

Peculiarities of Teaching The “Author’s Point of View” In Literary Education

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Abstract: Using the concept of the author’s point of view in literature lessons as a tool for analyzing a literary text serves to develop a holistic understanding of the author’s role in the work, the uniqueness and complexity of the author’s worldview in students. This article discusses the factors influencing the understanding of the author’s point of view, and approaches to guiding students to understand the text by engaging them in the author’s personality.

Keywords: Author, work, reader, author’s point of view, writer’s biography, text analysis, hero.

Introduction: In studying a writer’s biography and works, finding their “biographical key” plays a crucial role. When selecting materials for lessons, it is important to provide information about the formation of the writer’s personality, talent, and unique perspective, as well as to utilize activities that influence the reader’s worldview. In teaching literature, it is impossible to comprehend the content of a literary work without understanding the author’s point of view [8: 112]. For our research on the concept of the author’s perspective, we have chosen Utkir Hoshimov’s novel “Between Two Doors”. Analyzing and understanding this work is one of the more challenging tasks. In light of the updated curricula [9: 71], it is advisable to recommend this work for independent reading in the 10th-grade curriculum, taking into account its genre, educational aspects, thematic scope, as well as students’ age characteristics, interests, and life experiences.

The main part. The high level of preparation of the student for reading in the library includes the assimilation of theoretical knowledge, the formation of skills in working with it in the practice of analysing and interpreting a work of art, the ability to understand the author and the work of art. As a result of a thorough understanding of the author’s point of view, the

conflict of the hero or the story, which is characterised by positive qualities, is mainly understood. The theoretical concepts formed are not linked in a particular system in the minds of the students. For example, concepts and categories such as style, genre, composition, direction, lyrical, epic or dramatic imagery, character speech, movement or author’s point of view are taught separately. The level of differentiation of important aspects of literary theoretical concepts and aesthetic categories among students is low. During our experiments it became clear that even high school students cannot imagine such a system of concepts and categories, their connection.

In our research work, a system of mastering literary-theoretical concepts and aesthetic categories through their mutual relations was developed. This was implemented in the triad of “author - work - library” and was based on the content of literary studies. On the basis of this literary consortium, we will outline the stages of forming the main literary and aesthetic categories and understandings in their relationships:

In the first stage, students master basic concepts in the process of studying literary monuments of the pre-Islamic period; in the next stage, categories and concepts are mastered in the process of understanding examples of literature under the influence of Islam; in

the stage of the era of recent global influences, students master basic categories and concepts in accordance with the age of students in each class (this is based on the stages established by Professor Q. Yuldoshev [10: 12-13]).

The system developed around the triad of author, work and reader corresponds to the existing theory of artistic activity in aesthetics. Scientists consider the model of artistic activity as a system. This system includes such concepts as artistic creation, works of art and artistic perception.

Artistic activity, included in the cultural system of society, is the core of life, the result of creativity. The problems of artistic creativity have long been considered by aesthetic theory and psychology. In order to assess the functional significance of creative products, it is necessary to identify the elements of artistic creativity in their structural relationships. The interdependence of structure and functions creates conditions for identifying some structural features of a work of art. For example, simply describing the artistic and aesthetic essence of art forms is not enough to understand in detail the structure of the work and its various functional meanings. For this, it is necessary to use methods for a deeper study of the relationship in the system of author, work and reader. After all, the relationships between concepts and categories in this system are diverse. The content of each category is fully manifested in the context of the system.

In the “author - work - library” section, the author - work and work - library pairs can be distinguished. The content of the work category is specified, first of all, through the concepts of style, method, type, genre, subject, compositional principles, and artistic image. It is necessary to coordinate the connections between them based on the algorithm of style, method and direction, as well as type and genre.

The content of the library category is determined by the interconnected, but not identical real library, addressee (“imaginary” library), and library image. The real and the “imaginary” library, on the one hand, are opposites, but on the other hand, they are mutually conditioned and mutually dependent. In the process of creating a work, the writer has an idea of his imaginary library in his mind. It acts as a “partner” to the creator, a factor in the formation of style.

