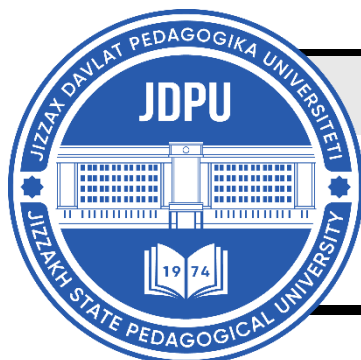




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WAYS OF TEACHING THE INTERPRETATION OF AESTHETIC CATEGORY AND THEORETICAL CONCEPTS IN LITERATURE LESSONS

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ABOUT ARTICLE

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Abstract: The last decade was characterized by the rapid development of aesthetics and literary science: non-classical categories of aesthetics became the object of research of academic aesthetics; new approaches to the problems of literary theory were formed. In particular, the idea of multiple methods of teaching literature was taught on modern literary theory, the synthesis of the aesthetics of oral creativity, a detailed system of theoretical and historical poetics and concepts, the literary process of the 21st century was perceived in a new way. This article explains that the quality of students' acquisition of literary-theoretical concepts and aesthetic categories depends on the teacher's ability to competently organize the process of literary education and manage their acquisition. In addition, the study of interrelated concepts such as "author - work - reader" will contribute to the preparation of the reader with the ability to appreciate the artistic work.

INTRODUCTION

Literature plays a special role in the development of students' spirituality, worldview, speech, thinking and emotional sphere as an art form and an educational

tool, as well as in preparing them for a fulfilling life in the modern world. However, in order to understand the essence of art, the readers must be ready to communicate with the life reflected in the work of art. It should be noted that today literature teaching is carried out in complex socio-cultural conditions. Many scientists, in particular, well-known methodists such as K. Yoldoshev, S. Matjonov, M. Mirgosimova, Q. Husanboeva, R. Niyozmetova, N. Yoldosheva; Literary experts such as N. Jumakhoja, Z. Mirzaeva, M. Abdullaeva, D. Yusupova, Sh. Rahmonova observed the alarming trends in literature teaching and the reasons that make it difficult to study literature at school. They noted that the students' distance from the true artistic values, the decrease in their aesthetic level, and their passion for popular culture are a cause of serious concern for teachers and parents. Therefore, the problem of understanding the unique characteristics of literature as a science and art, its place in the life of a person and society is of particular importance.

The focus of modern methodists and practical teachers is to form the inner needs of students, to introduce them to high artistic works, to teach them to read carefully. In our opinion, their solution is directly related to the methodology of analyzing works of art in literature classes, learning the basics of literary theory and aesthetics. The last decade was characterized by the rapid development of aesthetics and literary science: non-classical categories of aesthetics became the object of research of academic aesthetics; new approaches to the problems of literary theory were formed. In particular, the idea of multiple methods of teaching literature was based on modern literary theory, the synthesis of the aesthetics of oral creativity, a detailed system of theoretical and historical poetics and concepts, the literary process of the 21st century was perceived in a new way.

Teaching literature at school should be taught based on the achievements of modern literary criticism and aesthetics, as well as meet the requirements of the state educational standard and curriculum. Understanding the aesthetic essence of literature allows students to master the content of aesthetic concepts such as nature, human relations, and social events in any sphere of life. It becomes clear that the process of teaching literature, which provides literary, more broadly, aesthetic

education, and the process of moral-aesthetic and intellectual education of students are inextricably linked.

LITERATURE REVIEW

The methodological basis of our research is the study of literary theory, educational analysis and works on the methodology of literature teaching related to the problems of students' perception of artistic works of the Methodists such as A. Zunnunov (1992), Q. Yoldoshev (1997), S. Matchonov (1996), M. Mirgosimova (1995), Q. Husanboyeva (2006), R. Niyozmetova (2007); , A.M.Antipova (2005), O.Yu.Bogdanova (2004), Dekusheva (1981), A.A. Leontev (2001), G.V. Pransova and Ye.S. Romanicheva (2014). Determining ways to improve the content of literary education requires the development of new approaches to an important methodological problem - the ways of studying literary theory. In our opinion, such a system should be created so that the process of studying literature, on the one hand, reflects their internal interdependence; on the other hand, aesthetic categories and concepts are such an algorithm, and it is important that their use serves to ensure solid assimilation and conscious application of theoretical knowledge in life, as well as the improvement of human qualities.

According to Professor Q. Yoldoshev (1997), "Now the knowledge given on the theory of literature is not a means of testing and tormenting the thinking of students, but a tool that helps to read and analyze an artistic work. In fact, even if he does not know the chronicles of some literary facts, he is the most characteristic of the heroes of artistic works, rather than a student who can tell a story about a fact related to the history of literature. Pupils who can absorb human qualities into their nature are more necessary for our society" [12; p. 88].

