Nishon noshir, 2016. – 49-б.

Jamiyat hayotining axborotlashuvi adabiyot o'qitish kechimiga ham o'z ta'sirini ko'rsatmay qolmadi, albatta. Bu jihat "Milliy o'quv dasturi"ning mazmunan boyib, janr va mavzu jihatidan rang-barang bo'lishiga, ayniqsa, sarguzasht, detektiv, ilmiy-fantastik asarlarning tanlanishi yoki darsliklarda adabiy-nazariy tushunchalarni o'quvchi qo'llay oladigan yo'sinda taqdim etilishi, didaktik materiallarning hayotiy ko'nikmalarni rivojlantirishi maqsadi bilan berilishida yaqqol namoyon bo'ldi. Shu nuqtayi nazardan olinganda adabiy bitiklarni o'rganish masalasiga ularning tabiatidan kelib chiqib yondashish, avvalgi va yangi avlod darsliklari, metodik qo'llanmalarining didaktik tizimini o'zaro qiyoslash asosida munosabat bildirildi.

Adabiyot darslari muhim tarbiyaviy birlik bo'lgani uchun ta'lim paradigmasini o'zgartirishga doir yangi g'oyalar ta'lim jarayonining mazmun-mohiyatiga ta'sir ko'rsatmay qolmaydi. Bundan tashqari, o'quvchi shaxsiga yo'naltirilgan ta'lim tamoyillarini amalga oshirish darslarini tashkil etishga doir yangi usul va texnologiyalarni izlashga sabab bo'ladi. Masalan, virtual borliq bu – ma'lum sabablarga ko'ra tabiiy holda o'tkazishga imkonsiz tajribalarni kompyuterda pedagogik dasturiy vositalar orqali belgili-grafik tarzda sun'iy yo'l bilan amalga oshirish mumkin bo'lgan interaktiv texnologiya. Bunda voqelikni sezgi organlari orqali idrok etish o'rnini multimedia vositalari asosida maxsus hosil qilingan muhit – makon, zamon, obrazlilik, obraz va detallar egallaydi. Virtual borliqni reallikda ko'z bilan ko'rish imkoniyati mavjud bo'lmasa ham, foydalanuvchi kompyuter qurilmalari yordamida yaratilgan xayoliy olamga kiradi. Natijada jarayonni kuzatishi, ishtirok etishi, ta'sir ko'rsatishi, mustaqil harakatlanishi va muayyan darajada uni o'zgartirishi mumkin bo'ladi.

Bizningcha, adabiy ta'limda virtual texnologiyalardan foydalanish qahramonlar qismatidagi ayanchli kunlar, fojialar, ular yo'l qo'ygan xatolar sabablarini aniqlab, tahlil qilib, xayolan "ortga qaytish" yo'li yoki kelgusida sodir bo'lishi mumkin bo'lgan voqealarni faraz qilish orqali sujet chizig'ida harakatlanish, o'sha lavhalarni turli rakurslarda ko'rish imkoniyatini yaratishi yoxud asardagi hayotni virtual gavdalantirishi bilan xarakterlanadi. O'quvchi "Agar qahramon o'sha holatda boshqacha yo'l tutganida voqea qanday bo'lishi mumkin edi?" degan faraz bilan voqealar rivojiga ta'sir ko'rsatsa, ma'lum ma'noda sujetga zid holat kuzatilishi mumkin. Bu jihatni, albatta, dasturchi va g'oya muallifi avvaldan ko'zda tutgan va rejalashtirgan bo'lishi zarur.

Biz mazkur tadqiqot ishimizda badiiy bitiklarni virtual muhitda o'rganishga doir virtual (real hayotdagi illyuziyani kompyuterda yaratish) prototiplar (san'at turlarida voqelikni badiiy o'zlashtirish materiali): virtual zamon, virtual makon, virtual detal kabi tushunchalarni kiritish maqbul deb hisobladik. Ularning an'anaviy tushunchalardan farqli jihati barchasi pedagogik dasturiy vositalar yordamida hosil qilinishi, o'qituvchi va dasturchi hamkorligida ishlanishi, maxsus virtual xonalar yaratilishida ko'rinadi. Bunda muayyan sinf o'quv dasturiga alohida yondashish taqozo etiladi. Shuningdek, o'quvchilarning yoshi, moyilliklari, asarning janr xususiyati, mavzusi, unda ko'tarilgan muammolar kabi omillar diqqat markazida bo'ladi.

"Umumta'lim maktablarida adabiyotni o'quv fani sifatida o'qitish metodikasi" nomli ikkinchi bob adabiy ta'limda adabiy-nazariy tushunchalar va

ilg'or pedagogik tafakkur tadriji; adabiy-nazariy tushunchalar vositasida o'quvchilarning adabiy tahlil kompetensiyasini shakllantirish usullari; adabiyotni o'quv fani sifatida o'qitish orqali o'quvchilarda mutolaa madaniyatini rivojlantirish masalalariga bag'ishlangan.

Har qanday asarda o'z ahamiyatiga ko'ra eng katta semantik yukni ko'taradigan alohida so'zlar guruhi kompozitsiya yaratish, qahramon obrazi, harakatlar rivojlanishi, shuningdek, g'oyaviy-tematik mazmuni shakllantirish uchun o'ziga xos asos sanaladi. Bunday so'zlar kalit so'zlar deb ataladi. Ularning asosiy xususiyati asarning umumiy mazmuniga tegishli bo'lib, qahramonlar xarakteridagi individuallikni ochishga, matnni hissiy idrok etishga, ifodalangan xoslikni aniq va mos so'zlar orqali tasvirlashda namoyon bo'ladi. O'qituvchining vazifasi o'quvchilarni matndan tayanch so'zlarni topish, ularning konseptual mohiyatini aniqlash va ko'p qirrali tushunchalariga asoslanib, matn maydoniga tegishli xususiyatlarni o'zlashtirishga o'rgatishdir. O'qituvchi o'quvchilar kalit so'zlarning mohiyatini tushunishlari uchun quyidagicha algoritmi taklif qilishi maqsadga muvofiq:

- 1) "Izohi lug'at"dan so'zning lug'aviy ma'nosini, "Etimologik lug'at"dan kelib chiqishini aniqlash;
- 2) so'zning assotsiativ sohasini tuzish, ya'ni "Bu so'z qanday so'zlar bilan assotsiatsiyalar hosil qiladi?" degan savolga javob topish;
- 3) so'zni o'z ichiga olgan maqol va matallarni aniqlash;
- 4) qahramon obrazi, turmush tarzi, dunyoqarashi va xatti-harakatlarini ifodalashda qo'llangan so'zlarni aniqlash;
- 5) so'zning g'oyaviy-mavzuviy rolini, butun ishning mazmunini baholash va hk.

Bugungi kungacha maktabda o'rganiladigan adabiy-nazariy tushunchalarning hajmi, tizimi va ketma-ketligi masalasi munozarali bo'lib qolmoqda. Amaldagi o'quv dasturlari va darsliklar tarkibida nazariy ma'lumotlarga o'rin ajratilsa-da, zamonaviy estetika va adabiyot nazariyasining ajralmas asosiy kategoriyalari – muallif, asar, kitobxon tushunchalari e'tibordan chetda qolgan. 5-sinfdan boshlab muallif nuqtayi nazarini ifodalash usullarini aniqlashga yo'nalish berish, badiiy asarni o'rganish bilan bog'liq dunyo tasviri, kompozitsiya va badiiy nutq kabi tushunchalar to'plamini shakllantirish masalasi ta'minlanishi zarur. Asar yaratish jarayonida yozuvchi ongida o'zining faraziy kitobxon haqida fikr paydo bo'ladi. U ijodkorga "sherik", uslub yaratuvchi omil vazifasini bajaradi. Muallif va kitobxon kategoriyalari, avvalo, uslub kategoriyasi asosida bog'langan. "Asar – kitobxon" quyi tizimi turli kategoriya va tushunchalar o'rtasidagi munosabatni aks ettiradi. Asar kategoriyasi kitobxon kategoriyasi bilan bog'lanib, idrok etish qobiliyati tushunchasi funktsionalligini ko'rsatadi. Asarning o'quvchiga ta'siri janri bilan belgilanadi, bu ayni paytda muallif "mavjudligi"ni ham aks ettiradi. Asarda berilgan ko'rsatmalarga amal qilgan kitobxon muallif belgilab bergan yo'ldan boradi.

Badiiy asarni idrok etuvchi shaxs uni yaratuvchi muallif-ijodkor shaxsiyati ichiga chuqur kirib borishi, ya'ni muallif-insonni tushunishga yo'l ochadi. Bir tomondan, tarjimayi hol sohibi va ijodiy faoliyat subyekti; boshqa tomondan esa, muallif obrazi, uning takrorlanmas individualligi, asarlari orqali muallif nuqtayi nazarini tahlil qilish metodlarini qo'llash imkoniyatlarini oshiradi. Tadqiqotda yozuvchi shaxsi va ijodini o'rganishning metodik tizimi O.Hoshimovning "Ikki eshik orasi", T.Murod shaxsiyati va ijodi yoritilgan turli variantdagi tarjimayi hollarni o'rganish misolida ishlab chiqildi. U o'z ichiga yozuvchi ma'naviy qiyofasini qayta

yaratish, ya'ni muallif obrazini ko'rib chiqish → muallif nuqtayi nazarini idrok etishga e'tibor qaratgan holda bir qator asarlarni o'qish va tahlil qilish; muallifning matnda ishtirok etish shakllarini tushunishni qamrab oladi.

Muallif ifoda etayotgan fikrni o'quvchining qay darajada idrok etishi, asar "tili"ni nechog'li tushuna bilishi uning kitobxonlik darajasini namoyon etadi. Shu o'rinda muallif nuqtayi nazarini tushuna bilish o'quvchidan alohida tayyorgarlikka ega bo'lishni taqozo etishi sir emas. Mazkur jarayonni "qayta yaratib, qayta ishlash" tarzida nomlash maqsadga muvofiq. Adabiyotni o'rganish jarayonida badiiy matnni chuqur idrok etishning samarali usullaridan biri bu asosiy bilimlardan foydalanishdir. Zero, maktab amaliyotida matnni tahlil qilishda doimo tarixiy faktlar, adabiy va biografik bilimlarga tayaniladi. Asosiy bilimlar axborot va madaniy xususiyatlarga ega, ularsiz matnni tushunish mumkin emas. Adabiyotni o'quv fani sifatida o'qitishda asosiy bilimlarni uch guruhga ajratish mumkin:

1. *Tarixiy-madaniy bilimlar*: asar voqealari sodir bo'lgan davr haqida ma'lumot (harakat joyi, siyosiy, ijtimoiy, geografik va iqtisodiy sharoitlar to'g'risidagi ma'lumotlar); tasvirlangan davr hayoti haqida ma'lumot (kiyim-kechak, oziq-ovqat, uy-joy, jihozlar va hk.); davr madaniy hayotining xususiyatlari (fan va ma'rifat, an'ana va urf-odatlar, san'at, din, mifologiya, madaniy hodisalar va boshqalar) haqida ma'lumot.

2. *Biografik bilimlar*: yozuvchining hayoti, ijodiy yo'li; shaxsiyati, dunyoqarashi; ijtimoiy-siyosiy faoliyati.

3. *Adabiy bilimlar*: adabiy-nazariy ma'lumotlar; tarixiy va adabiy ma'lumotlar (asarni yozish davridagi adabiy jarayonning xususiyatlari, bu davr adabiy yo'nalishlari bilan bog'liqligi; asarning yozilish tarixi); adabiy-tanqidiy ma'lumotlar (ma'lum bir davrdagi adabiy tanqidning xususiyati, asarning yozuvchi ijodi va adabiyotda tutgan o'rni).

Badiiy asarlarni o'rganishda badiiy analogiya izlarini topish qiyosiy tahlil va o'xshashlik mohiyatini izohlash imkonini beradi. Analogiyaga asoslangan qiyoslash badiiy matnning muayyan komponentini assotsiativ kontekstga muvofiq tadqiq etishni taqozo qiladi. Masalan, quyidagilar bunday faoliyat uchun asos sanaladigan variantlardir:

1. *Asar mavzusini belgilashda assotsiativ kontekstga tayanish*. Jumladan, bunga 10-sinfda O.Hoshimovning "Ikki eshik orasi" asarini o'rganayotganda adibning "Urushning so'nggi qurboni", E.Vohidovning "Nido", R.Fayziyning "Hazrati inson" asarlaridagi urush mavzusini misol tariqasida ko'rsatish mumkin.

2. *Asar g'oyasini aniqlashda assotsiativ kontekstga tayanish*. Xususan, 5-sinfda Oybekning "Bolalik" qissasidan olingan "Bolaning ko'ngli poshsho" hikoyasini tahlil qilishda asardagi asosiy fikr "bolaning ko'ngliga qarash" va unga mos holda "qalb", "istak", "beg'uborlik" tushunchalarini ko'rib chiqish maqsadga muvofiq. "Qalb", "sofliq" so'zlari assotsiativ kontekstda T.To'laning "Do'nan", A.Sent Ekzyuperining "Kichkina shahzoda" asarlariga mos keladi.

3. *Asar kompozitsiyasini ko'rib chiqishda assotsiativ kontekstga tayanish*. Masalan, 10-sinfda A.Qodiriyning "O'tkan kunlar" romanini o'rganish jarayonida kompozitsiyaga "hikoya ichidagi hikoya"ni ifodalovchi asarlar, "adabiy ramka"larga diqqat qaratish zarur. Masalan, bu o'rinda quyi sinflarda o'rganilgan asarlar, masalan,

“Uch og‘a-ini botirlar” ertagidagi “To‘ti voqeasi”, Alisher Navoiyning “Sab‘ai sayyor” dostonidagi qoliplovchi hikoyatlar kompozitsiyasini eslash o‘rinlidir. Mazkur jarayonda asar kompozitsiyasi, hikoyachi obrazining ahamiyati, ularni birlashtiruvchi jihatlar va o‘ziga xosliklar haqidagi savollarga javob izlanadi. Yaqin tushunchalarni ushbu asarlar doirasida ko‘rib chiqish imkoniyati kengayadi.

4. *Asar sujetini ko‘rib chiqishda assotsiativ kontekstga tayanish.* Jumladan, 9-sinfda qadimgi madaniy obidalarga doir materiallarni o‘rganishda “Devonu lug‘otit-turk”, “Qutadg‘u bilig” yoki “Hibat ul-haqoyiq” asarlari sujetidagi ba‘zi o‘xshashliklarga e‘tibor qaratiladi.

5. *Asar epizodi tahlilida assotsiativ kontekstga tayanish.* Ch.Aytmatovning “Asrga tatigulik kun” romani qahramoni Onaning fidoyiligi tasviri orqali assotsiativ-kontekstli taqqoslashdan foydalanish mumkin. Xususan, O‘.Hoshimovning “Dunyoning ishlari” qissasidagi “Gilam paypoq” parchasi, “Urushning so‘nggi qurboni” hikoyasi, S.Ahmadning “Ufq” trilogiyasidagi Ona obrazlariga xos fidoyilik, jonkuyarlik sifatlari aks etgan lavhalar fikrimizning yorqin dalilidir. Yoki A.Qahhorning “Dahshat” hikoyasi qahramonlari kelishuvi (Unsinning qabristonga borib choy qaynatishiga sabab bo‘lgan lavha) bilan A.Chexovning “Garov” hikosidagi bankir va huquqshunos yigit o‘rtasidagi voqealar shular jumlasidandir.

6. *Adabiy obraz tavsifini tuzishda assotsiativ kontekstga tayanish.* Masalan, 9-sinfda Oybekning “Navoiy” romanidagi ulug‘ zot obrazi xususiyatlarini Izzat Sulton va Uyg‘unning “Alisher Navoiy”, Isajon Sultonning “Alisher Navoiy” yoki Xondamirning “Makorim ul-axloq” asarlari sujetiga qiyoslab tahlil qilish mumkin. Bunday taqqoslash o‘quvchilarga Navoiy obrazining boshqa adiblar va o‘zbek adabiyoti kontekstidagi o‘rnini chuqurroq tushunishga yordam beradi. Shoir shaxsiyati haqidagi tasavvurlarini yanada kengaytiradi.

7. *Asardagi badiiy detalning ma‘nosini aniqlashda assotsiativ kontekstga tayanish.* Detal badiiy asar kompozitsiyasida o‘z o‘rnini topgandagina vazifasini to‘g‘ri o‘tay oladi. U yozuvchini ko‘p so‘zlikdan, “adabiy laqma”likdan saqlaydi. Qisqalik va mazmundorlikka erishish – badiiy detalning xarakterli xususiyati. Masalan, A.Qahhorning “Dahshat” va I.Sultonning “Shamolli kecha” hikoyalaridagi shamol, Luqmon Bo‘rixonning “Quyosh hali botmagan” asari bilan P.Koelonning “Alkimyogar”dagi sahro, N.Eshonqulning “Maymun yetaklagan odam” va U.Folknerning “Ayiq” asarlaridagi o‘rmon badiiy detallari shular jumlasidandir.

O‘qish faoliyati ancha keng tushunchadir. Agar o‘qituvchi o‘quvchilarni asarning yaratilish tarixi, muallifning ijodiy va shaxsiy hayoti, adabiy tanqidda ochiladigan ma‘no tahlili haqidagi faoliyat turlariga qiziqтира, u shaxsiyatga yo‘naltirilgan bo‘ladi. O‘quvchilarning kitobxonlik madaniyatini rivojlantirish mezonlari o‘qishga shaxsiy munosabatining namoyon bo‘lish ko‘rsatkichlari bilan tavsiflanadi. Jumladan, badiiy asar matnini idrok etish darajalari (bosqichlari) orqali; o‘quvchining o‘qish faolligi ko‘rsatkichlari orqali; o‘zlashtirilgan elementar o‘qish ko‘nikmalari orqali; o‘quvchi shaxsiyatini o‘zgartirish ko‘rsatkichlari orqali. Muammoni hal qilishda o‘z-o‘zini tahlil qilish uchun motivatsiya berish kognitiv qiziqishning uyg‘unlashishiga hissa qo‘shishi mumkin. O‘quv muammolarini hal qilishga qaratilgan natijalarni taqdim etishda dialog yoki yozma nutq, vizual ma‘lumotlar bilan ifodalangan xabarlar (diagramma, jadval, rasmlar ko‘rinishida)

hamda multimedia imkoniyatlari asosida tayyorlangan prezentatsiyalar o‘z samarasini beradi.