The categories of author and reader are connected with the category of style. Style is a means of creative communication between the author and the reader, a program of mutual understanding of the author and the reader, fixed in the text. The work-library subsystem reflects the relationship between various categories and understandings. The work category is

associated with the library category and shows the functionality of the understanding of the ability to perceive. The library, acting on the instructions given in the work, follows the path indicated by the author. The author's form of expression, the addressee category, is a genre-forming feature that determines the uniqueness of the composition and style of a work of art. “The success of a work of art,” writes M. Qoshjonov, “is primarily related to the image of the character created in it. Without this, neither the attitude to life nor artistic thinking can give eternity to the work” [7: p. 185].

An important aspect of the literary-theoretical concepts and aesthetic categories planned to be studied in grades 5–7 is their focus on the perception of a work of art. At this stage, students acquire elementary knowledge of such concepts as genre, genre, structure of a work, figurative and expressive means, satire, humor, and tragedy. In this way, students form their own understanding of complex aesthetic categories such as author, work, and library at a level convenient for them. The interconnected categories and concepts that are studied in connection with the analysis of a particular work of art are significantly entering the everyday life of students.

The category of author reflects the following meanings: 1) the creator of a work of art is a person who embodies a certain destiny, biography, individual characteristics; 2) the image of the author present in the literary text, that is, images such as writer, artist, sculptor, director; 3) the creator-artist, who is immanent in the work. The author presents and illuminates reality in a certain way. He perceives them, evaluates them and demonstrates his creative power. With all this, he manifests himself as a subject of artistic activity.

In the process of conducting the research, we developed a methodological system for studying the personality of the writer and examples of creativity. It includes the reconstruction of the spiritual image of the author in his work, that is, the analysis of a number of works with a focus on the study of the author's ethics → the analysis of a number of works; understanding the author's place in the text. The perception of the author as a subject of aesthetic activity; the image of the author → the interpretation of the work by the addressee occupies a special place in this structure.

The possibilities of understanding the author's point of view in literature teaching are not sufficiently developed. As Y.A.Zevakin emphasizes, the author's point of view is understood as the attitude of the creator who created it to the depicted reality, because without understanding it, the content of the work of art cannot be understood” [11: p. 112]. In our opinion, the

concept of the author's point of view is the result of intellectual activity aimed at understanding the content of the work in connection with analysis. It is no secret that the ability to understand the author's point of view requires special preparation from the student. It is

appropriate to name this process "re-creation and recycling" (see Figure 1).

