



## Ways of Teaching Samples of World Literature at Literature Classes by Grene Features

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### **Abstract**

In the practice of literary education, one of the methods aimed at studying the protagonists of a work of art from a critical point of view, asking questions in a logical sequence, creating assignments on the text is the method of research (heuristic). In this article the use of the heuristic method in the teachings of Shakespeare's Hamlet, the greatest figure in world literature, using the example of genre features of dramatic works of world literature is examined.

**Keywords:** *Fiction; Drama; Tragedy; Expressive Reading; Commentary Reading; Work with a Dictionary*

### **Introduction**

In the practice of literary education, one of the methods aimed at studying the protagonists of a work of art from a critical point of view, asking questions in a logical sequence, creating assignments on the text is the method of **research (heuristic)**. Because when analyzing a particular work using this method, it is possible to form the spiritual world and aesthetic taste of students, to make them think actively, to find solutions to problems, to enrich artistic speech, to develop the ability to work with special dictionaries.

The research (heuristic) method solves the problems of studying the text on the basis of identifying moral, artistic, social or philosophical problems raised by the author of the work. The main task of the teacher is to help students find these problems and help them find solutions based on the literary text. The analysis of the literary text also includes the explanation of the essence of its type and genre features, the analysis of the composition and plot principles of the work, the expression of ideas in a coherent, coherent, evidence-based manner.

When it comes to the issue of genre, in our opinion, it can be seen in the recent articles published in scientific research on literary education or in the methodological assistance pages organized in the field publications, mainly as the content of the study of works of the epic and lyrical genres is more widely covered, as attitudes towards the study of works of the dramatic type seem to have weakened.

## **Main Body**

Naturally, the characteristics of dramatic works require specific approaches in reading or analyzing it. In this regard, K. Yuldashev rightly noted that “drama requires the flight of the reader's imagination, the ability to imagine the portrait of the protagonists, the world around them, the view of nature and others through subtle gestures. The reader cannot read a play of the dramatic type simply as a literary consumer, he must be a partner with the author, using his imagination to imagine aspects that are not written in the drama, but are intended. That's the main reason of why reading dramas isn't so popular [1, 193].

Working within the heuristic method of teaching plays an important role in the development of students' intellectual potential in the understanding of each movement, gesture or word in dramatic works by students.

The ways of analyzing dramatic works are varied, but at the same time interesting and lively with the participation of students. Reading the text as a role is one of the key features in understanding dramatic works. In this case, it is important to be able to see the inner and outer portraits of each character, the peculiarities of his speech. The author's words are in a different tone depending on the situation; and the speech of the protagonists will need to be expressed in terms of their mental state (upbeat, formal, tired, or nervous). These aspects prepare the author to understand the purpose of the reading process. Thus, in dramatic works, the essence of reality is penetrated on the basis of perception of the actions and speech of the characters.

The study of dramatic works of world literature in general secondary schools is given in the 9th grade on the example of Shakespeare's tragedy "Hamlet" and is devoted to 4 hours. In studying the work, of course, it is necessary to pay attention to the following aspects identified in the curriculum: “A brief account of the life and work of Shakespeare. His contribution to the development of world drama. Hamlet is an artistic interpretation of human emotions and family honor issues based on intense conflicts. Complex aspects of the human psyche reflected in the image of Hamlet. Hamlet's self-deprecation. Hamlet and Ophelia, Hamlet's interactions with other heroes. The play is a combination of the themes of duty and love, devotion. Skillful translation of the work into Uzbek.

Theoretical information. Tragic images and the reality of life. Psychological analysis” [2, 125].

Based on the above, in the study of "Hamlet" it is important to be able to rationally choose methods within the heuristic method of education, which directs students to logical thinking, additional knowledge, research. The research method helps students to get acquainted with theoretical concepts, the laws of literary phenomena, thereby mastering the ways of analysis of a work of art. In this case, the following applies:

- 1) collection of materials on the issue from textbooks, various literature or Internet sources, the selection of extracts on the topic;
- 2) on the basis of the task set by the teacher to compose questions on some points in the text of the work of art;
- 3) analysis of the composition and style of the work;
- 4) development of a plan for comparative study of images;
- 5) interpretation of the work in connection with literary sources and other types of art;
- 6) writing written works on the subject, etc.

In the analysis of the tragedy, starting from the remark, it is necessary to take into account the views of the protagonists in relation to each other, their own words, the author's style, the means of image used, the possibilities of language. Focusing on the manifestation of conflicts between the protagonists also makes it easier for students to understand the logic of the work. Consequently, "In the genre of tragedy, complex, extremely conflicting stages of human life are covered in relation to the socio-spiritual causes that caused these storms. The depiction of a state in the throes of a person's mental anguish, the artistic embodiment of his spiritual image, takes place in accordance with the requirements of a particular genre. If the tragic realities of human life in the drama form the leading ideological and artistic direction of the work, the contradictions in the tragedy are so sharp and violent that they affect the socio-spiritual life of an entire period, in addition to leading to catastrophic events" [3, 26-27].