O‘quv vazifalari sxematik holda turli ko‘rinishlarni oladi. Masalan, muayyan shoir ijodida tabiat tasvirini o‘rganishda topshiriq-taqdimot metodidan foydalanishni o‘qituvchining asosiy vazifasi tabiat haqidagi she‘rlar ustida ishlashni she‘riyatga qiziqish uyg‘otadigan mazmunda uyushtirishdir. Buning uchun o‘qituvchi, avvalo, o‘quvchilar she‘r mazmuniga xos obrazlilikni anglashlariga doir usullarni ta‘minlashi zarur. Jumladan, sharhli o‘qish, lug‘atlardan foydalanish, tasviriy-ifodaviy vositalar yoki adabiy-nazariy tushunchalar tahlili badiiy obraz va obrazlilikning mohiyatini idrok etishga, tasvir mavzusini aniqlash va ko‘ra olishga yordam beradi. O‘qituvchi savollari bo‘yicha suhbat, og‘zaki rasm chizish, yod olish, rasmlar bilan taqqoslash orqali o‘quvchi oldiga quyidagi vazifalarni qo‘yish mumkin:

she‘riyat antologiyalaridan fasllar tavsifi yoki tabiat hodisalari tasviriga bag‘ishlangan she‘rlarini o‘qish (masalan, Mirtemirning “Bulut”, “Baliq ovi”, “To‘rg‘ay”, “Shudring” kabi asarlari); ruhiyati, didi va ma‘naviy ehtiyojiga mos keladigan she‘rlarni tanlash (Faxriyorning “Bahor kelar dalalarga to‘rkunlab” she‘ri va hk.); asardagi manzara bilan o‘z tasavvurlarini solishtirish; she‘rni ifodali o‘qishga tayyorlanish; ushbu she‘rni tanlashi sababini tushuntirib, og‘zaki javob tayyorlash; o‘z nuqtayi nazari asosida taqdimot qilish. Alohida baholash uchun o‘quvchilardan she‘r mavzusi, chizgilar yoki motivlariga mos keladigan musiqiy, badiiy, tasviriy namunalarni tanlashlari so‘raladi. Jarayonda tanlangan asarlarning umumiy ruhi, ohangi yoki mazmunidagi mushtaraklik kabi jihatlarga e‘tibor qilinadi. Buning uchun o‘rganilayotgan asarlarga mos musiqiy yoki tasviriy san‘at namunalari maxsus galereya tayyorlab qo‘yilishi kerak. Adabiyot darslari uchun *audiogalereya* – bu muayyan sinf o‘quv dasturlariga mos holda shakllantirilgan ketma-ketlikda uzatiluvchi kuy-qo‘shiqlar jamlanmasi. Masalan, o‘qituvchi dasturda o‘rganilishi rejalashtirilgan ijodkorlar yoki mavzuga tegishli bo‘lgan boshqa she‘rlar asosida yaratilgan qo‘shiqlardan maxsus galereya shakllantirishi mumkin:

1. Mumtoz asarlarga oid (Lutfiy, Navoiy, Bobur, Mashrab kabi shoirlar g‘azallari asosida);
2. Zamonaviy she‘riy namunalarga doir (H.Olimjon, M.Yusuf, U.Azim, T.Sulaymon kabi shoirlar ijodi asosida);
3. Milliy kuylarga oid (“Shahmaqom”: “Buzruk”, “Rost”, “Navo”, “Dugoh”, “Segoh” kabi);
4. Opera va ariyalarga doir (M.Ashrafiyning “Dilorom”, S.Yudakovning “Maysaraning ishi”, S.Boboyevning “Yoriltosh” operalari; “Layli va Majnun”, “Farhod va Shirin” ariyalari va b.).

Shu tariqa o‘quvchilar mavzu va kayfiyatga yaqin she‘r tanlashi, izohlashi va uni ifodali o‘qishga tayyorlanishi mumkin. Opera va ariyalarga murojaat qilish o‘quvchilarda musiqa madaniyatini shakllantirish hamda jahon musiqa xazinasidagi nodir namunalarni bilan tanishtirish imkonini beradi. Audiogalereya asardagi muayyan epizod ruhiga mos holda sho‘shqin, ko‘tarinki, tantanavor, xazin, ma‘yus ohangdagi simfoniyalardan ham tuzilishi mumkin.

Hozirgi axborotlashuv davrida 3D o‘lchamli (panoramali, qalqib chiquvchi, taxtali) kitoblar o‘quvchilarni mutolaaga qiziqtirishda qo‘shimcha didaktik vositalardan biridir. Bunday shakldagi kitoblar mutolaasiga qiziqtirish uchun maxsus dasturlar talab etiladi. Dastur telefonga yuklangach, undagi scratch-kod faollashtiriladi. Shundan so‘ng kitob sahifalaridagi rasmlar konturi asosida bo‘yaladi.

Keyingi jarayonda tasvir ustiga smartfon yoki planshet olib boriladi. Natijada monitorida bo‘yalgan rasm harakatlanadi va undagi qahramonlar so‘zlay boshlaydi. Ko‘rinadiki, 3 D o‘lchamli kitoblar asar sujeti jonlantirilishi bilan ham jozibadordir. O‘qituvchining o‘quv dasturlariga asoslanib, bunday kitoblardan maxsus kutubxona yaratishi zamon bilan hamnafasligi hamda kasbiy kompetentligi belgisidir.

Tadqiqotning **“Umumta’lim maktablarida adabiyotni san’at turi sifatida o‘qitish metodikasi”** deb nomlangan navbatdagi bobida adabiyotni san’at turi sifatida o‘qitish tamoyillariga integrativ yondashuv asosida o‘quvchilarning adabiy-estetik kompetensiyalarini shakllantirish; adabiyot ta’limida vizual ta’limning gnoseologik-empirik xususiyatlari; adabiyotni san’atning boshqa turlari bilan qiyoslab o‘rganish imkoniyatlari tadqiq etilgan.

Adabiyotning estetik funksiyasi haqida gap ketganda, avvalo, uning so‘z san’ati ekanligi, obrazlilik, badiiy jonlantirilgan hayot o‘quvchi tuyg‘ulariga ta’sir etishini ta’kidlash joiz. Aksiologik (baholash) va tarbiyaviy vazifalari bir-biri bilan chambarchas bog‘liq. Kundalik turmushni tasvirlash, hayotiy vaziyatlarni qayta yaratish orqali yozuvchi qahramonlar xatti-harakatlari, kechinmalarini bir vaqtning o‘zida baholaydi, chunki muallif tuyg‘ulari va dunyoqarashi matndagi har bir so‘zga singib ketadi. Adabiyot san’at turi sifatida badiiy voqelikni yaratish yo‘lidan boradi. Uning gedonistik – go‘zallikdan estetik zavqlanish, uyg‘unlik topishdan ma’naviy ozuqa olishga oid funksiyasi adabiy ta’lim uchun muhim ahamiyatga ega. Axborot texnologiyalari imkoniyatlari adabiyotning xususiyatlarini idrok etishda samarali vositadir.

Adabiy ta’limda foydalanish uchun bugun dolzarb sanalayotgan virtual borliq imkoniyatlari axborot texnologiyalari sohasidagi eng so‘nggi yutuqlarni o‘z ichiga qamrab olishi, unda rivojlangan davlatlarning virtual laboratoriya mashg‘ulotlariga doir tajribalaridan unumli foydalanish, eng muhimi, o‘quvchilarning yosh va psixologik xususiyatlarini nazarda tutgan holda yaratilishi maqsadga muvofiq. Maxsus pedagogik dasturiy vositalar yordamida tayyorlangan virtual muhitga kirish orqali voqealar rivojini kuzatish, qahramonlar bilan birga harakatlanish yoki jarayonga ta’sir ko‘satish mumkin bo‘ladi. Jumladan, 6-sinfda H.Shayxovning ilmiy-fantastikaga mansub “Birinchii sinov” asari yuzasidan virtual tajribalar boshqa fanlar, xususan, sujeti koinotda sodir bo‘lishi nuqtayi nazaridan fizika va astronomiya fanlari bilan aloqadorlikda tashkil etishni, shuningdek, o‘quvchilarni virtual planetariylarga sayohatlar uyushtirishni ham taqozo etadi. Bunda quyidagilar nazarda tutiladi:

- 1) asarni virtual muhitda gavdalantirish uchun sujetni ixchamlashtirib ssenariy tuzish, vaqtini va hajmini e’tiborga olish;
- 2) hikoyachi va qahramonlar nutqini ifodalashning optimal yo‘llarini belgilash, ovozning o‘quvchi sezgilariga ta’sirini ko‘zda tutish;
- 3) voqea joyi, detallar va zamoni ifodalash texnikasini aniqlashtirish;
- 4) virtual muhitning o‘quvchilar psixologiyasiga ta’sirini bashoratlash va unga doir chora-tadbirlarni rejalashtirish;
- 5) virtual mahsulotning adabiy ta’lim maqsadiga qay darajada muvofiq kelishini bashoratlash;
- 6) o‘quvchilar tomonidan bajariladigan harakatlarni loyihalashtirish;
- 7) o‘quvchilarning asar sujetiga ta’sir ko‘rsatish imkoniyatlarini belgilash va buning uchun maxsus kadrlarni kiritish;

8) o'quvchilarni virtual texnologiyalar bilan ishlashga jalb etish, g'oyalarni taklif etishga yo'naltirish va hk.

Virtual xaritalar – bu sujet rivojida adabiy qahramonlar yoxud yozuvchi (shoir) ijodidagi muhim tafsilotlar, hayotidagi burilish nuqtalarini muayyan yo'nalishda pedagogik dasturiy vositalar orqali ifodalangan ko'rinishi. Sujetga asoslanib xarita yaratishga, masalan, "Oqbo'yin" qissasidagi Qoplon yoki ularni chalg'itish uchun bo'rilar itlarni chalg'itib yashiringan tepaliklar, "Sariq devni minib" yoki "Shum bola" asarlaridagi qahramonlar sarguzashtlari kechgan joylar yo'nalishlarini tanlash mumkin. Virtual xarita talabiga javob berishi uchun so'z yuritilgan hudud geografiyasiga asoslaniladi. Bunda Google EarthWin yordamchi dasturi imkoniyatlaridan unumli foydalanish mumkin. Dasturning ahamiyatli jihati shundaki, u kompyuterga o'rnatilgandan so'ng yer yuzidagi istalgan joyni ko'rish imkoniyatini berishidir. O'quvchilar asarda tasvirlangan hududlarni xarita orqali ko'rishlari, voqealar bo'lib o'tgan mamlakat yoki shaharlarning joylashuv o'rnini bilan tanishishlariga zarur sharoit yaratiladi.

Virtual borliqda gavdalantirilishi rejalashtirilgan sujet elementlari kreativ fikrlashni rivojlantiradigan metodlardan foydalanish zaruratini yuzaga keltiradi. *Lateral metodlar* o'quvchilarda shaxsiy nuqtayi nazarning o'zgarishiga, nostandart fikrlashga, yangi g'oyalarning tug'ilishiga ta'sir ko'rsatadi. Ular muammolar yechimiga muqobillarini topish, noodatiy g'oyalarni taqdim etish, bir xil fikrlash hududidan chetga chiqish, ma'lumotlarni qayta ishlashning optimal yo'llarini izlashga doir to'ldiruvchi xususiyatga egaligi bilan an'anaviy metodlardan farqlanadi. Lateral metodlarning muhim xususiyatlari sifatida quyidagilarni ko'rsatish mumkin: tanqidiy fikrlashga yo'naltiradi; muammoni kichik birliklarga bo'lish va ularni qaytadan bir butun holga keltirishga o'rgatadi; diqqatni o'rganilayotgan obyektning ahamiyati pastroq jihatlariga qaratishni taqozo etadi; yetakchi fikrlar va ustuvor qarashlar yo'nalishini aniqlashga xizmat qiladi.

Mental buzilishlar bu mantiqsiz va o'rinsizdek tasavvur uyg'otadigan vaziyatlarning sog'lom fikrlash doirasini buzishidir. Bu esa jarayondagi o'zgarishlar, yangi g'oyalarning tug'ilishiga sabab bo'ladi. Shu asosda qahramonga "mantiqiy mikrafon" tutiladi. Turli ta'sirlar sababli qoqilgan, hayotlari fojiali yakun topgan qahramonlar Abdullatif (O.Yoqubov. "Ulug'bek xazinasi"), Homid (A.Qodiriy. "O'tkan kunlar"), Umar Zakunchi (O'.Hoshimov. "Ikki eshik orasi"), Hojar (N.Eshonqul. "Urush odamlari") kabi qahramonlarga "mantiqiy mikrofon"ni tutish orqali muammoning tub ildizlari aniqlanishiga zamin yaratiladi.

Murakkab vaziyatlarga tushgan *adabiy qahramonlar nomidan so'zlash*, ularning nomidan *kitobxonlarga maktub bitish* yoki asardagi *qaysidir epizodni tushirib qoldirish* (uni o'quvchilar o'z tasavvurlaridagi kabi qayta yaratish) mumkin bo'ladi. Shu o'rinda virtual texnologiyalar imkoniyatlari – qahramonning virtual qiyofasini yaratish orqali ularning o'ziga xos olami, aytolmagan so'zlarini ifodalashga variantlari taklif etiladi. Amalda qahramonar nomidan kuylangan qo'shiqlarning tinglovchilarga ta'siri kattaligi yaxshi ma'lum. Xususan, "O'tkan kunlar" romani qahramonlariga atalgan M.Yusufning "Otabek qo'shig'i", "Zaynab qo'shig'i" she'rlari asosida yaratilgan qo'shiqlar shular jumlasidandir. Qahramonlarning monologini shu yo'sinda yetkazish ta'sirchanlikka xizmat qilishi bilan ahamiyatlidir.

Voqelik yoki qahramonlar kechinmalarini *hissiy-obrazli anglash metodida*, asosan, soʻz, belgi, figura, real obyektga qarab aks etgan obraz tasviri va uning ramzi oʻrtasidagi aloqadorlikni aniqlash masalasi koʻzda tutiladi. Mazkur metod belgi, rang yoki shakllarda mujassamlangan maʼnoni izohlash; ramzlar xususiyatlarini belgilash; obyektning aynan nega shunday obrazlar bilan qiyoslanishi sabablarini ochib berish maqsadiga qaratiladi. Mazkur metoddan “Xamsa” dostonida tasvirlangan yashindan ham tez harakatlanadigan “Sari us-sayr” ulovi, Iskandar olimlari kashf qilgan sirli qurollar, Xitoy hoqoni Iskandarga tuhfa etgan “Oinai Chin” koʻzgusi yoki Mallu qoʻshinlari yaratgan sirli qurollar tasvirlarini oʻrganib, mavjud namunalarga qaysidir jihati bilan oʻxshab ketadigan obraz, matn yoki vaziyatning ifodasi, shakl-shamoyili va mazmun-mohiyati idrok qilinishiga sharoit yaratiladi.

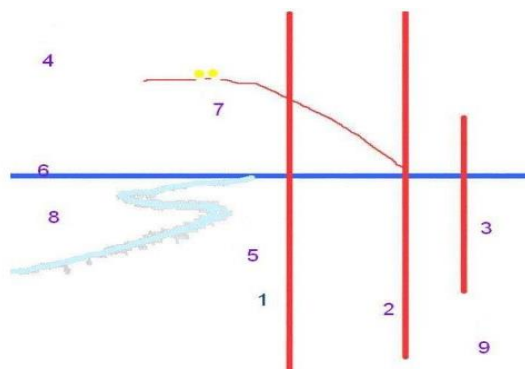
Virtual muzeylarga sayohat. Bu anʼanaviy muzeylarning elektron axborot vositalariga xos interaktivlik xususiyatlari yordamida yaratilgan shakli boʻlib, foydalanuvchilar muzey zallari boʻylab istaganicha harakatlanishi, eksponatlar va ularning uch oʻlchamdagi tasvirlari bilan tanishishi, zarur maʼlumotlar olishi, shuningdek, saytga qayta kirish imkoniyati taʼminlanishi bilan qulay va jozibadordir. Tadqiqotimiz davomida “Adabiyot – sanʼat – madaniyat” nomli toʻgarak mashgʻulotlari virtual muzeylarga integratsiyalandi. Virtual muzeyga sayohatni amalga oshirishda oʻqituvchi avval har bir xonaga kirish yoʻnalishini belgilashi, qaysi jihozga alohida eʼtibor qaratishi, eksponatlarning ijodkor hayotidagi oʻrni kabi masalalar boʻyicha yoʻriqnomaga ega boʻlishi muhim. Chunki virtual muzeyga kirish yoʻllarini tanlash ixtiyoriydir.

Innovatsion xarakterdaligi *multimedia-galereyalar* – tovush uygʻunligida harakatlanuvchi suratlar jamlanmasi. Ular yozuvchi hayoti va ijodi, asar sujetidagi tasvirlarni oʻquv dasturiga mos holda taqdim etishga moʻljallanadi. Tanlagan har bir lavha tasviri, muhim sanalgan detallarni muayyan ketma-ketlik, asar ruhiga mos kuylar uygʻunligida taqdim etish tasavvur va hissiyotlarga ijobiy taʼsir koʻrsatadi. Shu nuqtayi nazardan yuqori sinflarda Zahiriddin Muhammad Bobur ijodi, xususan, “Boburnoma” asari oʻtmish ajdodlarimiz turmush tarzi, intilishlari, eʼtiqodi va aʼmollarini oʻquvchi tasavvurida jonlantirish uchun multimedia-galereyalarni tayyorlash mumkin. Masalan, loyiha texnologiyasiga asoslanilgan tadqiqot darsida multimedia-galereyalarni Hind oʻlkasi oʻsimliklar yoki hayvonot dunyosiga bagʻishlab tayyorlash, musiqiy foniga mumtoz kuy-qoʻshiqlarni tanlash mumkin. Tovushlar tasvirlarning harakatlanishiga asos boʻladi.

Badiiy adabiyot obrazlarda fikr yuritish, idrok etish shakli ekani haqida gapirilganda uning muhim xususiyati keng ommaga tushunarligi nazarda tutiladi. Fandan farqli holda, badiiy asar haqiqatini idrok etish uchun alohida hozirlik va bilim shart emas. Binobarin, u goʻyo hayot haqiqati kabi anglanadi. Bobda bu kabi jihatlar badiiy asarlarning turli talqinlaridan foydalanish misolida oʻrganildi. Soʻnggi paytlarda turli fan oʻqituvchilari hamkorligida blok darslar tashkil etish masalasiga alohida eʼtibor qaratilmoqda.

