

Problems And Solutions In Teaching Classical Works In General Education Schools

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Abstract: This article examines the challenges of teaching classical works in general education schools, as well as the views and methodological recommendations of literary critics and methodologists on this issue. Particular attention is paid to a number of textbooks and methodological guides published in recent years, and the assignments proposed in them for students to grasp the content of classical works and develop their practical skills and abilities are reviewed.

Keywords: State educational standard, curriculum and textbooks for the subject "Literature", classical lyrical and epic texts, scientific and theoretical ideas, issues of learning and teaching, teaching aids.

Introduction: In the last decade, significant and effective work has been done in our country to review and reform the education and upbringing system, its existing regulations, and normative frameworks. Notably, we are witnessing the implementation of numerous initiatives. These include: the renewal of the content of the Law "On Education", which forms the basis of the organization of the education and upbringing system; the development of National Curricula ensuring continuity and coherence across educational stages; the refinement of learning outcomes in terms of knowledge, skills, qualifications, and competencies; and the modernization of the content of curricula, textbooks, and manuals, taking into account the demands and needs of contemporary learners. There has also been a shift in the methodological approach to education and upbringing. Specifically, under the Ministry of Preschool and School Education, the Presidential Education Institutions Agency has developed curricula for presidential, creative, and specialized schools, as well as general education schools within its purview. Textbooks and their associated multimedia resources are being created, along with methodical guides for teachers and workbooks for students. All of these efforts are directed towards enhancing the quality and effectiveness of school education and improving students' knowledge levels and moral upbringing.

The selection of students for the aforementioned schools is based on their excellence and aptitude in specific subjects, leading to a natural stratification of students according to their interests and potential. The content of the curricula and textbooks for general education schools, unlike those for presidential, creative, and specialized schools, encompasses a foundational reserve of knowledge that all students are required to generally master. In presidential, creative, and specialized schools, the objective is to teach subjects and specializations in depth, with a focus on specialized knowledge.

In every type of school, the curriculum for the Uzbek literature subject includes the topics planned, fostering students' interest in literature and developing their reading skills.

As is known, literary education has always played a crucial role in shaping the spiritual, moral, and aesthetic worldview of students (and learners) in every era. In today's rapidly changing globalized world, the interests of the evolving consumer – the student – are broadening, and their attention to contemporary "trend texts" is increasing. In other words, their needs and aspirations are becoming increasingly homogenized and rapidly accelerating.

"In such circumstances, it is of decisive importance to ensure that every nation preserves its identity while being socialized and integrated with the world. Literary

art, by its very nature, preserves a nation's ethno-aesthetic memory and its spiritual and moral self. Therefore, literary art plays a tremendous role in the elevation of society's spirituality. A person who knows themselves, who is aware of the intellectual, moral, and spiritual characteristics that constitute their national identity, will not lose their image due to external influences. For this reason, teaching literature at all stages of the continuous education system must be aimed at preserving the individual's national identity" [6:3].

In this process, increasing students' attention to studying classical literary works becomes relevant. By studying the literary heritage of our ancestors, their perception of the socio-political and cultural-educational life of that era is formed, and their knowledge of language and literature is expanded.

It is known that today's students (and in some cases, teachers as well) have a low interest in reading classical works. They prefer to read a text's synopsis, its summary, or an article about the text by a researcher, rather than reading the original texts and working with a dictionary. A number of literary scholars, researchers, and methodologists express a congruent opinion on this matter. For instance, in the textbook "Methodology of Teaching Literature" by Q. Khusanboyeva and R. Niyozmetova, it is noted [14:75]: "There are internal and external factors contributing to the complexities in teaching classical literature. Internal factors include the inherent characteristics of classical literature in terms of its form, content, and nature. External factors, on the other hand, consist of the diversity of perspectives, attitudes, and approaches". The authors enumerate several difficulties associated with teaching classical literature, including challenges related to language and sentence structure in determining lexical and textual meaning, and understanding Sufi symbols. They point out that Sufi works are taught too simplistically at all levels, from secondary schools to higher education institutions. They also state that educators themselves often face problems in teaching these works due to a lack of thorough understanding of the doctrine. Furthermore, they provide recommendations for overcoming this problem.