In our opinion, the formation of moral and aesthetic qualities in students is carried out in the "author-work-reader" system, which is closely related to the practice of analyzing and interpreting the artistic work, and serves to ensure the effective mastering of fundamental categories and concepts. .

It is known that in philological education, the categories of "author", "work", "reader" are considered as conceptual aesthetic and theoretical-literary problems

necessary to understand the essence of literature as an art form. This gives an aesthetic direction to the study of literature at school, and further expands the possibility of enriching the methodology of teaching science. In the process of formation of scientific concepts, students are given the opportunity to perceive the unique features of art, to learn other types of art and examples of social life, wide-scale cultural values, and to open their creative abilities through the aesthetic appeal of words. In this regard, as noted by Russian literary scholar L.A. Novikov (1991), "...the aesthetic effect of the word is explained by its creative creation by the writer and its creative restoration by the reader. It is not only understood, but also experienced. Through a poetic image, everyone becomes a small artist who perceives artistic speech" [9; p. 45].

MATERIALS AND METHODS

It is known that reading is a terrible trend of growing interest in popular literature that does not require "work and creativity". Understanding literature as an art form, in our opinion, involves changing the focus, focusing not on the ideological and thematic analysis of the work, but on the development of the poetics of the text, on a deep understanding of the form of the artistic work. Educational analysis should be aimed at understanding the aesthetic essence of the work of art. One of the possible ways to improve modern literary education is to create a system of theoretical-literary and aesthetic categories and concepts through students' relationships. The systematization and ordering of the studied scientific concepts includes the separation of structural categories and concepts that help the student to understand the essence of literature as an art form, to reveal the central subject of studying literature - the specific features of an artistic work.

We offer the concept of formation of literary-theoretical and aesthetic categories and concepts in their mutual relations in the school literature course. This is done in the "author - work - reader" system and serves to ensure the effective development of fundamental categories and concepts.

Solving important didactic tasks, the most important reading and analytical skills: determining the type and genre of the work; "seeing" the author in the work; to

communicate with the author, to be aware of his point of view in the work; connect the attitude of himself and the author to the characters; the sense of methodological uniqueness of the studied works is formed by establishing the relationship between the main categories and concepts.

It is clear that the existing theoretical concepts formed as a result of a lack of deep understanding of the author's position are not connected in a certain system in the minds of students. Categories and concepts such as "style", "genre", "composition", "direction", "author's position", "pathos", "problem" are mastered separately. During our experiments, it became clear that the level of distinguishing the individual characteristics of these concepts is low, and even high school students do not have a clear idea of the relationship between these concepts.

One of the main reasons why students do not get enough knowledge of literary theory is the lack of a system of forming the necessary concepts that must be mastered in order to fully understand a work of art. Despite the work of programs with literary theory, many teachers have not developed a systematic approach to learning concepts. In addition, works on literary theory are often underestimated by teachers. This conclusion is confirmed by the results of the survey conducted among literature teachers in the Tashkent region, which is one of the research objects, at the initial stage of the study.

At this point, it is appropriate to take into account the variety of relationships between categories and concepts in the "author - work - reader" system, which is important for the methodology of teaching literature. The content of each category is fully displayed in the context of the system. Within this system, the subsystems "author - work" and "work - reader" can be distinguished.

In the research of the Russian Methodist A. M. Antipova (2005), the issue is approached as follows: "The current relationship between complex and integrated categories such as "author", "work", "reader" reflects their interdependence" [1; p. 46].

Various relationships between categories and concepts can be distinguished in the "Author - work" subsystem. The relationship between the categories "author" and

"style" is important in this process, because the system of style attributes reflects a single creative attitude. As a result, the artistic will of the author-creator is revealed. The nature of the relationship between these categories coordinates the categories "author", "individual style of the writer" and connects the categories "style of the period" to the relationship "author" - subordination.

RESULTS AND DISCUSSIONS

The connection between the categories "author" and "work" is realized through the concepts of "narrator", "lyrical hero", "hero". The forms of the author's "presence" in the text are closely related to the development of a number of theoretical, literary and aesthetic categories and concepts, such as subject, point of view, composition, system of characters, artistic space, artistic time, which describe the work. Determining the connections between the categories "author", "style", "method", "type", "genre" allows the reader to describe the idea and pathos, the author's work.

The content of the "book reader" category is concretized through the interrelated, but not identical concepts of "real reader", "addressee" ("imaginary" reader), "reader image". "Real" and "imaginary" readers, on the one hand, are opposite, on the other hand, they are mutually conditioned and interrelated. Also, based on the relationship between the "imaginary" and the real reader, one can talk about feedback between the reader and the author. In the process of creating a work, the writer has an idea about his hypothetical reader, who acts as a "partner" for the creator, a style-creating factor.

At this point, it is appropriate to quote the following comments of Professor S. Matchanov (1996): "Like a writer, a reader is also a creator. Otherwise, the reader would not have understood the figurative image created by the writer. The peculiarity of the work of the book reader is that he recreates in his mind the material of life described by the author and goes on the path of discovering a new artistic world" [6; p. 58].