Blok dars muayyan fanlar oʻquv dasturi mazmunining muvofiqligini uygʻunlashtirish natijasidagi integratsiyalashgan taʼlim shaklidir. Oʻquvchilarning badiiy asar va rang-tasvir namunalari sujetidagi uygʻunlikni idrok etish koʻnikmalarini rivojlantirishga doir blok darslarda Rauf Parfning “Tong otmoqda” (11-sinf) va

Akmal Nurning “Munavvar tong” asarlari (1-rasm) mavzu doirasi, g‘oyaviy-estetik va tarbiyaviy xususiyatlariga ko‘ra o‘rganish ijobiy natija berishini ko‘rsatdi. Kartina ma‘nosini “o‘qish”ni o‘rgatish uchun o‘quvchilar e‘tibori quyidagilarga qaratilishi lozim (S.Bo‘latov talqinidan ijodiy foydalanildi):



1-rasm. “Munavvar tong” kartinasi sujetining mantiqiy yechimi

- 1) asar janrini aniqlash, undagi elementlarni ajratib olish;
- 2) har bir element nomini yozish va raqamlash;
- 3) badiiy adabiyotda va tasviriy san‘atda mazkur elementlar qanday ma‘nolarni anglatishini o‘rganish, ularning o‘xshashligi va farqli jihatini belgilash;
- 4) raqamlar ketma-ketligi asosida kartinaning tuzilishini o‘rganish;
- 5) elementlarning sxematik ko‘rinishini tuzish;
- 6) har ikkala asardagi umumiy g‘oyani topish va hk. She‘r tahlili va kartinani “o‘qish” davomida mualliflarning maqsadi anglashiladi (1-jadval):

1-jadval

Integratsiyalashgan darslarda shoir va rasom nuqtayi nazarining mushtarak ifodasi

Mushtarak jihatlar ifodasi	Qiyosiy tahlil	
Janri	She‘r	Manzara
Sarlavhasi	Tong otmoqda	Munavvar tong
Muallif nuqtayi nazari	Orzu-umidlar, his-tuyg‘ular so‘zlarda tashbehlar orqali bo‘y ko‘rsatgan.	Ko‘tarinkilik, yorug‘lik va go‘zallik ranglar va shakllarga ko‘chirilgan.
Detallar	Yer shari (olam, harakat), bepoyon kengliklar (yashil chamberak): giyohlar va gul-chechaklar. Bunda tug‘ilish, yashamoq, orzu, maqsad va unga intilish ma‘nosi mujassam.	Ufq, daraxtlar, daryo, qushlar: umr zarvaraqlarini osudalik, mehr-oqibat, birdamlik va muhabbat tuyg‘ulari bezaydi.
Kolorit (sovuq ranglarda)	Yashil – hayot demak (aynan ifoda etilmasa ham, “yaralanish” jumlasida zamirida turfa gul-chechaklar tusi mujassamligini payqash mumkin).	Havorang – toza ruh, ertalabki salqinlik.
Mazmun	Musaffo tong insonlar qalbiga ezgulik urug‘larini sochadi, yangi marralar sari ilhomlantiradi.	Muhabbat, sadoqat, nafosat va pokizalik munavvarlik nomi ostida yaxlit ma‘no kasb etgan.
Tutash g‘oyalar	Hayotning, insonlarning qadriga yetish zarur. Go‘zallikni his etish va asrash, tabiatga ehtiyotkorona munosabatda bo‘lish, bir-birini e‘zozlash insoniylikning muhim shartidir. Yashashdan asl maqsad ham shunda.	

Badiiy asarlarni teatr san'ati bilan qiyoslab o'rganishda qahramonlarning o'zlarini tutishlari va munosabatlari dinamikasini kuzatib borish, bu jihat ularning nutqida qay tarzda aks etganini tekshirish, muallif nuqtayi nazarini aniqlash zarur bo'ladi. Har bir parda bo'yicha savol-topshiriqlar ustida ishlash, obrazlarning xarakter xususiyatlari tahlilga tortish orqali "yozuvchi – teatr – tomoshabin" munosabatlari anglanishiga zamin yaratiladi. Masalan, 9-sinfda U.Shekspirning "Hamlet" fojiasini o'rganishda asarning turli talqinlari bilan ishlash yo'llarini quyidagi mazmunda tashkil etish maqsadga muvofiq:

Qo'g'irchoq spektakli. M.Shayxzoda tomonidan tarjima qilingan, Sh.Yusupov tahriridagi "Hamlet" qo'g'irchoq spektakli Toshkentdagi O'zbek milliy qo'g'irchoq teatrida sahnalashtirilgan.

Topshiriq. O'qituvchingiz yordamida spektaklning internetdagi havolasini topib tomosha qiling va quyidagilarni bajaring:

1. Spektaklning badiiy yechimida qaysi janr yetakchilik qilishini aniqlang. Mazkur janrning qo'llanishi sabablariga munosabat bildiring.

2. Sahna bezaklari, chiroqlar, musiqiy ohanglar va liboslarga e'tiboringizni qarating. Asada tasvirlangan davr, ijtimoiy muhit, qahramonlarning ichki kechinmalari yoki xatti-harakatlarini ifodalashda mazkur vositalarning o'rnini belgilang. Badiiy asar va qo'g'irchoq spektakliga xos jihatlarni misollar orqali bayon eting.

3. Qo'g'irchoqlar timsoli, ularni boshqarish texnikasi bilan yaqindan tanishing. Aktyorlar ijro mahorati va nutqiga baho bering. O'zingiz xohlagan qahramon nutqini ifodalashda dublyaj san'ati elementlarini qo'llab ko'ring.

4. Planshet qo'g'irchoqlar, niqobli va jonli plandagi aktyorlar ijrosini kuzating. Qaysi birining inson ruhiyatiga ta'siri kuchliligini asoslang.

5. Spektaklda foydalanilgan qizil narvonlar nimaning ramzi ekanini aniqlang. Ushbu detal asar matnida uchraydimi? Bu o'rinda dramaturg va rejissor pozitsiyasini aniqlang. Uning nima uchun qo'llanganini asoslang.

6. Nur, soya, osmon tasviri, ohanglar, jonli plandagi marhum obraziga e'tiboringizni qarating. Har birining vazifasiga to'xtaling.

7. Rasmda qaysi qahramonlar obrazini ko'ryapsiz? Mazkur ko'rinish asarning qaysi pardasiga tegishli? Fojia matnidagi va spektakldagi tavsirlarni qiyoslang.

Multfilm. Tadqiqotchilar "Hamlet" tragediyasining ta'sirini Amerika multijodkorlarining "Qirol sher" multfilmida ham bor deb hisoblaydilar. Multfilm voqealarining asosiy sujeti "Hamlet" bilan deyarli bir xil. Multfilm 1994-yilda rejissyorlar Rojer Allers va Rob Minkofflar tomonidan suratga olingan.

Topshiriq. "Qirol sher" multfilmni YouTube platformasidan topib tomosha qiling. Multfilmni "Hamlet" tragediyasi bilan qiyoslab o'rganing. Muhim jihatlarini qiyoslab jadvalga qayd eting.

Ijodiy ish. Asarni maktab sahnasida ijro etishga tayyorlaning. Buning uchun quyidagi topshiriqlarni bajaring:

1. O'zingizga ma'qul bo'lgan pardani sahnalashtirish ssenariysini tuzing.
2. Rollarni taqsimlang va qahramonlar nutqi ustida ishleng.
3. Aktyorlarning libosi, soch turmaklarini tanlang.
4. Voqealar kechadigan joy dekoratsiyasini yarating.
5. Afisha tayyorlang.
6. Premyera uyushtiring.

7. Spektakl yuzasidan muhokama tashkil eting.

8. Muallif nuqtayi nazariga ijodkor kitobxon sifatida baho bering.

Kitobxon diqqatini asardagi voqelik jalb etadi, qiziqishlari hissiyotlarini to‘lqinlantiradi, fikrlash tarzi kengayadi, tasavvurlari yorqinlashadi. Go‘yoki, sujet chizig‘ida qahramonlar bilan yonma-yon harakatlanadi. Masalan, umumiy o‘rta ta‘lim maktablari 10-sinfida o‘rganilishi rejalashtirilgan “Hayotga muhabbat” hikoyasi muallifining mahorati kitobxonga asarda Yo‘lovchi bilan yonma-yon harakatlanishiga imkon yaratganida seziladi. Asar bilan tanishish o‘quvchiga qahramon bilan ijodiy hamrohlik mas’uliyatini yuklaydi. Aniqroq aytganda, kitobxon go‘yo qahramon bilan uning hayot yo‘li bo‘ylab yuradi, og‘ir kunlarining har bir burilishlarini ko‘radi, yashash uchun kurash jarayonining shakllanishini his etadi. Asarni adabiyot – tasviriy san’at – kinosan’ati tizimida tadqiq qilish sujetni, qahramon portretining boshqa san’at namunalaridagi talqini, voqelikdagi muammolarni turli rakurslarda o‘rganish imkoniyatini kengaytiradi. Buning uchun o‘quvchilarga asar sujeti asosida ishlangan kartinalar, musiqa, film va ularni qiyoslab o‘rganishga doir savol va topshiriqlar beriladi.

Tasviriy sana’t bilan: Amerikalik rassom Ernest Blumenscein tomonidan asarga ishlangan kartinalarni diqqat bilan kuzating (2-rasm).



2-rasm. “Hayotga muhabbat” asariga ishlangan suratlar

1. Siz ko‘rib turgan illyustratsiya hikoyaning qaysi lavhalariga ishlanganini aniqlang. Qahramonning ruhiy holati qaysi san’at turida ta’sirchan yoritilgan deb o‘ylaysiz? Nima uchun?

2. Kartinadagi har bir detalni diqqat bilan ko‘zdan kechiring. Ularni asardagi tasviri bilan solishtiring. Asar g‘oyasini ochib berishdagi o‘rnini tushuntiring.

3. Adabiyot va tasviriy san’atning imkoniyatlarini solishtiring. Muhim jihatlarini misollar orqali ko‘rsating.

Kinosan’ati bilan: Asarning ingliz tilidagi kinovariantini tomosha qiling. “Love in life” (3-rasm).



3-rasm. “Hayotga muhabbat” asariga ishlangan badiiy filmdan lavhalar

1. Filmda qahramon ichki kechinmalari, ruhiyati, voqealar rivoji qay darajada ishonarli tasvirlangan?
2. Filmning qaysi o‘rinlarida rejissor g‘oyalari yetakchilik qilgani seziladi?
3. Qaysi san‘at turining imkoniyatlari adabiyotga yaqinligini angladingiz? Nima uchun? Javoblaringizni misollar orqali asoslang.

“Adabiyotni o‘quv fani va san‘at turi sifatida o‘qitishga doir tajriba-sinov ishlari mazmuni” nomli so‘nggi bobda o‘tkazilgan tajriba-sinov ishlari tahlili hamda ularning samaradorlik darajasi o‘z ifodasini topgan. Qo‘yilgan vazifalar tadqiqot mantig‘i va uning asosiy bosqichlarini belgilashga asos bo‘ldi. Tajriba-sinov ishlariga Andijon viloyati Baliqchi tumanidagi 8-son, Namangan viloyati Chortoq tumanidagi 51-son va Toshkent viloyati Yangiyo‘l shahridagi 1-IDUMning 1337 nafar 5–11-sinf o‘quvchilari jalb qilindi. Tajriba-sinovda 684 nafar o‘quvchi tajriba guruhida, 653 nafar o‘quvchi nazorat guruhiga respondent sifatida tanlab olindi.

Birinchi bosqichda (2020–2021-yy.) ishning asosiy yo‘nalishlari aniqlandi. Muammoga doir adabiyotlar o‘rganildi, tadqiqot mavzusi nazariy jihatdan asoslandi, maqsad va vazifalari belgilandi. O‘quv eksperimenti uchun materiallar tanlandi, savollar, topshiriqlar tizimi ishlab chiqildi va uni aprobatsiya qilish ishlari amalga oshirildi.

Ikkinchi bosqichda (2021–2022-yy.) o‘qituvchilar bilan so‘rovlar o‘tkazildi. “Adabiyot” dasturlari, darsliklar, o‘qituvchilar uchun metodik qo‘llanmalar mazmuni tahlil qilinib, o‘quv eksperimenti uchun materiallar, maxsus kurslar uchun dasturlar yaratildi. Adabiyotni o‘quv fani va san‘at turi sifatida o‘qitishga oid individual topshiriqlar ishlab chiqildi hamda alohida darslar o‘tkazildi.

Uchinchi bosqichda (2022–2023-yy.) takroriy so‘rovnomalar tashkil etildi, o‘quv eksperimenti davom ettirildi. “Adabiyot – san‘at – madaniyat” fakultativi hamda badiiy-estetik tafakkur tarbiyasiga qaratilgan adabiy-ijodiy to‘garaklar tashkil etilib sinovdan o‘tkazildi, natijalari umumlashtirildi, ishlab chiqilgan metodika joriy etildi. Tajriba-sinov davrida adabiyotni o‘quv fani va san‘at turi sifatida o‘qitishga doir savol-topshiriqlar tizimi o‘quvchilarning adabiy-nazariy tushunchalar, estetik kategoriyalar hamda ijodkor nuqtayi nazarini o‘rganishda barcha sinflar uchun o‘quv dasturlari mazmuniga muvofiq holda qo‘yildi. Lekin bunda o‘quvchilarning yosh xususiyatlari, o‘quv-biluv faoliyati, o‘zlashtirish darajalari nazarda tutilib, o‘rganilgan asarlarning ma‘lum xususiyatlari e‘tiborga olindi.

Adabiyotni o‘quv fani sifatida o‘zlashtirishga doir quyidagi mezonlar belgilandi:

tayanch sinf o‘quvchisi: asarning tur va janriy xususiyatlarini farqlay bilishi; asardan sujet va uning qismlari (ekspozitsiya, tugun, voqea rivoji, kulminatsiya, yechim)ni aniqlay olishi; asar tarkibidan kompozitsion vositalar (sarlavha, epigraf, portret, peyzaj, detal)ni belgilashi; tasviriy-ifodaviy vositalar (sinonim, antonim, arxaizm, neologizm, shevaga xos so‘zlar, jargon va hk.)ni aniqlay olishi; tilning maxsus tasviriy vositalari (sifatlash, o‘xshatish, majoz, istiora, jonlantirish, kinoya, ritorik so‘roq, ritorik murojaat va hk.) vazifalarini aniqlashi; asosiy va yordamchi qahramonlarga xos xususiyatlarni farqlay bilishi; o‘zi uchun ideal sanalgan qahramon xarakter xususiyatlarini tavsiflashi.

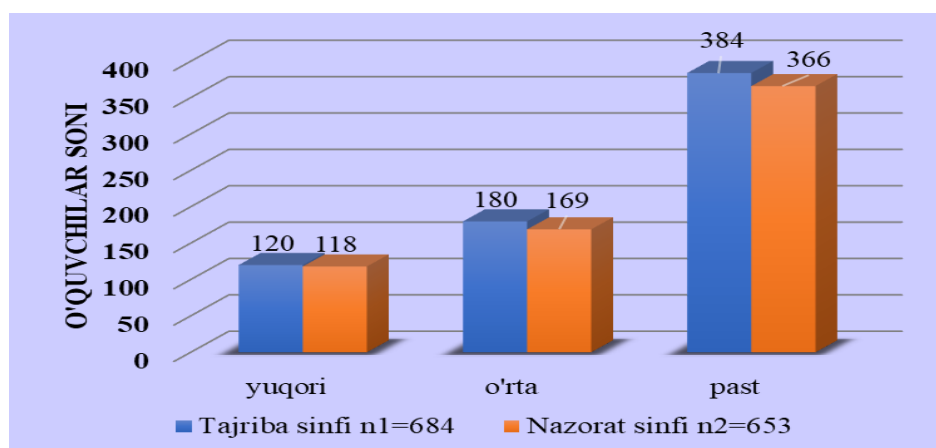
yuqori sinf o‘quvchisi: asar leytmotivi xususida tushunchaga ega bo‘lishi; adabiy asar tiliga xos xususiyatlar (muallif tili, hikoyachi tili)ni bilishi; konfliktni hal

etuvchi va muallif g'oyasini boshqaruvchi personajni topa olishi, unga munosabat bildirishi; asardan obraz, xarakter va tip darajasiga ko'tarila olgan qahramonlarga misollar ko'rsatishi; asarda muallif nuqtayi nazarining namoyon bo'lish o'rinlariga misollar keltirishi; qahramonlarning asardagi o'rnini aniqlashi; bosh qahramonning ular orasidagi o'rnini belgilashi; muallif va qahramon nuqtayi nazarining o'zaro mosligini aniqlashi va asoslashi va hk.

Adabiyotni san'at turi sifatida idrok etish mezonlari quyidagilar asosida shakllantirildi:

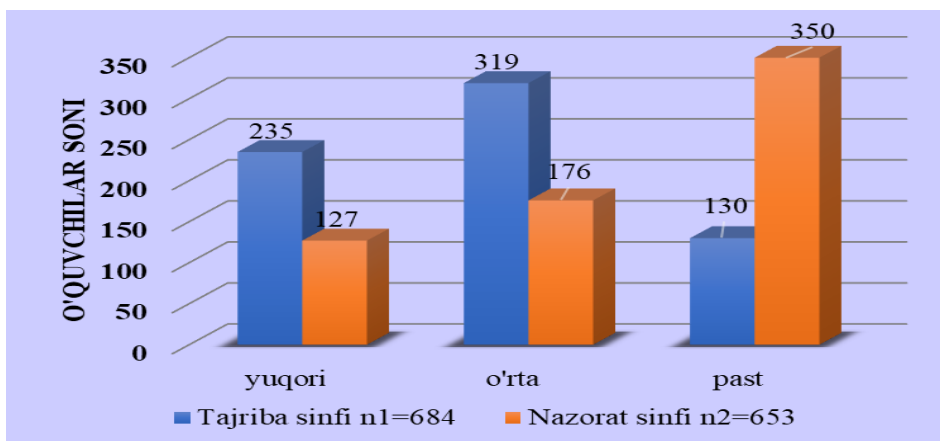
tayanch sinf o'quvchisi: inson obrazi adabiyot va san'atning barcha turlari mavzusi ekanini bilishi; san'atning muayyan turiga xos badiiy obraz yaratish materiallarini farqlay olishi; adabiyotning boshqa san'at turlaridan farqlanuvchi xususiyatlarini aniqlashi; poeziyaning musiqaga nisbatan o'ziga xosligini biror asar misolida ko'rsatib berishi; tasviriy san'at namunalari va badiiy adabiyotdagi obrazlarning uyg'un jihatlarini aniqlashi; ijodkorning qahramon obrazi ichki dunyosini tasvirlashda peyzajdan foydalanish sabablarini izohlashi; obrazlilikning muayyan hodisa va his-tuyg'ularda aks etishini misollar orqali ko'rsata bilishi va hk.

yuqori sinf o'quvchisi: tabiat hodisalari sof holda emas, inson hayoti bilan bog'liqlikda yuzaga chiqishini asoslashi; adabiyotning inson xarakteri shakllanishi, his-tuyg'ularining ko'rkamlashib borishini talqin etishini idrok etishi; badiiy mazmuni yaratishda muallifning subyektiv bahosi va fikrlarini tushunishi; yozuvchining mushohadasi muayyan hayotiy hodisalar bilan to'yintirilishini anglashi; muallifning badiiy obrazga xos belgilar va ularni qo'llashdan maqsadini tushunishi; obrazli tafakkur yuritishda badiiy to'qimaning o'rnini tushunishi; badiiy to'qima san'at va adabiyotning ma'naviy-estetik imkoniyatlarini ochish omili ekanini idrok etish kabilar. Yuqoridagilar asosida o'zlashtirish ko'rsatkichlari, tajriba-sinovdan oldingi va keyingi natijalar umumlashtirilib, samaradorlik darajasi aniqlandi (4-rasm).