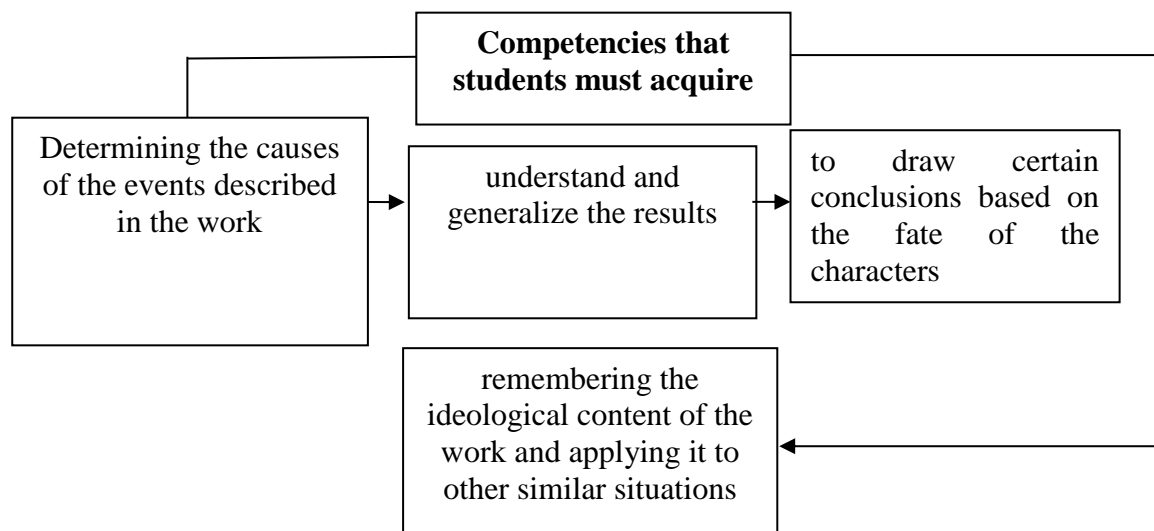


Figure 1. The process of the reader discovering a new artistic world

The proposed materials (problem, research, creative nature of the essays) to identify the author's point of view should be structured taking into account the specific characteristics of the work of art and the contingent of readers. In this regard, the methodologist D.A. Mazilina suggests the following:

1. The concept of "author's strategy", associated with the concept of the author's point of view, awakens in readers a holistic idea of the complexity and diversity of the embodiment of the author's artistic purpose in the text.
2. The hermeneutic approach to analysis clearly demonstrates the author's point of view, and demonstrates the appropriateness of including principles and methods such as intertextuality, dialogue, and adequacy in the methodological system when perceiving the content of the work.
3. By teaching the concept of the author's point of view, attention is paid to the issue of forming theoretical knowledge about the content categories of the text [6: p. 89].

In understanding the author's point of view expressed in a particular text, students carry out the activities of explanation, analysis, synthesis. Interpretation is one of the main types of such activities. The problem of interpreting and understanding a literary text is considered the direct object of study of hermeneutics. The hermeneutic approach relies on the methods and techniques of understanding literary and cultural texts in order to deeply and adequately perceive their

meaning.

The stages of the methodological system for the problem can be implemented during one or more training sessions and in the following stages, depending on the content of each of them:

It is advisable to begin the preparatory stage with the study of the writer's work. Biography lessons are important in the system. It is here that students form an initial idea of the writer's personality, the uniqueness of his artistic world. Information is studied about which works the writer created, where he read his books, how his life influenced the reflection of his artistic intention in his works.

Studying the author's biography. The writer's works are distinguished by their unique philosophical depth. The character of his heroes is paradoxical, even contradictory. He does not directly assess the reality he describes, but in each of his works he always stands on the side of the highest values, humanity, compassion and truth. The creator is ready to illuminate the darkest, ugliest, and most terrifying aspects of reality, the inner world of man, and to engage in a conversation with the reader on topics that he often prefers to remain silent about.

In the process, students are given the task of reviewing important periods and facts of the writer's life and work. The lesson uses illustrative materials: portraits of the writer and his close relatives, photographs of places with which his life is closely connected. During the lesson, students are assigned to give a lecture on the

historical and cultural life of the 2nd quarter of the 20th century, according to the teacher's instructions. Basic information about the writer is mastered through a study that reflects the periodicity of his work. This method creates conditions for them to establish a connection between the writer's biography and the emergence of new motifs in his work. The writer sees the salvation of man in sincere faith and the desire to do good. Through such reflection, students begin to understand how the nature of the writer's work changes, how his worldview is reflected in works of art. In general, one of the goals of lessons devoted to introducing the writer's biography and work is to prepare students to form an understanding of the author's point of view.

Without understanding the connection between the writer's life and work, students will not be ready to talk about the author's category and the embodiment of the author's consciousness in the text. It is on the basis of students' ideas about the writer's personality and fate that they can form concepts about the author of the biography. Therefore, in order to study the biography and work of U. Hoshimov, the principle of studying a work of art is implemented in the context of the writer's entire work. When summarizing the results, students are given tasks to fully familiarize themselves with the novel "Between Two Doors", prepare for a mini-quiz dedicated to the history of creation, the author's life and work. In this case, they are assigned the task of writing definitions for such concepts as composition, plot, character system, and artistic detail.