Q. Yo'ldoshev and M. Yo'ldosheva emphasize the importance of annotated reading for understanding any text at almost all stages of literature lessons: "The necessity of annotated reading arises due to the temporal gap between the contemporary student and the literary work being studied in the literature lesson, as well as the historical-aesthetic characteristics of the literary process. The task of annotated reading as a teaching method is to entirely eliminate or, as much as

possible, shorten this temporal gap. If a crucial task in literature teaching and the activity of a literature teacher is to enhance the quality of students' perception of literary works, then annotated reading, firstly, serves to transform a literary text that is "alien" to the student into one that is "their own", and secondly, it leads students into the realm of aesthetic charges, which is the sphere of influence of the work" [6:151]. They note that the choice of a particular type of annotated reading depends on the teacher's assessment of each specific learning situation and the goals they set for themselves and their students. In this process, they highlight the importance of teachers employing a combination of various reading methods when teaching literary texts.

Researcher V. Kodirov specifically addresses the state of classical literature teaching in schools, noting two unsatisfactory reasons: objective and subjective [12:14]. Specifically, the objective reason points to certain content details and qualitative indicators in educational content documents (State Educational Standards, curricula, textbooks, manuals). The subjective reason focuses on imperfections in teaching, more precisely, the low professional preparedness of teachers, and presents his observations. In his research, V. Kodirov studies and comments on the content of literature subject standards and curricula developed for general education schools between 1991 and 2017 [1:28; 2:32; 3:24; 4:16-37; 5:197]. He draws attention to the State Educational Standard [4:16-37] for Literature published in the journal "Language and Literature Education", stating: "The standard does not specifically indicate that the theoretical information guiding independent reading and comprehension of texts, peculiar to classical literature, should be presented based on the student's age-specific characteristics". Consequently, he notes that "issues of stylistic uniqueness, novelty in description, and artistic mastery remain unresolved". Continuing his line of thought, he concludes: "The State Educational Standard for Literature should specifically stipulate the provision of theoretical information that guides students towards classical texts and teaches them to derive meaning from the text. It would be advisable to develop a system of information that fosters students' skills and competencies in independently mastering classical texts, and to present this information progressively from grade to grade, reflecting it in curricula and textbooks" [12:17]. The researcher also examines the "Literature" textbooks across different grades, analyzing the text of the works included in the textbooks, their synopses, and the questions and assignments. In particular, he reflects on the classical texts included in the 5th-11th grade textbooks

published between 1997 and 2007, as well as the content, complexity, quality, and volume of the accompanying questions and assignments.

It is known that the low level of professional training of teachers forms the basis of shortcomings in the study of classical literature examples. Literary scholar and methodologist B. Tukhliyev writes: "...there is no single answer to the question – how should a work of art be analyzed? Many factors influence this, such as the purpose and objectives of the analysis, who is doing the analysis and for whom, the historical period in which the literary text was created, the author's intention, genre, style, and form" [11:3]. In agreement with this sentiment, V. Kodirov points to the second subjective reason: "Most teachers do not fully understand these specific factors. This is one of the most painful points in teaching literature" [12:9-10], thus emphasizing that due to teachers' insufficient understanding of the specific nuances of teaching their subject, the expected results from teaching classical literature are not achieved.

Z. Mirzayeva and K. Jalilov note: "It is no secret to anyone that understanding the language of Navoi's works and comprehending the unique aspects of his artistic representation at the required level is a serious problem not only for students but also for teachers, especially young and inexperienced pedagogues. This problem is explained, firstly, by the characteristics of Navoi's word art and figurative means, the specifics of how artistic devices are used in the poet's work, and how a single word in his ghazals can have multiple meanings; secondly, Navoi's lyric poetry is linked to aruz meter, and only a narrow circle of specialists possesses sufficient knowledge of aruz theory and poetics, posing many difficulties for school teachers; and thirdly, by the presence of numerous Persian and Arabic words in Navoi's works" [16:106].

As we can see, the problems in teaching classical literary texts across different educational stages are almost identical in all the ideas mentioned above.

The inclusion and teaching of subjects such as "History of Uzbek Literature", "Navoi Studies", "Classical Historical Poetics", "Sufism and Classical Poetics", "Teaching Specialized Subjects", and "Methodology of Teaching Literature" (with sections on "Analysis of Artistic Works", "Analysis of Lyrical Works", and "Analysis of Ghazals and Rubaiyat") in the curricula and syllabi of higher education institutions that train specialists for schools lays the groundwork for a partial solution to the problem. The knowledge gained by future teacher-students and master's students from these subjects, along with the skills and competencies they develop, will undoubtedly be very useful in the

process of literary education. In particular, in addition to possessing a fundamental reserve of knowledge, it is important to be familiar with the manuals developed by many of our scholars for the commentary and interpretation of the works of our classical writers.