4-rasm. Tajriba va nazorat guruhlarida adabiyotni o'quv fani va san'at turi sifatida o'qitish ko'rsatkichlari (asoslovchi tajriba)

Yakunlovchi tajriba asosida shakllantirilgan jadvalda ko'rsatkichlar o'rganilayotgan holatning ijobiy tomonga o'zgarganini tasdiqlaydi. Bu tanlamalarga mos kelgan diagramma quyidagicha ko'rinishni oladi (5-rasm):



5-rasm. Tajriba va nazorat guruhlarida adabiyotni o'quv fani va san'at turi sifatida o'qitish ko'rsatkichlari (yakunlovchi tajriba)

Yuqoridagi natijalarga asoslanib tajriba-sinov ishlarining sifat ko'rsatkichlarini hisoblaymiz. Bizga ma'lum: $X = 2,15$; $Y = 1,65$; $\Delta_x = 0,0530,053$; $\Delta_y = 0,0580,058$ ga teng. Bundan sifat ko'rsatkichlari:

$$K_{o'sb} = \frac{(\bar{X} - \Delta_x)}{(\bar{Y} + \Delta_y)} = \frac{2,15 - 0,053}{1,65 + 0,058} = \frac{2,097}{1,708} = 1,23 > 1;$$

$$K_{bdb} = (\bar{X} - \Delta_x) - (\bar{Y} + \Delta_y) = (2,15 - 0,053) - (1,65 + 0,058) = 2,097 - 1,592 = 0,5 > 0;$$

Matematik-statistik tahlil natijalari umumiy o'rta ta'lim maktablarida adabiyotni o'quv fani va san'at turi sifatida o'qitish metodikasi takomillashgani darajasini baholash mezonining birdan, adabiyot o'qituvchilari faoliyatida badiiy asarlarni o'qitish tajribalari darajasini baholash mezonining esa noldan kattaligini ko'rsatdi. Bu esa sinov guruhlarida nazorat guruhlariga nisbatan ilmiy-pedagogik tajribaning yakuniy bosqichida o'quvchilarning fanni o'qishga qiziqishlari ortganlik darajasini ifodalovchi dastlabki bosqich ko'rsatkichlari ijobiy mazmunda keskin farq qilishi to'g'risidagi fikrni to'la tasdiqlaydi.

XULOSA

1. Adabiy ta'lim jarayonida adabiy hodisalarni ijtimoiy ong shakli va so'z san'ati sifatida bilish adabiy-nazariy va estetik tushunchalar tizimini o'zlashtirish bilan uzviylikda uyg'unlashadi. Negaki, mantiqiy va emotsional bilish jarayoni o'quvchilar tomonidan voqelikka estetik munosabatning ijtimoiy mohiyatini ongli ravishda o'zlashtirgandagina g'oyaviy vazifasini bajara oladi. Aynan shu yondashuv umumiy o'rta ta'lim tizimida adabiyotning o'quv predmeti sifatidagi o'rni va ahamiyatini belgilaydi.

2. Adabiyotni o'quv fani va san'at turi sifatida o'qitish metodologiyasini nazariy asoslash falsafa, adabiyotshunoslik, tilshunoslik, tarix, pedagogika, didaktika va psixologiya sohasidagi bilimlar bilan puxta qurollanishni taqozo etadi. Zero, adabiyotning o'qitish predmeti sifatidagi o'ziga xosligi juda keng va serqirra bilim talab qiladi. Pedagogik faoliyat jarayonida o'qituvchining nafaqat bilimdonligi va o'z

mutaxassisligidan xabardorligi, balki ijtimoiy-siyosiy va axloqiy fazilatlarini, irodasi va tabiati ham muhim ahamiyatga ega.

3. Adabiyotning o'quv fani sifatidagi asosiy tarkibiy qismi va asarni o'rganish metodlari badiiy adabiyotni o'rganishning ilmiy usullari bilan asoslanadi. Badiiy adabiyot va adabiyotshunoslik fani asoslarini idrok etish psixologiya bilan ham bevosita bog'liq. Adabiy ta'lim metodologiyasi va psixologiya o'rtasidagi bog'liqlik bir jihatdan badiiy ijod psixologiyasi: badiiy idrok etish, boshqa jihatdan o'qish psixologiyasi zaminida birlashadi.

4. Adabiy rivojlanish trayektoriyasi o'quvchining o'ziga xos xususiyati va turli omillar orqali belgilanib, ma'naviyat tarbiyasiga xizmat qiladi. O'quvchi ideallari, istaklari, yutug'i, oila a'zolari va do'stlari bilan muloqoti, atrof-muhitga qiziquvchan odamlar bilan uchrashuvlar shaxsiy hayotning kutilmagan, ammo yorqin tomonlarini o'z ichiga oladi. Bu tarkibdan san'at asarlari, kompyuter o'yinlari, virtual ta'lim texnologiyalari ham o'rin olishi mumkin. Shunga qaramay, san'at asarlarining kamol topayotgan va o'zligini tanib borayotgan inson ruhiyatiga ta'siri barcha davrlarda ham adabiy ta'lim oldidagi dolzarb masalalardan bo'lib qolaveradi.

5. Adabiy-nazariy tushuncha va estetik kategoriyalarni assimilyatsiya qilish "muallif – asar – kitobxon" tizimida amalga oshiriladigan aloqalar, badiiy asarni o'qish va idrok etish madaniyatini tarbiyalashning eng muhim shartidir. Bu maktabda adabiyot fanini o'rganishga estetik yo'nalish beradi. Adabiyot o'qitish metodikasini estetikaning metodik xususiyatlari bilan boyitish hamda adabiyotning san'at turi sifatida mohiyatini tushunishga xizmat qiladi.

6. Adabiyotni o'quv fani sifatida o'qitishda o'quvchilarning yoshi, psixologiyasi, individual xususiyatlari hamda dasturlarga muvofiqlikda sujet va kompozitsiya, tasviriy-ifodaviy vositalar, asosiy va yordamchi qahramonlarga xos sifatlar, asar leytmotivi, tili, muallif g'oyasini boshqaruvchi personajlar, muallif nuqtayi nazarining namoyon bo'lish tarzi, qahramonlarning asardagi o'rni, muallif va qahramon nuqtayi nazari kabi adabiyotshunoslikka doir ilmiy-nazariy tushunchalarni o'rganish tamoyillari, metodlari, shakllari va vositalar majmuyi adabiy ta'lim samaradorligini ta'minlaydi.

7. Adabiyotni san'at turi sifatida o'qitishda o'quvchilarning inson obrazi barcha san'at turlarining mavzusi, obrazlilik ijtimoiy hayotning in'ikosiligini tushunishi, san'atning muayyan turiga xos badiiy obraz yaratish materialini farqlay bilishi, muallifning obraz ichki dunyosini tasvirlashda peyzajdan foydalanish mahorati, tabiat hodisalari inson hayoti bilan uyg'unlikda aks ettirilishi, badiiy obraz yaratishda muallifning subyektiv bahosi, badiiy to'qima san'at turlarining estetik imkoniyatlarini ochish omili ekanligini idrok etishlariga doir qonuniyatlar, tamoyillar, metodlar, shakllar va vositalar majmuyi axloqiy-estetik tarbiyaga xizmat qiladi.

8. Adabiyotning o'quv fani va san'at turi sifatidagi xususiyatlarini o'zaro integratsiyalashda muayyan qahramon obrazi yoki voqelikni san'atning boshqa turlari (tasviriy san'at, kinosan'ati, multfilm, qo'g'irchoq spektakl, haykaltaroshlik) bilan qiyoslash; tasviriy san'at namunalarini "o'qish"ga o'rgatishning mantiqiy sxematik yechimlari; lirik asarlarni o'rganishga doir audiogalereyalar; nasriy asarlar tahlilida analogiyaga asoslanilgan assotsiativ kontekstli variantlar; mutolaaga qiziqtirishga oid topshiriq-taqdimot metodi, 3 D o'lchovli kitoblardan foydalanish muhim o'rin tutadi.

9. Adabiyotni san'at turi sifatida o'qitishda badiiy asarlarni san'atning boshqa turlariga integratsiyalab o'rganish; estetik didni shakllantirish, o'quvchilarning ijodiy faolligini rivojlantirish, asarni kommunikativ hodisa sifatida baholash; kognitiv-kreativ xarakterdagi fakultativlar dasturini ishlab chiqish; badiiy asarlarni virtual muhitda o'rganishning muvofiq jihatlari aniqlashtirish; pedagogik dasturiy vositalar yordamida virtual xaritalar tuzish; "Adabiyot – san'at – madaniyat" fakultativi faoliyatini virtual muzeylar amaliyotiga uyg'unlashtirish; nostandart fikrlash, turli nuqtayi nazarlarni tarkib toptirish, badiiy konstruktivlik rivojiga doir lateral-kreativ va hissiy-obrazli anglash metodlarini qo'llash dolzarb ahamiyat kasb etadi.

10. Adabiy ta'lim mazmunini takomillashtirishga doir ilgari surilgan virtual prototiplarni joriy etish, ularning imkoniyatlarini o'quvchilar bilish jarayonlari rivojiga yo'naltirish ensiklopedik xarakterdagi axborotlarni tezkor egallash, internet tizimida muloqotning turli ko'rinishlarini tashkillashtirish, ma'lumotlarni tovushli hamda videoobrazli shaklda idrok etish va o'zlashtirish kompetensiyalarini shakllantirishda qulayligi bilan an'anaviy yondashuvlardan farqlanadi.

Tadqiqot natijalari asosida quyidagi **tavsiyalar** ishlab chiqildi:

1) o'quv dasturlariga kiritilgan asarlarni virtual muhitda o'rganishga doir mexanizmni ishlab chiqish (virtual xonalar, virtual vositalarni adabiy ta'lim mazmuniga muvofiqlikqa yaratish, ularni asar sujetiga moslashtirish, bu borada amaliy loyihalarni bajarish);

2) adabiyot darslarida 3 yoki 4 D o'lchamli kitoblardan foydalanish tajribasini ommalashtirishda kitob sanoati va uzluksiz ta'lim hamkorligini kuchaytirish;

3) adiblar ijodini o'rganishda virtual muzeylar yaratish loyihasini o'quv dasturlariga muvofiqlashtirish va amalga oshirish;

4) adabiyot, tasviriy san'at, musiqa, haykaltaroshlik, teatr, dublyaj, kinosan'ati hamda amaliy san'at imkoniyatlari uyg'unlashgan integrativ dastur va darsliklarining muqobil variantlarini yaratish.

5) pedagogika oliy ta'lim muassasalari o'quv rejasiga "Adabiyot va san'at" fanini kiritish.

INTRODUCTION (doctoral (DSc) dissertation abstract)

Relevance and necessity of the dissertation topic. In the world education system, students' perception of the content and essence of art forms, formation of figurative and logical thinking, retreading the creative path created by the writer in the process of reading, basing on the author-reader dialogue, the issues of development of important personal and social competence are important. In this regard, work within the triad “creator – work – reader”, aimed at understanding the poetics of a work of art, the aesthetic essence of the text using the experience of educational systems of countries such as the USA, Great Britain, France, Korea, Turkey, is of current importance in interpretation of the uniqueness of literature as an educational subject and literary art.

Research studies on carrying out tasks related to the education of artistic and aesthetic thinking and feelings before literary education in the world, transferring the laws of literary studies, linguistics, ethics, aesthetics, philosophy, logic, pedagogy, didactics and psychology to the process of direct artistic mastery, the development of figurative thinking and intellectual potential are being carried out. Especially since the way to enter the reality depicted in the work always depends on the deep research of the text, the main goal is not to search for scientific truth, but the tendencies of forming artistic and aesthetic thinking, distinguishing the concepts of artistic text, artistic image, imagery, the author's point of view, reader's attitude, artistic construction in the process of continuous literary education are clearly visible.

In our country, special importance is attached to involving students in cognitive and artistic activities, creating an emotional and psychological environment in teaching, relying on creative cooperation in subject-subject relations, and education based on individual and differentiated approaches. This, in turn, requires efforts related to the design of educational research on literary education, the purposeful orientation of students' activities in various communicative situations. The issue of “educating young people in the spirit of patriotism, sense of citizenship, tolerance, respect for laws, national and universal values, able to resist harmful influences and currents, with firm beliefs and views on life”¹³ places great responsibility on literary education and serves to improve the intelligence of a person who has the ability to adequately master the content of theoretical concepts in a competitive environment, self-development, and the ability to receive information from various sources.

This dissertation research to a certain extent serves the implementation of the tasks defined in the Decrees of the President of the Republic of Uzbekistan PD-60 dated January 28, 2022 “On the development strategy of New Uzbekistan for 2022–2026”, PD-6108 dated November 6, 2020 “On measures to develop the fields of education and science on the period of new development of Uzbekistan”, PD-4797 dated May 13, 2016 “On the establishment of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi”, PD-5712 dated April 29, 2019 “On approval of the concept of development of the public education system of the Republic of Uzbekistan until 2030”, Resolution PR-3271 dated September 13, 2017

¹³ O‘zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-son “2022–2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi Farmoni // <https://lex.uz/uz/docs/-5841063>

“On the program of comprehensive measures to develop the system of publication and distribution of book products, increase and promote book reading and reading culture”, as well as in other regulatory legal acts related to this activity.

Accordance of the research with the priority directions of development of science and technology of the republic. The dissertation has been completed within the framework of the priority direction of development of science and technology of the republic I. “Ways of formation and implementation of a system of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of the information society and a democratic state”.

Review of foreign scientific researches on the topic of the dissertation¹⁴. In world leading scientific centers and higher education institutions, particularly, in Arizona, Harvard, Michigan (the USA), Cambridge, Oxford, Edinburgh (Great Britain, Scotland), University of Strasbourg (France), Seoul National University (Korea), Ankara Üniversitesi, Gazi Üniversitesi, Hacettepe Üniversitesi, Ondokuz Mayıs Üniversitesi (OMU) (Turkey), Moskovskiy gosudarstvenniy pedagogicheskiy institut (Russia), M.Әуезов атындағы Оңтүстік Қазақстан университети, L.N.Gumilyov атындағы Еуразия ұлттық университети (Kazakhstan), Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Tashkent State Pedagogical University named after Nizami (Uzbekistan) scientific research is being conducted on integrating literature with language teaching in education, studying an artistic work in historical, geographical, cultural, linguistic and technological contexts, basing on the dialogue between the author and the reader when working on the text, the possibilities of interpretation and intertextual analysis.

In the world education system, the optimal approaches to teaching literature integrated with other types of art, language learning through artistic texts, ways of motivating extensive reading, and identifying ethnoculture and historical traditions reflected in literary texts have been defined (the USA); strategies of psychological description of the nature and character of literary characters, making the reader imagine moving alongside the characters have been defined (Great Britain); factors influencing the discovery of the unknown aspects of the unique way of life and thinking, culture of peoples speaking different languages with the help of literary texts have been studied (Germany); on the basis of creative approaches to artistic texts, a methodology has been developed on determining the socio-historical and cultural contexts of reality, using words from different angles, "smart exercises", and creating imaginary conversations between the reader and the literary character (France); it is analyzed how to go beyond the superficial meaning of an artistic work,

¹⁴ Dissertatsiya mavzusi bo'yicha xalqaro ilmiy tadqiqotlar sharhi quyidagi manbalar asosida yoritilgan: <https://www.dissercat.com/skachat-besplatnye-dissertatsii-i-avtoreferaty-iz-rgb>; Arnoğul, S. (2001). The Teaching of Reading Through Short Stories in Advanced Classes. Unpublished M.A Thesis. – Ankara: Hacettepe University; Brumfit, C.J., & Carter, R.A. (1986). Literature and language teaching. – Oxford: Oxford University Press; Carter, R. & Long, M. (1991). Teaching Literature. – Harlow: Longman; Hill, J. (1989). Using Literature in Language Teaching London. – London: Macmillan; Lazar, G. (1993). Literature and Language Teaching. – Cambridge: Cambridge University Press; Parkinson, B. & Thomas, H.R. (2000). Teaching Literature in a Second Language. – Edinburgh: Edinburg University Press; Obediat, M. (1997). “Language Vs Literature In Departments In the Arab World” in English Teaching Forum. Ögeyik, Muhlise C. (2007). Attitudes of the Students in English Language Teaching Programs towards Literature Teaching. Eurasian Journal of Educational Research, 27. – P. 151–162. Ujjwala, K. (2013). English Language Teaching Through Literature. Journal of Golden Research Thoughts, Vol. 2 (11).

help to get into its true essence, and the fact that the topic is considered an important element in the process of language learning (Turkey), a methodology for developing students' spirituality and moral-aesthetic thinking through literature teaching was developed (Uzbekistan).

In the world, research is being conducted on the integration of literature as an academic subject and an art form in the following priority directions: communication with art, creating the image of a modern creator-reader, forming lateral-constructive skills based on the analysis of artistic texts, studying artistic materials in harmony with natural materials, developing the ability to convey literary and theoretical concepts in polysemantic way through words, pictures, mathematical expressions, symbols, mastering the subject and composition of the work on the basis of convenient structures, conceptual maps and schemes.

The level of study of the problem. The urgent problems related to the implementation of the conception of modern literary education take special place in the educational paradigm, where the goal of discovering spiritual and cultural values, improving aesthetic taste, and helping students to deeply understand the text through the artistic literature is prior. It takes into account the experiences of the methodology of science in past and present period of independence. In the history of literary methodology, early scientific attempts to teach it as a subject have been expressed in research works of S.Dolimov, H.Ubaydullayev, Q.Akhmedov, N.Mallayev, A.Zunnunov, S.Ismatov, T.Boboyev. Later on, in the experiences of methodist scholars, such as M.Mirqosimova, Q.Yuldoshev, S.Matchonov, Q.Khusanboyeva, R.Niyozmetova, U.Dolimov, O.Madayev, V.Qodirov, Ye.Abduvalitov, Q.Yusupov, N.Yuldasheva, R.Keldiyorov, M.Tursunova, it has been researched within the framework of problems such as systematic approach to the analysis of artistic work, updated pedagogical thinking, organization of independent work, independent thinking and the role of problem-based education in this process, teachings of madrasahs and jadidism, teaching classic examples, comparative study of folklore, educating students in the spirit of patriotism, effective organization of literature classes¹⁵.