In recent years, the range of goals and objectives of traditional didactic games aimed at educational, developmental and pedagogical goals has significantly expanded, becoming a means of improving the quality of education, developing students' learning activities, creativity and independent thinking.

According to TM Mikhailenko, "The game, which is one of the oldest means of pedagogical education, is currently experiencing a unique period of development. What is the main reason for the interest in the game today? On the one hand, the development of pedagogical theory and practice is associated with the spread of problem-based education, on the other hand, it is the result of the social and economic demand for the formation of a comprehensively active person" [4, 141]. Therefore, it is advisable for the teacher to identify and implement ways to use game technology wisely to engage students in a complete reading of the work of art or to direct them to independent activities without deviating from the curriculum and lesson topic.

It should be noted that didactic games in the study of works of the dramatic type are among the factors in demonstrating the potential of literature as a word art. Plot-role games that form the content of didactic games, are also very effective in terms of improving the process of literary education, increasing student activity, understanding the work of art and the development of the ability to feel the meaning of words. The following is taken into account in the implementation of this technology:

- a) identify the vital problem raised in the work of art;
- b) developing lesson plans in collaboration with students;
- c) distribution of roles and responsibilities among students;
- g) identify ways to solve the problem [5, 185].

In the study of the tragedy "Hamlet" on the basis of plot-role play technology, it is possible to divide students into small groups and prepare and present a scene from certain scenes in the work. In this case, each group is given the right to freely choose the text. Teams independently select the scenes, create the script, and distribute the roles. The task of the teacher is to guide students according to the nature of the game, to inform them about the requirements, assessment criteria, to give specific instructions on the work.

Each group will be composed of a screenwriter, actors and students who will technically support the lesson. Experiments show that there are two different approaches to the selection of scenes for the staging of a work of art. According to Sh. Normatova, "The first is to rely on the film based on the work, to imitate the performance of the actors and to stage the most popular episodes. ... In the second approach, the effectiveness of "addressing unexpected, sometimes overlooked episodes and creating an independent script" is important.

It is worth noting that the specific advantage of the above approaches can be illustrated by the following example of the process associated with staging:

In staging, the performance of a work in a theater or television, the ability to animate the spirit of the characters by imitating the skill of the actors, the choice of actions, scenery and costumes are somewhat easier. Creating an independent scenario requires a unique approach. They focus on seeing the situation in their own imagination, revealing reality through independent interpretation of images. The complexity and significance of the issue is that, in general, reliance on the text is quite effective, although it is somewhat difficult. Consequently, the staging of an unfamiliar film helps the participants to speak in the author's language, that is, to prepare the audience for the course of events by commenting on the situation, and for the performers to imagine themselves as heroes. In this case, the text of the work is preserved in its entirety, students act within the framework of their worldview, perception and thinking, rather than imitating images. As a result, creative interpretations are achieved without deviating from the idea of the work.

In order for students to understand the meaning behind every word or action in a tragedy, the teacher needs to ask questions about the individuality of the protagonists, how conflicts are clarified through their words, gestures, and actions. For example, this can be demonstrated by creating the following questions about the content of the first scene scenes:

1. Meet the protagonists of the work. How did you get an idea of the characters' appearance, nature, or age? What did you base it on?
2. How do you imagine the place where the events are described, the costumes of the participants, or their behavior about the future lives of the heroes?
3. What qualities did the tones in the conversations of Hamlet, Horatio, and Marseilles embody in the relationship? How did you understand that?
4. What are the tasks assigned to the image of a ghost?
5. To what extent did you think that the spiritual level of the members of the society was reflected in the dialogues between the images of the father ghost and Hamlet?
6. What features of the late king's discourse clarify his inherent nature?
7. To what extent did the contradictions reflect the purpose of the heroes?

## **Conclusion**

An important condition of the analysis is the emphasis on revealing the roots of the underlying conflict in the tragedy. In the process of working on the text, students should be explained that the dynamics of events develop in relation to the problems in society, social relations, people's moods and the spirit of the period. The author "Raises the issues, events and characters of his time to the level of high socio-philosophical generalizations, through a personal matter in a small state, the socio-political crisis that took place in all European countries in the last periods of the Renaissance, the contradictions of universal historical significance, expressed the process of centuries-old exchange of socio-economic formations. Of course, the content of the tragedy does not directly describe this process, but there is a deep meaning in the psychology, thoughts, actions of the characters, the play reflects how these changes affect people's minds through artistic means. The issue for Hamlet is not the execution or revenge of the king, rather, realizing why it happened, what is man's duty, what is the meaning of life" [6, 16-17].

The reflection of the author's purpose is closely related to the implementation of work on the text, such as expressive reading of the work, commentary reading, work with a dictionary. The teacher's example in this regard will help the students to direct their activities and understand the meaning of the work.

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