Formation stage. This (analytical) stage begins with preparation for the first lesson. Initially, it is highlighted that an important aspect of analyzing this work is to determine the author's point of view and the ways to understand it. At the beginning of the lesson, it is determined that the depicted reality includes a subject, a system of images, their interaction with each other, and artistic details. All this together reveals the theme, problem, and idea of the work, and helps students understand that the problem and idea reflect the author's point of view.

The next task is to formulate the general meaning of the novel and move from it to the text, determining the initial idea about the general meaning of the passage or the entire work. Therefore, before starting to consider microcontexts, it is important to introduce a generalized formula of the author's point of view into the entire work at this stage. As a result, students will try to connect each of them with the general meaning of the text and gradually deepen their personal thoughts.

Additional activities to help students understand the author's place in the work. The limited number of hours in the curriculum requires the organization of separate lessons. The title of the work is "Between Two Doors". During the analysis of the title in the form of a group discussion, special attention is paid to the expression of the author's point of view through the subject and the interaction of the characters. Therefore, each character in the work is a carrier of a certain idea, inseparable from his personality, his inner experiences, and events are important and symbolic for his characterization. The attention of students is drawn to the indirect and direct expression of the author's point of view in the novel.

There are no direct author's assessments or directly expressed thoughts anywhere in the novel. The reader can understand everything only by reading the work to the end. Here, it is impossible to understand the author's point of view without noticing the interaction of different levels of the work's construction (image system, subject, genre, problem, conflict, psychologism, etc.). At the next stage, the specific features of expressing the author's point of view through microcontexts are taken into account. This process is carried out on the basis of a conversation aimed at preparing the author and readers for perception in the following order:

1. The author argues with the theory of the heroes in each part and chapter throughout the novel, but this argument is not expressed by the author's direct intervention. How is the author's attitude to the theory of the nine heroes in the novel reflected?
2. How did the compositional structure of the novel help to reveal the author's point of view?
3. The forms of expressing the author's point of view in the novel are diverse, but the interaction of each narrator with other characters is of particular importance. What place does the hero (for example, Robiya, etc.) occupy among them?
4. Can the other characters of the novel be called carriers of ideas? Do you think the author's attitude towards them is the same? Try to justify it.
5. Do the characters and their ideas help determine the author's point of view?

Each hero has his own unique position. The author treats the heroes differently, depending on their character and purpose of creation. He prefers one point of view or another, but here the author's position may not coincide with the views of a particular hero. Students are given tasks to find quotes from the work about Tashkent and its surrounding villages and reservoirs. They are asked to answer the question of

what role the images of Alvasti Bridge, Borijar, Nogaygurgan, Kotarma, ravine, and walnut grove played in the work. In the next analytical stage, the accepted micro-contexts will be worked on. The lesson will analyze toponyms and move on to work with micro-contexts. The work contains important symbolic details, even the depiction of space is unique. The main events of the novel take place in the villages surrounding Tashkent. Of the urban villages depicted by the author in the work, the image of Tashkent, consisting of Janggoh, the "Red Farmer" or textile factory, Xastimom, Kokaldosh madrasahs, and various buildings, is of particular importance. To analyze this image in the classroom, microcontexts are selected - text fragments that give a broad description of the city and contain a lot of subtext information. Students need to carefully read these fragments and highlight the features of the image of Tashkent. By analyzing them, summarizing their thoughts, and studying the compositional structure of the work, it is determined what role this image plays. The author's point of view in relation to the image of Tashkent and the role of the author's position expressed in the work as a whole in revealing the generalized meaning are determined.

CONCLUSION

In general, in studying the author's point of view, it is important to focus students' attention on the facts and events that influenced his work. In the process, it is necessary to select and systematize biographical material, subordinate the selected material to the leading idea; It is necessary to determine the life and creative path of the writer. It seems that systematic approaches from the author's point of view are a factor that influences the development of interest in reading works of art and educates a literate reader.

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