¹⁵ Долимов С., Убайдуллаев Х., Ахмедов Қ. Адабиёт ўқитиш методикаси. – Тошкент: Ўқитувчи, 1967. – 448 б.; Ахмедов Қ. Ҳамза Ҳақимзоданинг “Бой ила хизматчи” драмасини ўрганиш. – Тошкент: Ўқитувчи, 1968.; Маллаев Н.М., Исмаатов С.И. Ўзбек адабиёти тарихи. Ўрта мактабнинг 9-синфи учун дарслик. – Тошкент: Ўқитувчи, 1965.; Бобоев Т. Шеър илми таълими. – Тошкент: Ўқитувчи, 1996.; Зуннунов А., Ҳотамов Н. Адабиёт назариясидан қўлланма. Ўрта мактабларнинг юқори синфлари учун. – Тошкент: Ўқитувчи, 1978.; Мирқосимова М.М. Ўқувчиларда адабий таҳлил малакасини шакллантириш ва такомиллаштириш усуллари. Пед. фан. док. ... дисс. – Тошкент, 1995. – 253 б.; Йўлдошев Қ.Б. Янгиланган педагогик тафаккур ва умумтаълим мактабларида адабиёт ўқитишнинг илмий-методик асослари. Пед. фан. док. ... дисс. – Тошкент, 1997. – 306 б.; Матчонов С. Умумтаълим тизимида адабиётдан мустақил ишларни ташкил этиш. Пед. фан. док. ... дисс. – Тошкент, 1998. – 300 б.; Хусанбоева Қ.П. Адабий таълим жараёнида ўқувчиларни мустақил фикрлашга ўргатишнинг илмий-методик асослари. Пед. фан. док. ... дисс. – Тошкент, 2006. – 262 б.; Ниёзметова Р.Х. Узлуксиз таълим тизимида ўзбек адабиётини ўргатишнинг назарий ва методик асослари (рус гуруҳлари мисолида). Пед. док. ... дисс. – Тошкент, 2007. – 242 б.; Долимов У. Жадид мактаблар: уларда она тили ва адабиёт ўқитишнинг илмий-назарий ҳамда амалий асослари. Пед. фан. док. ... дисс. автореф. – Тошкент, 2008. – 44 б.; Келдиёров Р.А. Адабиёт дарслари самарадорлигини оширишнинг илмий-методик асослари (Ўқитувчи касбий-маънавий фазилятлари асосида). Пед. фан. номз. ... дисс. – Тошкент, 2001. – 137 б.; Абдувалитов Е.Б. Умумий ўрта таълим мактабларида қардош халқлар адабиётини қиёсий ўрганиш (таълим ўзбек, қозок, қирғиз, қорақалпоқ ва туркман тилларида олиб бориладиган мактабларнинг V–IX синфлари адабиёт дарслари мисолида). Пед. фан. док. (DSc) ... дисс. – Тошкент, 2020. – 252 б.; Қодиров В. Умумтаълим мактабларида мумтоз адабиёт намуналарини ўқитишнинг илмий-методик асослари. Пед. фан. док. (DSc) ... дисс. – Наманган, 2019. – 271 б.; Юсупов Қ.А.

Scientists of the CIS countries: G.I.Belenkiy, F.I.Volkov, V.A.Domanskiy, Ye.N.Kolokolsev, A.S.Kurilov, Yu.M.Lotman, T.F.Sigayeva, Z.S.Smelkova, mainly, paid attention to features of literature as a work of art in teaching it¹⁶, O.Yu.Bogdanova, B.M.Eyxenbaum, S.Kagan, V.G.Maransman, D.A.Mazilina, N.D.Moldavskaya, I.V.Rijkov, A.B.Yesin, V.I.Xazan; M.Abdusamadi, Q.Bitibayeva, T.Jumanova, J.A.Rustemova, A.Zairov¹⁷ have been highlighted the pedagogical-psychological features of literature teaching, the problems of developing students' literary analysis competence.

Abroad, the content of teaching literature, mainly, the issues of language teaching by working on an artistic text, combining the elements of didactic and philological analysis, evaluating the work from the point of view of the associative-contextual approach, are reflected in the research of scientists, such as A.Arikan, Y.Cevdet (Turkey), C.J.Brumfit, R.A.Carter, M.N.Long, R.Walker, J.Collie, S.Slater, A.Maley, W.T.Littlewood (Great Britain); A.Kelly, S.MsKay, P.Minkoff (the USA); M.Khatip, A.H.Rahimi (Iran)¹⁸.

Академик лицейларда қорақалпоқ адабиётини ўқитиш методикаси. Пед. фан. док. (DSc) ... дисс. автореф. – Нукус, 2021. – 66 б.; Юлдашева Н.А. Адабий таълимда ёшларни ватанпарварлик руҳида тарбиялашнинг илмий-методик асослари (умумий ва ўрта махсус таълим тизими мисолида). Пед. фан. док. (DSc) ... дисс. автореф. – Чирчиқ, 2022. – 65 б.; Турсунова М. Мадрасалар таълимида адабиёт ўқитиш усуллари. – Тошкент: MUMTOZ SO‘Z, 2017. – 100 б.

¹⁶ Беленький Г.И. Приобщение к искусству слова. – М.: Просвещение, 1990. – 192 с.; Волков Ф.И. Литература как вид художественного творчества. – М.: Просвещение, 1990. – 192 с.; Доманский В.А. Литература и культура. Культурологический подход к изучению. Словестности в школе. – М., 2002. – С. 82–91.; Колокольцев Е.Н. Искусство на уроках литературы. – Киев, 1991.; Курилов А.С. Зачем и какие уроки литературы нужны школе? // Русская словесность, 2004. – № 5. – С. 6–10.; Лотман Ю.М. Об искусстве. – СПб., Искусство-СПб, 1998. – 794 с.; Сигаева Т.Ф. Взаимодействие эмоционального и логического начал в читательской деятельности пятиклассника. Дисс. ... канд. пед. наук. – М., 1984. – 146 с. Смелкова З.С. Литература как вид искусства. Книга для учителя и учащихся. – М.: Флинта, 1997. – 280 с.

¹⁷ Богданова О.Ю., Леонов С.А., Чертов В.Ф. Теория и методика обучения литературе. – М.: Академия, 2004. – 400 с.; Эйхенбаум Б.М. О принципах изучения литературы в средней школе // История литературного образования в российской школе: хрестоматия / авт.-сост. В.Ф.Чертов. – М.: 1999. – 290 с.; Каган М.С. Чтение как феномен культуры // избранные труды в 7 т. Т. 3. Труды по проблемам теории культуры. – СПб, 2008. – 717 с.; Маранцман Е.К. Методическая система развития образного и концептуального мышления школьников в процессе изучения литературных произведений. Дисс. ... док. пед. наук. – М., 2005. – 457 с.; Мазиллина Д.А. Понятие “авторская позиция” как инструмент анализа литературного произведения в профессиональных образовательных организациях. Дисс. ... канд. пед. наук. – М., 2018. – 256 с.; Молдавская Н.Д. Литературное развитие школьников в процессе обучения. – М.: Педагогика, 1976.; Рыжкова И.В. Литературное развитие школьников в процессе диалога читателя и писателя. Автореф. дисс. ... канд. пед. наук. – СПб, 1998. – 21 с.; Есин А.Б. Принципы и приемы анализа литературного произведения. – М.: Флинта, Наука, 2000. – 163 с.; Хазан В.И. Психоло-педагогические основы преподавания в школе. – М.: Просвещение, 1988. – 256 с.; Абдусамеди М. Методикаи таълими адабиёти тоҷик. – Душанбе, Ирфон, 2014. – 400 с.; Битібаева Қ. Эдебиет пәнин оқытудың тиімді жолдары. – Алматы: Рауан, 1990. – 202 б.; Жұмажанова Т. Эдебиетті оқыту әдістемеси. – Алматы: Білім, 2009. – 288 б.; Рустемова Ж.А. Қазақ әдебиетін оқыту әдістемеси: Оқу құралы. – Қарағанды: “АҚНҰР” баспасы, 2019. – 164 б.; С.А.Заиров. Ташаккули салоҳиятҳои муоширатии хонандағони синфҳои болоии муассисаҳои таҳсилоти миёнаи умумӣ дар заминаи таълими фанни адабиёти тоҷик. Автореферати диссертация баҳои дарёфти дараҷаи илмий номзади илмҳои педагогӣ. – Душанбе, 2022. – 52 с.

¹⁸ Arikan, A. Student’s evaluation of literature courses in the language teacher education curriculum in Turkey. *Ondokuz Mayıs Üniversitesi Eğitim Fakültesi Dergisi*. 2005. – P. 77–85.; Yilmaz, Cevdet. Introducing Literature to an EFL Classroom: Teacher’s Instructional Methods and Student’s Attitudes Toward the Study of Literature. www.ccsenet.org/elt www.ccsenet.org/elt. *English Language Teaching*, 2012. Vol. 5. – № 1.; Brumfit, C.J. & Carter, R.A. *Literature and language teaching*. – Oxford: Oxford University Press, 1986.; Carter, R. & Long, M.N. *Teaching Literature*. – Harlow, Essex: Longman, 1991.; Carter, R., Walker, R. & Brumfit, C. *Literature and the learner: methodological approach*. *Modern English Publications and Classroom and the British Council*; Collie, J. & Slater, S. *Literature in the Classroom* Cambridge, UK: Cambridge University Press, 1996.; Littlewood W.T. *Literature in the school foreign-language course*. In C.J.Brumfit and R.A.Carter (ed), *Literature and language teaching*. – Oxford: Oxford University Press, 1986. – P. 177–183.; Kelly, A., Collete (Ed). *Children’s Literature: Discovery For A Life Time*. –

Integrated teaching of literature as a subject and an art form in general secondary schools, formation of literary competences of students on reading, understanding, perception and analysis of works of art, the issue of comparative study of the genre characteristics of artistic works as an art phenomenon in teaching with other types of art such as music, visual arts, dubbing, cinematography and applied art have been mentioned in some studies though, are not specifically researched.

Connection of the research with the plans of research work of the higher educational institution where the dissertation was completed. The dissertation was completed in accordance with the scientific research plan of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi within the topic “Modern methodology of teaching Uzbek language and literature”.

The purpose of the study is to improve the methodological foundations of integrated teaching of literature as an academic subject and a form of art in secondary schools.

Research objectives:

to clarify ways of coordinating important aspects of the elements of virtual education as part of the methodological basis for teaching literature as an academic subject and a form of art;

to determine the place of literary theoretical concepts and aesthetic categories in improving the mechanism of teaching literature as an educational subject and art form;

to systematize methods for determining the integral features of teaching literature in comparison with other types of art;

to find out the possibilities of using innovative educational tools in improving the traditional didactic support of literary education;

to improve the methodology of integrative teaching of literature as an educational subject and a form of art based on methods and ways for the formation of artistic and aesthetic competencies of students.

As the object of the research, the process of teaching literature as an academic subject and an art form in the 5–11th grades of general secondary schools has been determined, and 1337 students from the schools of Andijan, Namangan and Tashkent regions have been involved in the experimental work.

The subject of the research is the content, forms, methods and means of teaching literature as an academic subject and art form in secondary schools.

Research methods. The methods of pedagogical observation, comparative analysis, questionnaire, interview, comparison, generalization, verification of the effectiveness of the recommended methodology, mathematical statistical processing of the results have been used in the research process.

The scientific novelty of the study is as follows:

methodological bases of teaching literature as an academic subject and an art form, alternatives to virtual prototypes such as virtual time, virtual space, virtual

Arizona: Corsuch Scarisbrick Publisher, 1996.; MsKay S. Literature as content for ESL/EFL. In M.CelceMursia, Teaching English as a second or foreign language. – Boston, Heinle&Heinle, 2001.; Minkoff P. Talking it over class. In A.Paran (ed), Literature in Language teaching and learning. – Virginia, TESOL, 2006.; Khatip, M. & Rahimi, A.H. Literature and Language Teaching of Academic and Applied Studies. Vol. 2. (6). Cambridge University Press, 2012. – P. 32–38.; Maley, A. Literature in the language classroom. In R.Carter & D.Nunan (Eds.), The Cambridge Guide to Teaching English to Speakers of Other Languages. – Cambridge, 2001.

detail for mastering didactic materials that have an emotional-reflexive effect on the intellectual-aesthetic development of students, revealed through the selection and coordination of the educational process;

the mechanism of teaching literature as an academic subject and as an art form has been improved on the basis of mutual comparison of literary-theoretical concepts and common features of emotional-emotional categories, such as imagery and artistry, typical of all types of art with associative contexts;

teaching methods that compare literature with examples of fine art, music, sculpture, cinematography, applied art, the ability of creators to create an image, the material of art types, the reflection of images in certain events and emotions - an integrative approach, the influence of the author's point of view on the development of the students literary-aesthetic thinking, revealed on the basis of the principles of creative tradition and individuality in the image of the psyche;

the traditional didactic support of literary education is improved on the basis of the integration of art-historical, biographical and linguistic knowledge on the development of socio-cultural competence of students in the course of block, research, project defense classes, creative elective courses, circle classes;

the teaching methodology, which integrates the characteristics of literature as a scientific subject and art form, is fictional in the name of the hero of the work, which is part of the lateral-creative, emotional-imagery comprehension methods, such as task presentation, non-standard thinking, unusual ideas, change of perspective letter writing, restoration of the "lost" episode, transmission of the "logical microphone", improved by consistent and systematic orientation of the

The practical results of the study are as follows:

the methodological foundations of teaching literature as an academic subject and an art form have been researched based on the experiences of literary studies, linguistics, pedagogy, didactics, psychology, philosophy, history and aesthetics;

monographs entitled "Conceptual foundations of teaching literature as a science and art", "Methodology of formation of reading culture and students' research skills"; methodical manual "Modernity in literary education: experience and motivation" and, in co-authorship, textbooks on "Literature" for the 8th–9th grades of creative schools have been created;

integrated programs of literature-art-culture topics have been developed and used to organize the activities of electives and literary-creative clubs;

methodical models of lessons specifically focused on forming a personal attitude to an artistic work, studying the author's point of view have been developed;

the results of the research were used to improve the content of the curriculum of the subjects "Methodology of Teaching Literature", "Innovative Approach to Literary Education" in Higher Education.

The reliability of the research results is determined by the philosophical, pedagogical, psychological and methodological approach to the problem, validity of the views of scientists in our republic and abroad, the experience of practicing teachers in the methodology of teaching literature as an academic subject and a form of art, the selection of approaches appropriate to the research tasks, theoretical and practical confirmation conducted experimental work, substantiation of the

effectiveness of experimental work using mathematical and statistical methods, approval of the results obtained by authorized structures; implementation of conclusions and recommendations into practice.

Scientific and practical significance of research results. The scientific significance of the research results is explained by the improvement of the methodological foundations of pedagogical-psychological, methodological, philosophical, aesthetic, linguistic views and theoretical approaches to teaching literature as an academic subject and art form, the integration of the process of teaching literature with its features as an art form, the comparative study of literary works with other types of art, clarification of the concepts of the author's point of view, the creative reader, the addressee and the image of the reader in the triad "author – work – reader", scientific and methodological substantiation of the influence of the analysis of the work on the development of artistic and aesthetic thinking of students.

The practical significance of the research results is determined by the possibility of using the organization of the content of teaching literature as an academic subject and a form of art in a comprehensive secondary school through creative approaches in the introduction of methods and techniques appropriate to the purpose of literary education, compiling textbooks "Literature", "Teacher's Books", teaching aids, improving technology raising the culture of students, nurturing artistic and aesthetic taste, as well as the results of the study as methodological recommendations for courses of retraining and training of teachers.

Implementation of research results. Based on the scientific results obtained to improve the methodological foundations of teaching literature as an academic subject and a form of art:

methodological bases of teaching literature as an academic subject and art form, alternatives to virtual prototypes such as virtual time, virtual space, virtual detail for mastering didactic materials that have an emotional-reflexive effect on the intellectual-aesthetic development of students, proposals and scientific conclusions on coordination of the selection and analysis process were used in the practical project "Creation of an Electronic Linguodidactic Platform of Turkish Languages" No. RZ-2020042022, carried out in 2021–2022 at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature (Alisher Navo'i Tashkent State University of Uzbek Language and Literature reference number 01/10-1235 dated 20 June 2023). As a result, the possibility of achieving the effectiveness of literary education through the use of virtual educational technologies has increased;

proposals and conclusions on improving the mechanism of teaching literature as an academic subject and an art form, literary-theoretical concepts and the common features of emotional-emotional categories, such as imagery, artistry, characteristic of all types of art, based on mutual comparison with associative contexts. It was used in the practical project "Creation of a pedagogical corpus of the Uzbek language" for the years 2020–2023 at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature (Alisher Navo'i Tashkent State Uzbek University reference number 01/10-1238 of the University of Language and Literature dated 20 June 2023). As a result, pedagogical conditions were created for the development of

students' literary comprehension in accordance with literary-theoretical concepts and aesthetic categories;

teaching methods that compare literature with examples of fine arts, music, sculpture, cinematography, applied arts, the ability of creators to create an image, the material of art types, the reflection of images in certain events and emotions, suggestions for teaching based on the integrative approach, the influence of the author's point of view on the development of the student's artistic and aesthetic thinking, the creative tradition and the principles of individuality in the image of the psyche were used to create the 8th grade textbook "Literature" of creative schools (Uzbekistan reference no. 01-11-767 dated 5 June 2023 of the Agency of Specialized Educational Institutions under the Ministry of Preschool and School Education of the Republic of Uzbekistan). As a result, the pedagogical and methodological support for the development of students' skills of analytical reading, work with literary texts and understanding the essence of works has been improved;

to improve the traditional didactic provision of literary education on the basis of integration of art-historical, biographical and linguistic knowledge on the development of socio-cultural competence of students in the course of block, research, project defense, creative elective courses, circle classes proposals and recommendations on the textbook "Literature" of 9th grade of creative schools (reference No. 01-11-767 dated 5 June 2023 of the Agency of Specialized Educational Institutions under the Ministry of Preschool and School Education of the Republic of Uzbekistan). As a result, the pedagogical possibilities of integrating the scientific-methodical, didactic and aesthetic requirements of literary education into the content of literature textbooks have been enriched;

the method of teaching, which integrates the features of literature as a scientific subject and art form, is fictional in the name of the hero of the work, which is part of lateral-creative, emotional-imagery methods of understanding, such as task presentation, non-standard thinking, unusual ideas, change of perspective. "Literature" textbook complexes for teachers from the results of research on writing a letter, restoring a "lost" essay, transferring a "logical microphone", improving the methods of sources through consistent and systematic orientation to the formation of artistic-aesthetic concepts of students used to create the intended methodological manuals (Reference No. 01/11-01/6-647 dated 24 July 2023 of the Republic Education Centre under the Ministry of School and School Education). As a result, the efficiency of the integrated teaching of literature as an academic subject and art form was improved on the basis of modern approaches in accordance with the optimal content and purpose of literary education.

Approval of research results. The results of the research have been discussed by the public in 7 republics and 2 international scientific-practical conferences.

Publication of research results. On the topic of the dissertation, a total of 37 scientific and methodological works have been published, in particular, 2 monographs, 3 textbooks, 1 methodological manual, and 17 articles have been published in scientific publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the main scientific results of doctoral dissertations, of which 14 have been published in republican

journals, 3 in foreign journals.

Structure and scope of the dissertation. The content of the dissertation consists of an introduction, four chapters, a conclusion, recommendations, a list of references and applications, the volume is 245 pages.