According to A.M. Antipova (2005), the "Work - reader" subsystem reflects the relationship between different categories and concepts. Interactions of different categories can be distinguished in "reader - style", "reader - method", "reader - genre" or "reader - direction". The "work" category is connected with the reader category

and shows the functionality of the concept of "perception potential". The effect of the work on the reader is determined by its genre, which at the same time represents the "present" of the author. The reader refers to the work as a special "message" of the author [1; p. 38].

Following the instructions given in the work, the reader follows the path set by the author. The forms of the author's address and the concept of the addressee are genre-forming features that determine the uniqueness of the composition and style of the work. That is why in the analysis, when describing the work with the category of "reader", categories and concepts such as "reader" - "plot" - "conflict", "reader" - "hero" - "character", "reader" - "detail" - "symbol" is used.

Types of emotionality of the author, as noted by V. E. Khalizev (2002), first of all, the "tragic" and "comic" categories related to the category of "author" are most clearly manifested in relevant genres such as tragedy and comedy. They, in turn, are interconnected through the category of "catharsis", which is related to the category of "reader". The categories "method", "style" and "direction" are interdependent and mutually conditional, and in such unity they are connected with the category "author" and the general laws of the literary process [11; pp. 68–69].

At the first stage of the formation of theoretical concepts and literary-aesthetic categories, students' imaginations about legends or narratives; as a collective art of folklore (collective and individual, performers of folklore), as well as various genres of folklore (fairy tale and its types, proverb, matl, riddle, folk songs, ritual folklore) and related means of expression (hyperbole, epithet, fairy tale formulas) are formed and developed.

Middle school students create and develop an idea about the author, the work and the reader while studying the works of "traditional" and "individual-author" literature. Students of 5-8th grade tell a story (from the first person, from the third person), determine the author's attitude to the characters, determine the methods of expressing the author's position in stories of different genres; they work in different ways, connecting the voices of the narrator and the author. In addition, in these classes, students get acquainted with the concept of the so-called "biographical author": they

are informed about specific facts from the life of writers, directly related to the studied work.

The main framework of aesthetic and literary-theoretical categories and concepts formed in the middle classes is related to the perception of an artistic work. Also, students learn the categories of "type", "genre", concepts related to the structure of the work, figurative and expressive tools, satire, humor, etc. Initial ideas about aesthetic categories such as "tragedy" and "comic" are formed. To understand such a category as "Bookstore" is prepared by getting acquainted with literary-critical interpretations. As a result, 5th-8th graders form ideas about the complex aesthetic categories of "author", "work", "reader" to a certain extent. A significant range of interrelated categories and concepts learned in connection with the analysis of a particular work of art are introduced into the daily lives of students.

The sequence of mastering the concepts specified in the literature curriculum allows for the formation of skills to transfer the acquired theoretical knowledge to the field of independent study. In these lessons, see the author's attitude to the characters, events and the reader; highlighting the problem raised in the work; determining the genre-genetic nature of the work; affects the development of necessary reading skills, such as determining the aesthetic function of language tools, independent analysis of artistic works (or fragments).

The level of development of students' abstract thinking in the upper grades allows them to successfully study the issues of literary theory and aesthetics, and to expand their terminological thesaurus. In the 10-11th grades, in the process of mastering the works of "traditional" and "individual-author" literature, the important features of categories and concepts mastered in the middle grades are strengthened, they are used in the process of analyzing artistic works, they are enriched with new features, concepts is formed.

The teacher has the task of forming clear ideas about the author-creator and the biographical author in his students. The main difficulty in solving it is related to the development of different, sometimes incompatible approaches to this problem and the lack of a single concept of the author in literary criticism.

The starting point for elucidating the methodological aspects of the author's problem is to define the meaning of the term "author" in modern literary criticism:

- 1) this is the creator of the work of art as a real person who embodies a specific fate, biography, individual characteristics;
- 2) the image of the localized author in the artistic text, that is, the image of the writer, artist, sculptor, director;
- 3) is the creator-artist who is immanent in this work. The author (in the third sense of the word) "gives and illuminates reality in a certain way, perceives and evaluates them, and also shows his creative power. With all this, he shows himself as a subject of artistic activity.

It seems that the "Author - work - reader" system includes the relationship between the subject of creation, the work and the object of perception: through the work of art, the recipient-reader enters into a dialogue with the author-creator. Students can form clear ideas about each of the main categories, assuming a concentric way of mastering them, new material and returning to it at a higher level.

CONCLUSION

To conclude, our experiences on the systematization of literary-theoretical categories and concepts are categories and concepts between different theoretical-literary and aesthetic categories and concepts. The categories and concepts obtained at different stages of their formation reflecting different levels of interdependence between literary theory and aesthetics. As a result, the basis for the formation of important qualities such as independent thinking, applying what they have learned to life, and aesthetic pleasure from an artistic work was created.

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