Let's focus solely on the inclusion of Alisher Navoi's works in the curricula and textbooks of general education schools. In the lower grades, the master's wisdom and rubaiyat are taught, while in subsequent grades, excerpts from his epic works, ghazals on various themes, and poems in other genres are studied. In the upper grades, the epics from "Khamsa" are studied. Understanding and feeling the content and true essence of Navoi's works is certainly not easy. The issue of explaining and interpreting them in a simple, accessible, and fluent language for readers and students of various ages has been at the center of attention for many literary scholars. Among them are scholars such as N. Mallayev, A. Khayitmetov, A. Abdugafurov, A. Kayumov, I. Khakkulov, N. Jumakhodzha, Yo. Iskhakov, V. Rakhmonov, N. Komilov, K. Mullakhojayeva, B. Tukhliyev, and D. Yusupova, as well as creative writers like E. Vohidov, M. Ali, J. Kamol, and M. Abdukhakim. The interpretations of Navoi's work carried out by these individuals have been of great importance in enhancing the artistic and aesthetic views of students and pupils. In recent years, publications such as N. Komilov's "Navoi and Youth Education", "Journey into the World of Meanings", the "Navoi Ghazals: Prose Explanation, Commentary, and Annotations" prepared with the efforts of several scholars, and "Studying the Life and Work of Alisher Navoi at Educational Stages" [7; 8; 9; 17] co-authored by B. Tukhliyev and G. Ashurova, serve as additional resources for studying Navoi's works in the school curriculum.

V. Kodirov, who has consistently studied and researched the issues of teaching classical works in general education schools, has published the book "Classical Literature: Teaching Problems and Solutions". This book presents the problems encountered in teaching classical works and offers methodological recommendations.

In B. Tukhliyev's manual "Methodology of Teaching Literature: Practical and Laboratory Sessions" [10:144], the author has included a series of practical assignments for analyzing various classical works, aiming to enhance students' skills and competencies. These include, for example:

- Analysis of the system of characters in Alisher Navoi's epic "Farhod and Shirin" (describing characters' traits through portraiture and their mutual reflections, preparing sketches of visual aids for the character

system, preparing materials for independent work on the descriptions of Farhod, Shirin, and Khusrav, writing an essay on “Description of the Character of Farhod” to develop written expression, identifying the depiction of characters and their artistic-aesthetic function in the text of the epic, creating assignments in addition to the guidelines in the General Education School Literature Program, etc.).

- Working with the texts of the Orkhun-Enasoy inscriptions, Mahmud Kashgari’s “Devon Lug’at-it Turk”, Yusuf Khos Hajib’s “Kutadgu Bilig”, and Babur’s “Baburnama” (working with a dictionary and using the tabdil method, identifying figures of speech and their artistic-aesthetic function, writing an essay and choosing an epigraph for it, working on the content, compositional-semantic features, rhyme, and meter of the “Alp Er To’nga” elegy and poetic excerpts from Mahmud Kashgari’s “Devon Lug’at-it Turk” included in the academic lyceum program, preparing sketches of visual aids).

- In organizing laboratory sessions, attention is paid to working with various forms and content of assignments, such as methods for studying classical lyrical works, working with a dictionary, and analyzing ghazals and rubaiyat (expressive reading, similarities and differences between rubaiyat, ghazal, and tuyuq, expression of emotions in lyrical works, assignments related to Navoi’s ghazal “Dostlar, mahram deb elga roz ifsho qilmangiz” and its analysis, expressing opinions on Ibrohim Haqqulov’s article on the thematic analysis of the ghazal).

Furthermore, in studying classical literary works, learners’ attention is drawn to the vocabulary of the Old Uzbek literary language, its immense potential, and how creators have masterfully used artistic language to create beautiful works. Whether it is a verse or prose work, attention is paid to the power, charm, and expressiveness of the artistic word in the ideas and concepts conveyed.

In S. Kambarova’s methodological manual “Methodology of Teaching Uzbek Literature” [15:128], methodological recommendations that can serve as practical support for teachers are also presented, covering topics such as “Developing didactic game technologies focused on studying the rubaiyat genre in the 5th grade” and “Preparing multimedia products for academic lyceums aimed at studying and analyzing Navoi’s epics and Babur’s life and work”.

CONCLUSION

In conclusion, a teacher who aims to develop in step with the times, is attentive to improving their knowledge and skills, and takes responsibility for the quality education of their students, must be in constant

pursuit of new knowledge, strive for excellence, and stay informed about scientific innovations in their field.

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