MAIN CONTENT OF THE DISSERTATION

The **introduction** substantiates the relevance and necessity of the dissertation topic, shows compliance with the priority directions of development of science and technology of the republic, provides an overview of foreign scientific research on the research topic and the level of study of the problem. The purpose and objectives, the object and subject of the research are defined, the scientific novelty and practical results are stated, the reliability of the results, scientific and practical significance are substantiated, information is provided on the implementation of the research results, approval, published works and the structure of the dissertation.

The first chapter of the dissertation is entitled “**Theoretical and methodological foundations of teaching literature as an academic subject and art form in secondary schools**”, where the teaching of literature as an academic subject and an art form is studied as an educational problem; the current state of teaching literature as an academic subject and an art form is discovered; pedagogical-psychological features of teaching literature as an academic subject and an art form are analyzed.

Noting the unity of native language and literary sciences in the direction of single philological education, it is appropriate to highlight the specific features of both. The uniqueness of literature among other sciences relies on a number of factors. The first factor concerns the object of study. After all, while the content of teaching most subjects depends on the basics of the subject being studied, the main object of study of literature is not only the scientifically formed result of knowledge activity, but also the creative activity of the writer, that is, the reflection of knowledge of the world in the artistic work. The second factor directly requires the first. The study of a work of art as a unique cultural artifact depends on such characteristics as scientific, aesthetic, existential and communicative. The artistic text is analyzed as a whole by methods such as analysis, synthesis, research, comparison, generalization of the work that is the object of scientific research. A scientific approach to the study of works of art is considered an important object of other academic disciplines that essentially embody the foundations of literary science.

The aesthetic aspect of the problem is to see the artistic text as a reflection of the art of words. The artistic form of the work is also based on other types of art. Third aspect of studying the work means the existential approach, which consists of semantic understanding of the content of the artistic work, which reflects the writer’s idea about the universe and man. This approach to reading and learning a literary text is extremely interesting for students with different worldviews and positions, and has an emotional impact on their intelligence and will. This is a necessary aspect of literary education, which forms a different attitude to the problem in students.

The next approach, called communicative, allows to consider the text of the work in its dialogic nature: author, time, historical and literary context, interaction with different eras and readers; interdisciplinary communication; an integrative approach to other art forms is one of them. It turns out that the integrated study of works of art in integration with various fields of scientific knowledge, such as literary studies, linguistics, ethics, aesthetics, axiology, cultural studies, psychology, religion, philosophy, will clarify the essence of literature.

The laws of teaching literature as an academic subject and an art form depend on the consistent connection of events that develop and repeat. The laws of teaching literature are of scientific and practical importance in terms of analysis of content narrowing in human society, life tests and improvement in experiences. The methodology of teaching literature as a subject is based on the following principles:

1. To teach the artistic embodiment of the events of social life, figurativeness, the features of literature as an art of words by means of literary-theoretical concepts, integrated educational methods.

2. To search for and understand the solution to the important problems of literary education that need to be renewed.

3. To connect various forms, ways, methods, and technologies of teaching in accordance with the updates in society, the essence of oriental education learnt by students with the latest achievements of such sciences as literary studies, pedagogy, didactics, psychology, logic, history, methodology, and aesthetics.

4. To rely on state documents related to educational programs, subject and teaching methodology in the educational process, to summarize scientific-methodical hypotheses, conclusions, the results of research.

5. To rely on subject (educator) – textbook – subject (learner) relationships.

6. To introduce students to the methods of working on textbooks and works of art.

7. To explain the creative laws of fiction, its specific features as the art of words on the example of the analysis of specific works.

8. To ensure the effectiveness of students' educational activities by working on academic literature.

9. To study the artistic-aesthetic essence of a literary work through its components such as characters, scenes, images of nature, dialogues, etc.

In this study, in the teaching of literature as an academic subject and an art form, the requirements of the development of science and the informatization of social life were taken into account, and the idea of creating virtual prototypes of the subjects of artistic writings, heroes and imagery by means of information and communication technologies was analysed. The content of teaching literature in a virtual environment, creating a virtual being, a virtual image, virtual details, defining and implementing their aspects in accordance with the work being studied has been covered theoretically.

The content of teaching literature as an art phenomenon is closely related to the meaning of the work. In this case, it should be free from various ideological influences and discovering aesthetic essence should be as close as possible to the author's intention and the emotional reality of the work. There are a number of requirements for teaching literature as an art form, which are as follows: a) approach

to the artistic work as an aesthetic phenomenon; b) extensive use of educational analysis opportunities; d) perception of the semantic polyphony in the ground of the artistic text and its direction to the dialogic structure of the lesson. It is clear from the observations that in most cases, readers do not notice the sophistication of the text. They mainly get to know the fate, lifestyle, relationships and conflicts of the heroes, and imagine themselves in their place. Sympathy for the hero is an important condition for understanding the work, but it is not enough to feel the power of words. After all, in this place, the work is not perceived as an aesthetic phenomenon, but is read in the usual narrative style. This form of reading only creates the illusion of understanding in the reader. It is permissible to encourage the student to do activities that lead to creativity – to eliminate the illusion because he sees himself in every sign in the work.

When teaching literature as an art form, it is desirable to optimize the ways to make students understand the magic of words and its aesthetic properties. It is only by paying attention to how the work is written that the reader gets aesthetic pleasure from reading. In other words, it is impossible to fully understand its ideological and artistic essence and meaning without analyzing the poetics of the work. The analysis of the artistic language of the work opens the way to the understanding of the worldly image reflected in a certain culture – the integral meaning embedded in the essence of the artistic writing can be discovered only through poetic analysis. In our opinion, it is more appropriate to call literature classes art classes, since they are mostly done with words. It is necessary to remember that the development of aesthetic taste and literary thinking is achieved by the depth, impressiveness of the content of the work, and maturity of the author's objectivity. However, the teacher should not only pay attention to this, but should also not forget the creator, hero and reader-student. It follows from this that literature lessons should be a well-mastered example of knowledge of literature and the art of speech.

Can literature be an academic subject? If we rely on the characteristics of literature such as reflection of reality through artistic images, spiritual education and aesthetic pleasure, it becomes clear that the study of the phenomenon of art is the basis of academic science. During the analysis of research on the problem, we observed that there are different interpretations of the concept of methodology in encyclopedic, scientific and philosophical publications, as well as in the researches of leading scientists. The development of science, the informatization of society and the globalization of the economy can be cited as objective reasons for this. For example, in the “National Encyclopedia of Uzbekistan” this concept is defined as follows: “Methodology (from the words method and logy) is a system of principles and methods of organizing and restoring the theoretical and practical activity of a researcher and the doctrine of such a system. Methodology is also referred to as the doctrine of methods or the method of general knowledge. Methodology teaches how to approach methods and reality in general”¹⁹.

The Russian philosopher G.I. Ruzavin shows that the main goal of methodology is to acquire new knowledge and study the ways, tools and methods related to their

¹⁹ Ўзбекистон миллий энциклопедияси. М ҳарфи. – Тошкент: “Ўзбекистон миллий энциклопедияси” Давлат илмий нашриёти. www.ziyouz.com. – 461-б.

justification. Also, the scientist comes to the following conclusion by recognizing that the methodology includes the the methods of study of the structure of scientific knowledge, the system of forms of knowledge, analysis of their place and importance: “Methodology is the science of general principles and forms of organization of thinking and activity”²⁰. D.A. Novikov, explaining the concept of methodology, put an emphasis on the fact that it is “the doctrine of the organization of activity”²¹.

There are different views on the concept of methodology in literary studies. Professor K. Kakhramanov, who studied the methodology of literary criticism, focuses on the interpretation of methodology not only as “a set of various tools and methods of researching all scientific and creative discoveries”, but also as methods of knowledge. According to the scientist, all the definitions listed above cannot fully cover all aspects of the methodology. “Methods of scientific knowledge, general and private research methods are less variable, and of course, first of all, its essence and scope of content will need to be reformed. Accordingly, renewal in science is, first of all, a process related to changes in scientific thinking, therefore, in worldview”²².

Literary critic B. Karimov writes that “the methodology gives direction to the researcher. This field is formed and settled during the personal research of the scientist. As a result, it is clear which aspects of the object should be performed based on which method. Methods can be relatively neutral, that is, a scientist with a different outlook uses the same method in the interpretation of a work of art based on his creative intention”²³. Although the content of academic subjects is different, it can be noted that the principles, methods, ways, tools and forms that lead to the intended result converge at one point.

In order for students to understand the essence of literature as an art of words, it is important to coordinate and integrate its features as an academic subject. In this regard, it is permissible to pay attention to the following points stated by pedagogue scientist A. Choriyev: “Literary scholars cannot go beyond the critical analysis of pedagogical ideas in artistic works at the level of their capabilities. Pedagogues do not sufficiently consider its scientific and practical significance as an artistic work”²⁴.

In our opinion, the methodology of teaching literature as an academic subject and an art form is not only a set of existing theories in literary education, but it is a collection of scientific and methodical principles related to practical activities enriched and supplemented due to changes in thinking related to moral and aesthetic education, updates in society. In the study, attention was paid to this problem as an example of integrating elements of media education in accordance with information requirements into the methodological foundations of literature teaching. After all, if changes in thinking are influenced by feelings and provide purification of the soul,

²⁰ Рузавин Г.И. Методология научного исследования: Учеб. пособие для вузов. – М.: ЮНИТИ-ДАНА, 1999. – С. 7.

²¹ Новиков А.М., Новиков Д.А. Методология словарь системы основных понятий. – М.: Либроком, 2013. – С. 208. – С. 208.

²² Қахрамонов Қ. Адабий танқид: янгиланиш жараёнлари. – Тошкент: Ўзбекистон Миллий кутубхонаси нашриёти, 2009. – 11-б.

²³ Каримов Б. Адабиётшунослик методологияси. – Тошкент: Мухаррир, 2011. – 11-б.

²⁴ Чориев А., Чориев И. Педагогиканинг методологик асоси ва илмий тадқиқот методлари. – Тошкент: Nishon noshir, 2016. – 49-б.

from a scientific point of view, it finds its reflection through inventions and discoveries. Teaching literature as an art form relies on the creative activity of students. This requires a close approach to the work of the author of the artistic text. In the context of each lesson, the study of the art of word, the individuality of the work of writers, and the study of a certain period of literary development implies attention as an integral part of teaching literature as an academic subject.

Of course, the informatization of social life did not fail to influence the teaching of literature. This aspect becomes evident in the “National Curriculum” becoming rich in content and diverse in terms of genres and topics, especially the selection of adventure, detective, science-fiction works, or the presentation of literary-theoretical concepts in the way the reader can apply, in the purpose of didactic materials for developing life skills. From this point of view, has been related on the basis of approach to the problem of studying literary texts based on their nature, and the mutual comparison of didactic system of previous and new generation textbooks, methodical manuals.

Since literature classes are an important educational unit, new ideas on changing the educational paradigm cannot fail to affect the essence of the educational process. In addition, the implementation of the principles of education focused on the personality of the student causes the search for new methods and technologies for organizing classes. For example, a virtual entity is an interactive technology that can be artificially carried out through pedagogical software tools, which are impossible to carry out naturally due to certain reasons. In this case, the perception of reality through sensory organs is replaced by a specially created environment based on multimedia tools – space, time, imagery, images and details. Although there is no possibility to see the virtual entity in reality, the user enters the imaginary world created with the help of computer devices. As a result, he will be able to observe the process, participate, influence, move independently and change it to a certain extent.

In our opinion, the use of virtual technologies in literary education is characterized by moving along the subject line by making it possible to see the scenes from different angles or by virtually embodying the life in the work through identifying and analyzing the causes of tragic events, tragedies, and mistakes made by characters, and imagining the way to “return” or hypothesizing future events. If the reader affects the development of events with the assumption on “How would the story have turned out if the character had acted differently in that situation?”, in a certain sense, a situation contrary to the subject can be observed. Of course, the programmer and the author of the idea must have foreseen and planned this aspect.

In this research work we considered it acceptable to include such concepts as virtual (creating the illusion of real life on a computer) prototypes (material of literary forms mastering of reality in art forms): virtual time, virtual space, virtual detail for studying artistic writings in a virtual environment. Their difference from traditional concepts can be seen in the fact that they are created with the help of pedagogical software tools, the teacher and programmer work together, and in the creation of special virtual rooms. This requires a special approach to the curriculum of a particular class. Also, factors such as age, inclinations, genre of the work, topic, and problems raised in it will be in the focus of attention.

The second chapter on the topic **“Methodology of teaching literature as an academic subject in general education schools”** is dedicated to the development of literary-theoretical concepts and advanced pedagogical thinking in literary education; ways of forming students' literary analysis competence by means of literary-theoretical concepts; issues of development of reading culture in students by teaching literature as an academic subject.

In any work, a separate group of words, which carries the greatest semantic load, is considered a unique basis for creating a composition, the image of a hero, the development of actions, as well as the formation of ideological and thematic content. Such words are called keywords. Their main feature is related to the general content of the work, it is manifested in revealing the individuality of the character of the heroes, emotional perception of the text, describing the expressed character through clear and appropriate words. The task of the teacher is to teach students to find key words from the text, to determine their conceptual essence, and to master the features of the text area based on their multidimensional concepts. In order for students to understand the conceptual essence of key words, the teacher should offer the following algorithm:

- 1) Determining the dictionary meaning of a word from the “Explanatory Dictionary” and its origin from the “Etymological Dictionary”;
- 2) forming the associative field of the word, i.e. find an answer to the question “What words does this word form associations with?”;
- 3) identifying proverbs and sayings containing the word;
- 4) identifying the words used to express the hero's image, lifestyle, worldview and actions;
- 5) evaluation of the ideological and thematic role of the word, the content of the whole work, etc.

To this day, the issue of the size, system and sequence of literary and theoretical concepts studied at school remains controversial. Although there is a place for theoretical information in the structure of current educational programs and textbooks, the basic categories of modern aesthetics and literary theory – the concepts of author, work, and reader – are neglected. Starting from the 5th grade, it is necessary to provide the issue of direction for determining the methods of expressing the author's point of view, forming a set of concepts related to the study of the artistic work, such as world image, composition, and artistic speech. In the process of creating a work, the writer has an idea about his hypothetical reader. It acts as a “partner” to the creator, a style-creating factor. The categories of author and reader are connected primarily on the basis of the category of style. “Work – reader” subsystem reflects the relationship between different categories and concepts. The category of the work is linked to the category of the reader, showing the functionality of the concept of perceptual ability. The impact of the work on the reader is determined by the genre, which also reflects the “existence” of the author. Following the instructions given in the work, the reader follows the path set by the author.

A person who perceives a work of art enters deeply into the personality of the author-creator who created it, that is, the way to understand the author-man is opened. On the one hand, the biographer and the subject of creative activity; on the other hand, the image of the author, his unique individuality, increases the possibilities of using the methods of analyzing the author's point of view through his

works. In the study, the methodical system of studying the writer's personality and creativity was developed on the example of studying O. Hoshimov's "Between Two Doors" and biographies of different variants highlighting T. Murad's personality and creativity. It includes recreating the spiritual image of the writer, that is, reviewing the image of the author → reading and analyzing a number of works, focusing on understanding the author's point of view; the understanding of the author's forms of participation in the text.

The degree to which the reader perceives the author's opinion and understands the "language" of the work shows his reading level. It is not a secret that understanding the author's point of view requires special training from the reader. It is appropriate to name this process as "recreate and recycle". One of the effective methods of deep understanding of the literary text in the process of studying literature is the use of basic knowledge. After all, historical facts, literary and biographical knowledge are always relied upon in the analysis of the text in school practice. Basic knowledge has informational and cultural characteristics, without which it is impossible to understand the text. Basic knowledge in teaching literature as an academic subject can be divided into three groups:

1. *Historical and cultural knowledge*: information about the period in which the events of the work took place (information about the place of action, political, social, geographical and economic conditions); information about the life of the described period (clothing, food, housing, furniture, etc.); information about the characteristics of the cultural life of the period (science and enlightenment, traditions and customs, art, religion, mythology, cultural events, etc.).

2. *Biographic knowledge*: the writer's life, creative path; personality, outlook; socio-political activity.

3. *Literary knowledge*: literary and theoretical information; historical and literary information (characteristics of the literary process during the writing of the work, its connection with the literary directions of this period; the history of the writing of the work); literary-critical information (characteristics of literary criticism in a certain period, the place of the work in the author's oeuvre and literature).

Drawing traces of artistic analogy in the study of works of art allows comparative analysis and interpretation of the nature of similarity. Comparison based on analogy requires the study of a specific component of a literary text according to an associative context. For example, the following are options that are considered the basis for such activities:

1. *Relying on the associative context in determining the theme of the work*. In particular, in the 10th grade, while studying O. Hoshimov's work "Between Two Doors", it is possible to show the theme of war in the works of the writer "The Last Victim of War", E. Vahidov's "Shout", R. Fayzi's "Hazrati Inson" as an example.

2. *Relying on the associative context in determining the idea of the work*. In particular, in the 5th grade, when analyzing the story "Bolaning kongli poshsho" taken from Oibek's story "Childhood", it is efficient to consider the main idea in the work "looking into the child's heart" and, accordingly, the concepts of "heart", "desire", "innocence". The words "heart" and "purity" in the associative context correspond to the works "Donan" by T. Tola and "The Little Prince" by A. Saint

Exupery.

3. *Relying on the associative context in considering the composition of the work.* For example, in the 10th grade, in the process of studying A. Qadiri's novel "Days gone by", it is necessary to pay attention to "literary frameworks" and works that express "a story within a story". For example, in this place, it is appropriate to remember the works studied in the lower grades, for example, "Toti incident" in the fairy tale "Three heroes friends", a composition of stories in Alisher Navoi's epic "Sabaai Sayyor". In this process, answers to the questions about the composition of the work, the importance of the image of the narrator, their unifying aspects and peculiarities. The opportunity to consider close concepts within these works expands.

4. *Relying on the associative context when considering the subject of the work.* For example, in the 9th grade, when studying materials related to ancient cultural monuments, attention is paid to some similarities in the subject of the works "Devonu lug'otit-turk", "Qutadgu bilig" or "Hibat ul-haqaiq".

5. *Relying on the associative context in the analysis of the episode of the work.* An associative-contextual comparison can be used through the depiction of the selflessness of Mother, the heroine of Ch.Aitmatov's novel "The Day of the Century". In particular, the scenes of O. Hoshimov's story "The affairs of the world" in the story "Carpet socks", the story "The Last Victim of the War", S. Ahmad's "Ufq" trilogy, which reflect the characteristics of mother's devotion and passion are vivid proofs of our opinion. Or the agreement between the heroes of the story "Horror" by A. Qahhor (the scene that caused Unsin to go to the cemetery and make tea) and the events between the banker and the young lawyer in the story "Pledge" by A. Chekhov are among these.

6. *Relying on the associative context in the construction of the characteristics of the literary image.* For example, in the 9th grade, the characteristics of the noble character in the novel "Navoi" by Oibek can be compared to the subject of the works of Izzat Sultan and Uygun "Alisher Navoi", "Alisher Navoi" by Isajon Sultan or "Makorim ul-akhloq" by Khondamir. Such a comparison will help readers to better understand the place of Navoi's image in the context of other writers and Uzbek literature. It expands the ideas about poet's personality.

7. *Relying on the associative context in determining the meaning of the artistic detail in the work.* A detail can fulfill its function only when it takes its place in the composition of the work of art. It saves the writer from blind words and "literary idioms". Achieving brevity and meaningfulness is a characteristic feature of artistic detail. For example, the artistic details of the wind in the stories "Horror" by A. Qahhor and "Windy evening" by I. Sultan, the desert in "The Alchemy" by R. Coelho and "The Sun Has Not Set" by Luqman Borikhan, the forest in "The Man Led by the Monkey" by N. Eshonqul and "Bear" by U.Faulkner are among them.

Study activity is a very broad concept. If the teacher makes the students be interested in activities related to the history of the creation of the work, the author's creative and personal life, and the analysis of meaning that increases in literary criticism, it will be personality-oriented. The criteria for the development of the reading culture of students are characterized by the indicators of the manifestation of personal attitude to reading. In particular, through the levels (stages) of perceiving the

text of an artistic work; through indicators of the student's reading activity; through mastered elementary reading skills; through indicators of student personality change. Providing motivation for self-analysis during problem solving can contribute to the alignment of cognitive interest. Presentations prepared on the basis of dialogue or written speech, messages expressed with visual information (in the form of diagrams, tables, pictures) and multimedia capabilities are effective in presenting results aimed at solving educational problems.

Educational tasks take different forms schematically. For example, let's take the use of the method of task-presentation in the study of the image of nature in the work of a certain poet. The main task of the teacher is to organize work on poems about nature in a way that arouses interest in poetry. For this, the teacher must first of all provide the students with methods to understand the imagery inherent in the content of the poem. In particular, interpretive reading, use of dictionaries, analysis of visual and expressive means or literary and theoretical concepts will help to understand the essence of the artistic image and imagery, to identify and see the subject of the image. The following tasks can be set before the student by talking about the teacher's questions, drawing verbal pictures, memorizing, comparing with pictures:

reading poems from poetry anthologies describing the seasons or depicting natural phenomena (for example, Mirtemir's works such as "Cloud", "Fishing", "Torghai", "Shudring"); choosing poems that match his spirit, taste and spiritual needs (Fakhriyar's poem "Bahor kelar dalalarga torkunlab", etc.); comparing one's imagination with the scene in the work; preparing to read poetry expressively; preparing an oral answer explaining the reason for choosing this poem; making a presentation based on one's point of view. In this separate assessment, students are asked to choose musical, artistic, pictorial examples that match the poem's theme, lines, or motifs. In the process, attention is paid to aspects such as the common spirit, tone or content of the selected works. For this, a special gallery of musical or visual art samples suitable for the studied works should be prepared. *An audio gallery* for literature classes is a collection of songs that are played in a sequence that is formed according to the curriculum of a particular class. For example, the teacher can create a special gallery of songs based on the poems of authors planned to be studied in the program or other poems related to the topic:

1. Regarding classical works (based on the ghazals of poets such as Lutfi, Navoi, Babur, Mashrab);
2. Regarding modern poetic examples (based on the works of poets such as H. Olimjon, M. Yusuf, U. Azim, T. Sulayman);
3. Regarding national tunes ("Shahmaqom": "Buzruk", "Rost", "Navo", "Dugoh", "Segoh");
4. Regarding operas and arias (operas of M. Ashrafi "Dilorom", S.Yudakov "Maysara's Work", S. Boboyev "Yoriltash"; arias "Layli and Majnun", "Farhad and Shirin", etc.).

In this way, students can choose a poem close to the theme and mood, interpret it and prepare to read it expressively. Turning to operas and arias allows students to form musical culture and introduce rare examples of world music. The audio gallery can be composed of symphonies with a lively, upbeat, solemn, melancholic, gloomy tone in accordance with the spirit of a certain episode in the work.

In the current era of informatization, 3D sized (panoramic, pop-up, blackboard) books are one of the additional didactic tools for making students interested in

reading. Special programs are required to make people interested in reading books of this type. After the program is downloaded to the phone, the scratch code is activated. After that, it is painted based on the outline of the pictures on the pages of the book. In the next process, a smartphone or tablet is placed over the image. As a result, the picture painted on the monitor moves and the characters start speaking. It seems that 3D books are also attractive with animation of the subject of the work. A teacher's creation of a special library of such books based on the curriculum is a sign of his up-to-dateness and professional competence.

In the next chapter of the research on the topic **“Methodology of teaching literature as an art form in general education schools”** possibilities of formation of literary and aesthetic competencies of students based on an integrative approach to the principles of teaching literature as an art form; gnoseological-empirical features of visual education in literary education; studying literature in comparison with other types of art are explored.

When talking about the aesthetic function of literature, first of all, it should be noted that it is the art of words, its imagery, artistically animated life affect the reader's feelings. Axiological (evaluation) and educational tasks are closely related to each other. By describing everyday life and recreating life situations, the writer assesses the actions and experiences of the characters at the same time, because the author's feelings and worldview permeate every word in the text. Literature, as an art form, goes the way of creating artistic reality. Its hedonistic function – aesthetic enjoyment of beauty, spiritual nourishment from finding harmony – is important for literary education. The possibilities of information technology are an effective tool for understanding the characteristics of literature.

It is efficient that the possibilities of virtual existence, which are considered relevant today for use in literary education, are created taking into account the latest achievements in the field of information technologies, the effective use of the experiences of developed countries in virtual laboratory training, and most importantly, the age and psychological characteristics of students. By entering the virtual environment prepared with the help of special pedagogical software tools, it will be possible to observe the development of events, move with the characters or influence the process. In particular, in the 6th grade, virtual experiments based on H. Shaykhov's science fiction work “Birinci sinov” (“First test”) require the organization in connection with other sciences, in particular, physics and astronomy from the point of view of the fact that the subject takes place in the universe, as well as organizing trips taking students to virtual planetariums. This means the following:

- 1) creating a scenario by condensing the subject to embody the work in a virtual environment, taking into account the time and size;
- 2) determining the optimal ways of expressing the speech of the narrator and characters, taking into account the effect of the voice on the reader's senses;
- 3) clarification of the technique of expressing the scene, details and time;
- 4) predicting the impact of the virtual environment on the psychology of students and planning measures for it;
- 5) predicting the extent to which the virtual product corresponds to the goal of literary education;

- 6) planning actions performed by students;
- 7) determining the possibilities of students to influence the subject of the work and introducing special scenes for this purpose;
- 8) involving students in working with virtual technologies, directing them to offer their ideas, etc.

Virtual maps are important details on literary heroes or oeuvre of writers (poets), forms of turning points in their lives expressed in a certain direction through pedagogical software tools. To create a map based on the subject, for example, the Leopard in the story “White Neck” or the hills where the wolves hid by distracting the dogs to distract them, it is possible to choose the directions of the places where the adventures of the characters in the works “Riding the Yellow Giant” or “Shum Bola” took place. Virtual map requirements are based on the geography of the area in question. In this case, you can make good use of the Google EarthWin utility. The important thing about the program is that it allows to see any place on Earth after installing it on the computer. Necessary conditions are created for students to see the regions described in the work through the map, to familiarize themselves with the locations of the countries or cities where the events took place.

Subject elements that are planned to be embodied in a virtual entity create the need to use methods that develop creative thinking. *Lateral methods* affect students’ change of personal point of view, non-standard thinking, birth of new ideas. They differ from traditional methods in that they have the complementary feature of finding alternatives to solving problems, presenting unusual ideas, deviating from the same thinking area, and searching for optimal ways of data processing. The following are important features of lateral methods: they lead to critical thinking; teach to divide the problem into small units and make them whole again; require paying attention to less important aspects of the object being studied; serve to determine the direction of leading thoughts and priority views.

Mental disorders are a violation of the healthy thinking of situations that create an imagination that is illogical and inappropriate. This causes changes in the process and the birth of new ideas. On this basis, a “logical microphone” is attached to the hero. By holding a “logical microphone” to heroes who stumbled due to various influences and whose lives ended tragically, such as Abdullatif (O. Yaqubov. “Treasure of Ulugbek”), Hamid (A. Qadiri. “Days gone by”), Umar Zakunchi (U. Hoshimov. “Between two doors”), Hajar (N. Eshonqul. “Men of War”), the ground is created for identifying the roots of the problem.

It will be possible to speak *on behalf of literary characters* in difficult situations, *to write letters to readers* on their behalf, or to leave some episode from the work (recreate it according to the readers’ imagination). Here, the possibilities of virtual technologies are offered – by creating a virtual image of the hero, options are offered to express their unique world and unspeakable words. In practice, it is well known that songs sung on behalf of heroes have a great effect on listeners. In particular, the songs created based on the poems “Otabek’s Song” and “Zaynab’s Song” by M. Yusuf, named after the heroes of the novel “Days gone by”, are among them. Delivering the monologue of the heroes in this way is important because it serves to be impressive.

In the *method of emotional-image understanding* of reality or characters' experiences, the problem of determining the relationship between the depiction of the image and its symbol reflected in the word, sign, figure, real object is mainly considered. This method is focused the purpose of interpretation of the meaning embodied in signs, colors or shapes; defining characteristics of symbols; increasing the reasons why the object is compared with such images. Using this method, the images of the “Sari us-sayr” that moves faster than lightning described in the “Khamasa” epic, the mysterious weapons discovered by Alexander’s scientists, the “Oinai Shin” mirror presented to Alexander by the Chinese king, or the mysterious weapons created by Mallu’s troops are studied, conditions are created for the perception of the expression, form and essence of an image, text or situation that is similar to existing samples in some respect.

A trip to virtual museums. This is a form of traditional museums created with the help of interactive features specific to electronic media, it is convenient and attractive with its provision of opportunity allowing users to move around the museum halls as they wish, get acquainted with the exhibits and their three-dimensional images, get the necessary information, as well as the ability to re-enter the site. In the course of our research, the club “Literature – Art – Culture” was integrated into virtual museums. When making a trip to the virtual museum, it is important for the teacher to first determine the direction of entry to each room, which equipment to pay special attention to, and to have instructions on issues such as the place of the exhibits in the artist's life. Because the choice of ways to enter the virtual museum is optional.

Innovative *multimedia galleries* – a collection of moving pictures in harmony with sound. They are intended to present the writer's life and work, images of the subject of the work in accordance with the curriculum. The presentation of each picture, the important details in a certain sequence, in harmony with the tunes suitable for the spirit of the work, has a positive effect on the imagination and emotions. From this point of view, it is possible to prepare multimedia-galleries to revive the work of Zahiriddin Muhammad Babur, in particular, “Baburnoma” to revive the lifestyle, aspirations, beliefs and deeds of our ancestors in the imagination of students in the upper classes. For example, in a research lesson based on the technology of the project, it is possible to prepare multimedia galleries dedicated to the flora and fauna of India, and choose classical songs for the background music. Sounds are the basis for the movement of images.

When it is said that fiction is a form of thinking and perception in images, its important feature is that it is comprehensible to the general public. In contrast to science, no special training and knowledge is required to perceive the truth of a work of art. Therefore, it is perceived as a fact of life. In the chapter, such aspects were studied on the example of using different interpretations of artistic works. Recently, special attention has been paid to the issue of organizing block classes in collaboration with teachers of various subjects. A block lesson is a form of integrated education as a result of harmonizing the content of the curriculum of certain subjects. In the block lessons on the development of students' skills of perception of harmony in the subject of artistic works and color-image samples, it has shown that learning Rauf Parfi’s “Dawn is breaking” (11th grade) and Akmal Nur’s “Munavvar tong” on

thematic scope (Figure 1), ideological-aesthetic and educational features gives positive results. To teach “reading” the meaning of the picture, it is necessary to focus students' attention on the following (creatively based on S.Bolatov’s interpretation):

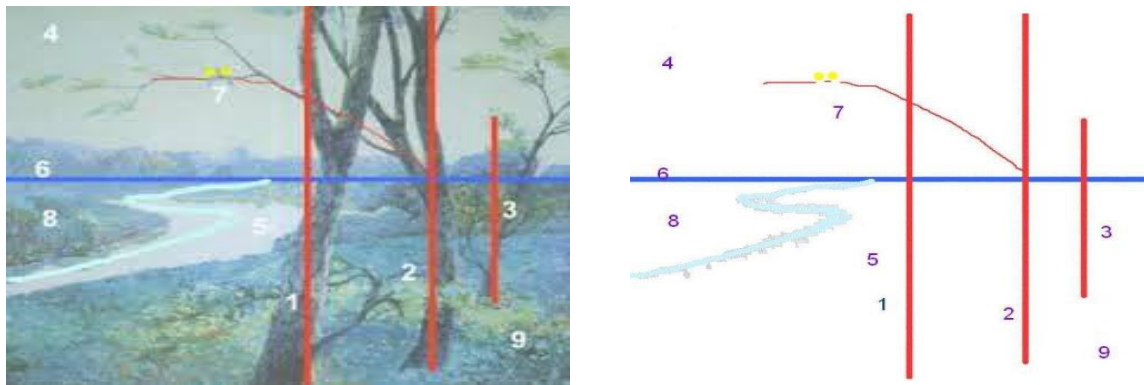


Figure 1. The logical solution of the picture and the subject of “Munavvar tong” (“Lightning Dawn”)

- 1) to determine the genre of the work, to distinguish its elements;
- 2) to write the name and number of each element;
- 3) to study the meanings of these elements in fiction and visual arts, to determine their similarities and differences;
- 4) to study the structure of the picture based on the sequence of numbers;
- 5) to create a schematic view of the elements;
- 6) to find a common idea in both works, etc. During the analysis of the poem and “reading” of the picture, the purpose of the authors is understood (Table 1):

Table 1

Overall expression of the poet’s and artist’s point of view in integrated classes

Expression of commonalities	Comparative analysis	
Genre	Poem	Picture
Title	It's dawn	Bright morning
Author’s point of view	Dreams and feelings are expressed in words through allusions.	Excitement, light and beauty are transferred to colors and shapes.
Details	Globe (universe, movement), endless expanses (green belt): herbs and flowers. It embodies the meaning of birth, living, dream, goal and striving for it.	The horizon, trees, river, birds: the beauty of life is decorated with feelings of ease, kindness, unity and love..
Color (in cool colors)	Green means life. (even if it is not expressed exactly, it is possible to notice that the essence of the sentence “injury” is the embodiment of the color of flowers).	Light blue is a pure soul, the coolness of the morning.
Content	A clear morning sows the seeds of goodness in people's hearts and inspires them to new goals.	Love, devotion, refinement and purity have acquired a holistic meaning under the name of brightness.
Related ideas	It is necessary to appreciate life and people. To feel and preserve beauty, to treat nature carefully, to respect each other is an important condition of humanity. That is the real purpose of living.	

When comparing works of art with theater art, it is necessary to follow the dynamics of the characters' behavior and relationships, to check how this aspect is reflected in their speech, and to determine the author's point of view. By working on the questions for each scene, analyzing the peculiarities of character of heroes, the ground is created for the understanding of “writer-theatre-spectator” relations. For example, in the study of the tragedy “Hamlet” by U. Shakespeare in the 9th grade, it is efficient to organize ways of working with different interpretations of the work in the following content:

Puppet show. The puppet play “Hamlet” translated by M.Shahykhzoda and edited by Sh.Yusupov was staged at Uzbek National Puppet Theater in Tashkent.

The task. With the help of your teacher, find a link to the play on the Internet and do the following:

1. Determine which genre is leading in the artistic solution of the performance. Comment on the reasons for the use of this genre.

2. Focus on stage decorations, lights, music and costumes. Determine the place of these tools in expressing the period, social environment, inner experiences or behavior of the characters described in the play. Explain the characteristics of a work of art and a puppet show with examples.

3. Familiarize yourself with the characters of puppets and the technique of controlling them. Evaluate the performance and speech of the actors. Try using elements of dubbing art to express the speech of your desired character.

4. Watch tabletop puppets, masked and live-action actors' performances. Justify which one has the strongest influence on the human psyche.

5. Determine what the red ladders used in the play symbolize. Does this detail appear in the text of the work? Determine the position of the playwright and director at this point. Justify why it is used.

6. Pay attention to the light, shadow, image of the sky, tones, and the image of the deceased in the living plan. Focus on the function of each.

7. What characters do you see in the picture? What part of the work does this look belong to? Compare the interpretations in the text of the tragedy and in the play.

Cartoon. Researchers believe that the influence of the tragedy “Hamlet” is also present in the cartoon “The Lion King” by American cartoon-creators. The main plot of the cartoon is almost the same as “Hamlet”. The cartoon was shot in 1994 by directors Roger Allers and Rob Minkoff.

The task. Find and watch the cartoon “The Lion King” on the YouTube platform. Compare the cartoon with the tragedy Hamlet. Compare the important aspects and record them in the table.

Creative work. Prepare to perform the play on the school stage. To do this, complete the following tasks:

1. Create a screenplay for staging the curtain that you like. 2. Distribute the roles and work on the speech of the characters. 3. Choose the clothes and hairstyles of the actors. 4. Create venue decor. 5. Make a poster. 6. Organize a premiere. 7. Organize a discussion about the play. 8. Evaluate the author's point of view as a creative reader.

The reader’s attention is attracted by the reality in the work, his interest stirs his emotions, his way of thinking expands, and his imagination brightens. Apparently, it

moves side by side with the characters in the plot line. For example, the skill of the author of the story “Love of Life”, which is planned to be studied in the 10th grade of general secondary schools, can be felt when the reader makes it possible to move side by side with the Passenger in the work. Acquaintance with the work gives the reader the responsibility of creative companionship with the hero. More precisely, the reader walks with the hero along his life path, sees every twist and turn of his hard days, and feels the formation of the process of struggle for survival. Researching the work in the system of literature – fine art – cinematography expands the possibility of studying the subject, the interpretation of the hero’s portrait in other art examples, the problems in reality from different angles. For this, the students are given questions and assignments about the paintings, music, film and their comparative study based on the subject of the work.

With visual arts: Take a closer look at the artwork by American artist Ernest Blumenschein (Figure 2).



Figure 2. Pictures for “Hayotga muhabbat” (“Love of Life”)

1. Determine which scene of the story the illustration you are looking at is made for. In which art form do you think the mental state of the hero is effectively covered? What for?

2. Look carefully at every detail in the picture. Compare them with their image in the work. Explain its role in revealing the idea of the work.

3. Compare the possibilities of literature and visual arts. Illustrate the important points with examples.

With cinematography: Watch the English version of the film. “Love in life” (Figure 3).



Figure 3. Parts from the movie “Hayotga muhabbat” (“Love for life”)

1. To what extent are the inner experiences, psyche, and development of the hero convincingly depicted in the film?
2. In which parts of the film do you feel that the director's ideas took the lead?
3. What kind of art did you realize is close to literature? What for? Justify your answers with examples.

In the last chapter on the topic **“The content of experimental work on teaching literature as an academic subject and art form”** the analysis of the conducted experimental works and their level of efficiency is expressed. The assigned tasks became the basis for determining the logic of the research and its main stages. 1337 5th–11th grade students of the school № 8 of Baliqchi district of Andijan region, the school № 51 of Chortoq district of Namangan region and SSGS № 1 of Yangiyol city of Tashkent region have been involved in the experimental work. In the experiment, 684 students were selected as respondents in the experimental group and 653 students – in the control group.

In the first stage (2020–2021), the main directions of work were determined. The literature on the problem was studied, the research topic was theoretically based, and the goals and objectives were determined. Materials for the educational experiment were selected, a system of questions and tasks was developed and its approval was carried out.

In the second stage (2021–2022), surveys were conducted with teachers. The contents of “Literature” programs, textbooks, and methodological manuals for teachers were analyzed, and materials for educational experiments and programs for special courses were created. Individual tasks related to the teaching of literature as an academic subject and an art form were developed and separate lessons were held.

In the third stage (2022–2023), repeated questionnaires were organized, the educational experiment was continued. Literary-creative clubs focused on the “Literature – Art – Culture” faculty and the education of artistic-aesthetic thinking were organized and tested, the results were summarized, and the developed methodology was introduced. During the trial period, the system of questions and assignments on teaching literature as an academic subject and an art form was placed in accordance with the content of the curriculum for all grades in the study of literary and theoretical concepts, aesthetic categories, and the point of view of the creator. However, the age characteristics of the students, educational activities, mastery levels were taken into account, and certain characteristics of the studied works were paid attention to.

The following criteria for mastering literature as an academic subject were established:

Elementary school student: is able to distinguish the type and genre characteristics of the work; able to identify the subject and its parts (exposition, knot, event development, culmination, solution) from the work; to determine the compositional means of the work (title, epigraph, portrait, layout, detail); able to identify descriptive and expressive means (synonym, antonym, archaism, neologism, dialectal words, slang, etc.); determine the functions of special descriptive means of language (description, simile, metaphor, revitalization, irony, rhetorical question, rhetorical appeal, etc.); able to distinguish the characteristics of the main and

supporting characters; describe the character traits of a hero who is considered ideal.

A high school student: to have an understanding of the leitmotif of the work; to know the characteristics of the language of a literary work (the language of the author, the language of the narrator); solves the conflict and manages the author's idea, can narrow the resonance, react to it; to show examples of heroes who were able to rise to the level of image, character and type from the work; give examples of places where the author's point of view is manifested in the work; determine the place of the characters in the work; define the main character's place among them; determine and justify the compatibility of the author's and the hero's point of view, etc.

The criteria for perceiving literature as an art form were formed based on the following:

Elementary school student: knows that the human image is the subject of all types of literature and art; is able to distinguish the materials for creating an artistic image specific to a certain type of art; to determine the distinguishing features of literature from other types of art; to demonstrate the uniqueness of Russian language in relation to music with an example of a work; to determine the harmonious aspects of examples of fine art and images in fiction; the creator explains the reasons for using the image to describe the inner world of the hero; able to show through examples that imagery is reflected in certain events and feelings, etc.

A student of the upper class: justifies the emergence of natural phenomena not in their pure state, but in connection with human life; understands that literature interprets the formation of human character and the development of emotions; understands the author's subjective assessment and thoughts when creating artistic content; realizes that the writer's observation is saturated with certain life events; understands author's aim on the signs characteristic of the artistic image and the purpose of their use; understands the place of artistic texture in figurative thinking; perceives that artistic fabric is a factor of increasing the spiritual-aesthetic possibilities of art and literature. Based on the above, mastering indicators, pre-test and post-test results were summarized and the level of efficiency was determined (Figure 4).

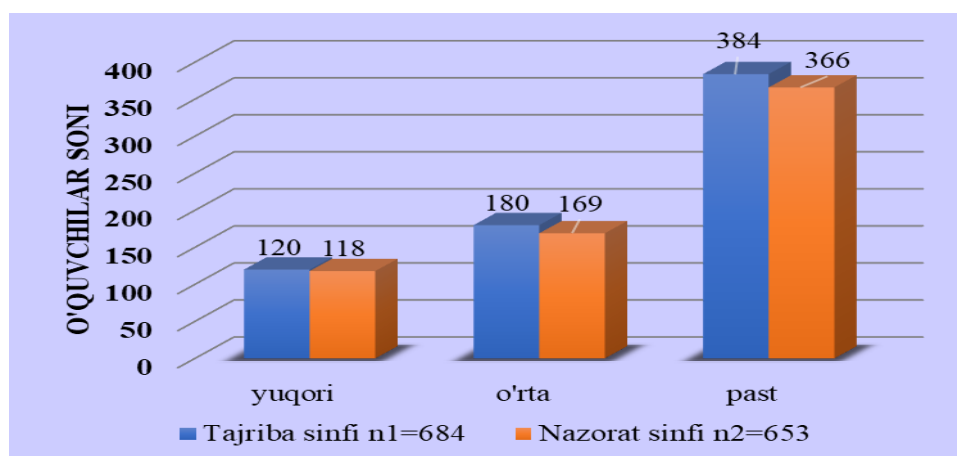


Figure 4. Indicators of teaching literature as an academic subject and art form in experimental and control groups (founding experiment)

In the table formed on the basis of the final experience, the indicators confirm that the studied situation has changed in a positive direction. The diagram corresponding to these options will look like this (Figure 5):

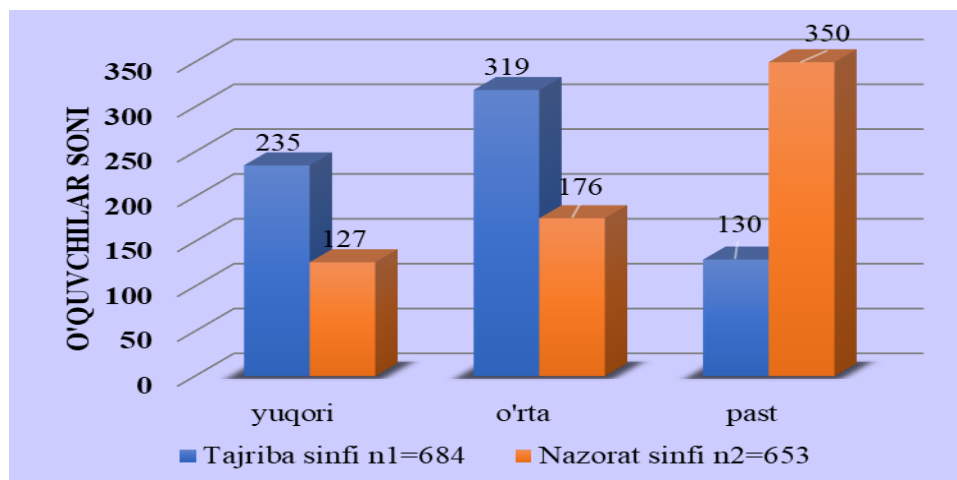


Figure 5. Indicators of teaching literature as an academic subject and art form in experimental and control groups (final experiment)

Based on the above results, we calculate the quality of experimental works. We know: $X=2,15$; $Y=1,65$; $\Delta_x = 0,0530,053$; $\Delta_y = 0,0580,058$. The quality indicators from this:

$$K_{o'sb} = \frac{(\bar{X} - \Delta_x)}{(\bar{Y} + \Delta_y)} = \frac{2,15 - 0,053}{1,65 + 0,058} = \frac{2,097}{1,708} = 1,23 > 1;$$

$$K_{bdb} = (\bar{X} - \Delta_x) - (\bar{Y} + \Delta_y) = (2,15 - 0,053) - (1,65 + 0,058) = 2,097 - 1,592 = 0,5 > 0;$$

The results of mathematical-statistical analysis show that the criterion for evaluating the level of improvement in the methodology of teaching literature as an academic subject and art form in general secondary schools is more than one, and the criterion for evaluating the level of experiences of teaching works of art in the activities of literature teachers is higher than zero. This fully confirms the opinion that in the final stage of the scientific-pedagogical experience in the experimental groups compared to the control groups, the indicators of the initial stage, which represent the level of increased interest of students in studying science, are significantly different in a positive sense.

CONCLUSION

1. In the process of literary education, the knowledge of literary events as a form of social consciousness and the art of speech is harmoniously combined with the acquisition of the system of literary-theoretical and aesthetic concepts. After all, the process of logical and emotional cognition can fulfill its ideological function only when students consciously master the social nature of the aesthetic attitude to reality. It is this approach that defines the role and importance of literature as a teaching

medium in the general secondary education system.

2. The theoretical foundation of the methodology of teaching literature as an academic subject and an art form requires thorough arming with knowledge in the fields of philosophy, literary studies, linguistics, history, pedagogy, didactics and psychology. After all, the uniqueness of literature as a teaching medium requires a very broad and versatile knowledge. In the process of editorial activity, not only knowledge and awareness of his specialty, but also socio-political and moral qualities, will and nature of the student are important.

3. The main component of literature as an academic subject and the methods of studying the work are based on the scientific methods of studying fiction. Understanding the basics of fiction and literary studies is directly related to psychology. The connection between the methodology of literary education and psychology, on the one hand, is based on the psychology of artistic creation: artistic perception, on the other hand, on the basis of the psychology of study.

4. The trajectory of literary development is determined by the unique characteristics of the student and various factors, and serves spiritual education. A student's ideals, desires, achievements, communication with family members and friends, meetings with people interested in the environment take unexpected but bright aspects of personal life. This content may include works of art, computer games, and virtual educational technologies. Nevertheless, the impact of works of art on the human psyche, which is maturing and becoming aware of its identity, remains one of the urgent issues facing literary education in all eras.

5. The assimilation of literary-theoretical concepts and aesthetic categories is the most important condition for education of culture of communication, reading and perception of works of art in the “author – work – reader” system. This gives an aesthetic direction to the study of literature at school. It serves to enrich the methodology of teaching literature with methodological features of aesthetics and to understand the essence of literature as an art form.

6. In the teaching literature as an academic subject, the set of principles, methods, forms and tools for studying scientific-theoretical concepts of literature, such as the age, psychology, individual characteristics of the students, subject and composition in accordance with the programs, visual and expressive tools, qualities characteristic of the main and supporting characters, the leitmotif of the work, language, personages that control the author's idea, the way of expression of author's point of view, the place of the characters in the work, the point of view of the author and the hero, ensures the effectiveness of literary education.

7. In teaching literature as an art form, set of rules, principles, methods, forms and tools on students' understanding of human image as the subject of all art forms, imagery as a reflection of social life, ability to distinguish the material for creating an artistic image specific to a certain type of art, the author's ability to use the landscape to describe the inner world of the image, their perception of the reflection of natural phenomena in harmony with human life, the subjective assessment of the author in creating an artistic image, artistic fiction as the factor of opening the aesthetic possibilities of art forms serves moral and aesthetic education.

8. In the mutual integration of the characteristics of literature as an academic subject and art form, comparing the image of a certain hero or reality with other types of art (fine arts, cinematography, cartoons, puppet shows, sculpture); logical schematic solutions for teaching to “read” visual art samples; using audio galleries for learning lyric works; associative contextual options based on analogy in the analysis of prose works; the task-presentation method of arising interest in reading, the use of 3D-dimensional books take an important place.

9. In the teaching of literature as an art form, the study of works of art in integration with other types of art; formation of aesthetic taste, development of students’ creative activity, evaluation of the work as a communicative event; development of a cognitive-creative optional program; clarifying the appropriate aspects of studying works of art in a virtual environment; creation of virtual maps using pedagogical software tools; harmonizing the activities of the “Literature – Art – Culture” faculty to the practice of virtual museums; application of lateral-creative and emotional-image comprehension methods for non-standard thinking, creation of different points of view, the development of artistic constructivity are of urgent importance.

10. Introduction of advanced virtual prototypes for improving the content of literary education, directing their capabilities to the development of students’ cognitive processes differ from traditional approaches in the ease of rapid acquisition of encyclopedic information, organization of various forms of communication in the Internet system, forming competencies on perception and mastery of information in audio and video form.

Based on the results of the research, the following **recommendations** were developed:

1) to develop a mechanism for studying the works included in the educational programs in a virtual environment (creating virtual rooms, virtual tools in accordance with the content of literary education, adapting them to the subject of the work, carrying out practical projects in this regard);

2) to strengthen cooperation between the book industry and continuing education in popularizing the experience of using 3 or 4 D books in literature classes;

3) to coordinate and implement the project of creation of virtual museums for studying the work of writers with educational programs;

4) to create alternative options for integrative programs and textbooks that combine the possibilities of literature, visual arts, music, sculpture, theater, dubbing, cinematography and applied art.

5) to include the subject “Literature and Art” in the curriculum of pedagogical higher education institutions.

**РАЗОВЫЙ НАУЧНЫЙ СОВЕТ DSc.03/30.12.2019.FIL.19. 01
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И
ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

КАМБАРОВА САОДАТ ИРКИНОВНА

**МЕТОДОЛОГИЯ ПРЕПОДАВАНИЯ ЛИТЕРАТУРЫ КАК УЧЕБНОГО
ПРЕДМЕТА И ВИДА ИСКУССТВА**

**13.00.02 – Методика и теория обучения и воспитания
(узбекская литература)**

**АВТОРЕФЕРАТ
диссертации доктора педагогических наук (DSc)**

Ташкент – 2024

ВВЕДЕНИЕ (аннотация диссертации доктора наук (DSc))

Цель исследования заключается в совершенствовании методологических основ интегрированного преподавания литературы в общеобразовательных школах в качестве учебного предмета и вида искусства.

В качестве **объекта исследования** определен процесс преподавания литературы как предмета и вида искусства в 5–11 классах общеобразовательных школ, к экспериментальной работе привлечены 1337 учащихся школ Андижанской, Наманганской и Ташкентской областей.

Научная новизна исследования заключается в следующем:

методологические основы преподавания литературы как учебного предмета и вида искусства раскрыты путем уточнения, выбора и координации альтернатив виртуальных прототипов, таких как виртуальное время, виртуальное пространство, виртуальная деталь, оказывающих эмоционально-рефлексивное воздействие на интеллектуально-эстетическое развитие учащихся;

механизм преподавания литературы как учебного предмета и вида искусства усовершенствован на основе взаимного сопоставления литературно-теоретических понятий и общих черт эмоционально-эмоциональных категорий, таких как образность, художественность, характерных для всех видов искусства, с ассоциативными контекстами;

методы сравнительного преподавания литературы с образцами изобразительного искусства, музыки, скульптуры, кинематографии, прикладного искусства раскрыты на основе мастерства творцов в создании образа, материала видов искусства и интегративного подхода к отражению образности в определенных событиях и чувствах, воздействия авторской точки зрения, внедренной в сюжет художественного произведения и образцов других видов искусства, на развитие художественно-эстетического мышления учащегося, определения творческой традиции и индивидуальности в описании психики;

традиционное дидактическое обеспечение литературного образования было усовершенствовано на основе интеграции художественно-исторических, биографических и лингвистических знаний по развитию социокультурной компетентности учащихся в ходе блоковых, исследовательских занятий, занятий по защите проектов, творческих факультативов, кружковые занятия;

методика преподавания литературы, интегрирующая ее особенности как учебного предмета и вида искусства, усовершенствована посредством ориентации методов вымышленного составления письма от имени героя произведения, восстановления «утраченного» эпизода, передачи «логического микрофона», буриме, что входит в состав латерально-креативных, эмоционально-образных методов познания, таких как задание-представление, нестандартное мышление, необычные идеи, смена точки зрения, на формирование художественно-эстетических компетенций учащихся.

Внедрение результатов исследования. На основе полученных научных результатов по совершенствованию методических основ преподавания литературы как учебного предмета и вида искусства:

предложения и научные выводы по усовершенствованию методологических основ преподавания литературы как учебного предмета и вида искусства путем уточнения, выбора основных и координации альтернатив виртуальных прототипов, таких как виртуальное время, виртуальное пространство, виртуальная деталь, оказывающих эмоционально-рефлексивное воздействие на интеллектуально-эстетическое воспитание учащихся, применены в практическом проекте PZ-2020042022, выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021–2022 годы на тему «Создание лингводидактической электронной платформы тюркских языков» (Справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 01/10-1235 от 20 июня 2023 года). В результате возросла возможность достижения эффективности литературного образования с помощью виртуальных образовательных технологий;

предложения и выводы по совершенствованию механизма преподавания литературы как учебного предмета и вида искусства посредством согласования литературно-теоретических понятий и эстетических категорий автор-произведение-читатель с такими особенностями литературы, как образность и художественность применены в практическом проекте AM-F3-201908172, выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2020–2023 годы на тему «Создание образовательного корпуса узбекского языка» (Справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 01/10-1238 от 20 июня 2023 года). В результате это способствовало повышению эффективности развития литературных компетенций учащихся в гармонии с литературно-теоретическими понятиями и эстетическими категориями;

предложения по обоснованности на точку зрения, мастерство и индивидуальность творца в создании образа при обучении литературе в сравнении с другими видами искусства применены при создании учебника «Литература» для 8 класса творческих школ (Справка Агентства специальных образовательных учреждений при Министерстве дошкольного и школьного образования Республики Узбекистан № 01-11-767 от 5 июня 2023 года). В результате улучшено учебно-методическое обеспечение развития у студентов навыков аналитического чтения, работы с художественным текстом и понимания сути произведения;

предложения и рекомендации по адаптации таких дидактических материалов организационно-методического обеспечения традиционного литературного образования, как аудио- и мультимедийные галереи, интерактивные программы для организации виртуальных туров, книги в 3D-формате, к содержанию блоковых, проектно-исследовательских уроков, творческих факультативных курсов внедрены в содержание учебника

«Литература» для 9 класса творческих школ (Справка Агентства специальных образовательных учреждений при Министерстве дошкольного и школьного образования Республики Узбекистан № 01-11-767 от 5 июня 2023 года). В результате расширены педагогические возможности интеграции научно-методических, дидактических и эстетических требований литературного образования в содержание учебников литературы;

из результатов исследований по совершенствованию художественно-эстетических компетенций посредством последовательной и систематической ориентации на формирование методики обучения, интегрирующая особенности литературы как учебного предмета и вида искусства написание фиктивного письма от имени героя произведения, воссоздание “утраченного” эпизода, передачу “логического микрофона”, приемы буриме, входящие в состав таких методов латерально-творческого, эмоционально-образного осмысления, как задание-изложение, нестандартное мышление, необычные идеи, смена точки зрения, используется при создании учебников-комплексов “Литература”, методических пособий для учителей (Справка Республиканского образовательного центра при Министерстве дошкольного и школьного образования 01/11-01/6-647 от 24 июля 2023 года). В результате повысилась эффективность интегрированного преподавания литературы как учебного предмета и вида искусства на основе современных подходов в соответствии с оптимальным содержанием и целью литературного образования.

Структура и объем диссертации. Содержание диссертации состоит из введения, четырех глав, вывода, рекомендаций, списка использованной литературы и приложений, объем составляет 245 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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