

ORGANIZING METHODS OF ARTISTIC PERCEPTION OF A LITERARY WORK

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ABSTRACT

The article explores the role of artistic perception of literary works in the personal development of students and the formation of their spiritual and aesthetic world. It examines the features of perceiving poetic and prose texts, the influence of age and reading experience on text comprehension. The importance of perception stages (plot, character, and artistic perception) and methods of lesson organization, including emotional engagement, associations, interactive and comparative methods, is emphasized. Approaches of prominent methodologists and psychologists to the development of creative thinking, aesthetic taste, and reading competence among students are analyzed.

Keywords: Artistic perception, literary education, reading, text analysis, aesthetic development, creative thinking, reading competence, age-related features, interactive methods, emotional engagement.

INTRODUCTION

In the modern education system, literature plays a special role in the personal development of the student and the enrichment of his spiritual world. Teaching a literary work is not limited only to the transfer of information, it is aimed at the development of aesthetic taste, thinking and spiritual feelings of the student through artistic perception. Deep understanding and perception through feeling, and not just familiarization with the text. The student does not just read the text, but feels it, comprehends the author's intention, the figurative world and the artistic language. This process, according to the methodologist K.B. Bitibayeva, is as follows: "The main goal of teaching literature is to direct the student to the artistic perception of the work, to the formation of imaginative thinking."¹ Cognitive sphere is of particular importance. If we consider a work of art as a complex cognitive system, then for a deep immersion in this system, the first perception is especially important. The first acquaintance with the artistic world directly affects the future views, cognition and feelings of the student. If it is a poetic work, then the emphasis on the compositional structure, the correct understanding of logical and psychological accents, as well as the expressive reading of the text affect the initial perception and facilitate subsequent understanding. As for prose, encouraging independent reading by the student is an important task of the teacher. As R.S. Nemov notes: "Perception is a mental process that allows a person, acting on the senses, to perceive the totality of various properties of an object"². B.S. Meylakh believes: "The level of perception depends on many factors: the culture and education of the reader, his aesthetic and ethical upbringing, psychophysiological characteristics and life experience, since the perception of a work of art is not only interaction with the author, but also the discovery of a

¹ Bitibayeva K. Methodology of teaching literature. –A., Rauan 1997.

² Nemov R.S. Textbook "Psychology". –M., 1990–32 p.

new world. self-knowledge, lessons, pleasure and self-education." ³ Psychologist O.I. Nikiforova distinguishes three stages of perception of a work of art: "Stage 1 – imagination, stage 2 – understanding of the ideological content, stage 3 – the influence of the work on the reader's personality."⁴

Analytical work is a key factor influencing the process of perception and comprehension of a work. Many methodologists and psychologists equate "art history" with the results of analysis. Understanding, comprehension and perception of a work of art are inextricably linked with the formation of reading competence. In the process of forming reading competence, the worldview, the spiritual world and the personality of the student develop. are considered by both writers-methodologists and psychologists (V.V. Golubkov, A.N. Leontiev, P.M. Yakobson, N.I. Kudryashev, O.I. Nikiforova, N.O. Korst, N.D. Moldavskaya, V.G. Marantsman, O.Y. Bogdanova). There are methodological works and rich practical experience devoted to the formation of creative interests of students. Perception, understanding and comprehension of a work of art by a student is considered from different aspects. The stages of perception of works of various genres, the main features, taking into account the age characteristics of students in the formation of reading interest, the connection between the student's cognition and the analysis of a work of art are studied in the works of A.A. Leontyeva, Z.Y. Rez, V.G. Marantsman, S. Tileshova, A. Tamaev. Nevertheless, a teenager is not always able to holistically and comprehensively analyze the character of the hero and distinguish his actions from different points of view and motives. The perception of the hero by a student with real understanding and through his own ideas is natural. Especially in grades 5-7, black-and-white perception prevails – good/bad, positive/negative. Only in grades 8-9, a teenager begins to evaluate the realistic character of the hero, events and the reasons that affect them. When perceiving individual works, they should be considered as part of the whole, taking them into account as an element of the literary knowledge of students, the development of their thinking, formation in society and obtaining emotional and aesthetic impact. "Man... learns the world around him with his eyes, hearing, hands, tongue, smell and through external objects," says Abai⁵. A child's cognition of the external environment consists of separate properties and parts, but the student perceives a certain concept or idea as a whole. When teaching a work of art, only the correct connection between the laws of the integrity of perception and individual characteristics allows you to achieve a good result the whole world, which is inextricably linked, and the nature of the work. One of the conditions for the firm assimilation of this idea by the student is the correct associative connection. Through the creation of adjacent associations, it is necessary to analyze individual words that serve cognition and evoke corresponding ideas.

Ways of organizing the perception of a work of art. When perceiving individual works, it is important to consider them as part of the whole, to remember that they are an element of the literary knowledge of students, contribute to the development of their thinking, formation in society and emotional and aesthetic influence. The main goal is to accustom the student to

³ Meylakh B.S. Artistic Perception.– Moscow, 1971. -19 b

⁴ Nikiforova O.I. Perception of Artistic Literature of Schoolchildren. –M. 1969.– 47 p.

⁵Abai shyǵarmalarynyń tolyq jinaǵy, 1 volume.– Almaty: Rauan, 1989

expressive reading. Reading by heart is one of the methods of increasing the effectiveness of expressive reading. After all, by reproducing the text from memory, the student gets closer to the author's thought. It better conveys the intonation and accents that reveal the meaning of each word. Basic conditions and methods of expressive reading. Now let's consider several conditions for the formation of the skill of expressive reading. First of all, since reading is an active action, it is important to monitor the student's breathing, the ability to inhale, exhale and breathe freely. A student who does not know how to control breathing will not be able to easily develop the skill of expressive reading. With normal breathing, inhalation and exhalation are equal in duration. However, during verbal activity – speaking, reading, singing – the balance between inhalation and exhalation changes: the student takes more frequent breaths or retains air longer. Awareness and training of these actions affects the expressive reading of the text. Expressive reading not only helps to reveal the meaning of the words of the work, but also contributes to the understanding of the compositional structure of the entire work. For example, when reading Abai's poem "Zhazdyguni shilde bolganda", you can distinguish compositional parts with the help of intonation:

In the month of July, Kókorai shalǵyn, báısheshek And when it grows up,	The image of a meadow, a flower
To the Thundering River When they moved to the village: A horse that is snorting Shalǵynnan jony qyltyldap,	The image of a resettled village

Ways of organizing the perception of a work of art. In general, reading and perceiving a text is a complex process. It is an educational and cognitive activity that affects the student's reading interest, aesthetic taste, cognition, emotional development, imagination and creativity. The analysis of individual traces of the work also begins with perception. The correct organization of the process of perceiving the work, taking into account the first "fruits" of the student's reading experience is a condition for the success of subsequent analysis. Ultimately, all work on reading and perception is aimed at the development of the student's personality.

A. Konyratbayev distinguishes three levels of perception of a literary work:⁶

1. Plot perception – understanding the sequence of events;
2. Characteristic perception – the formation of thought through the actions of characters;
3. Artistic perception is the feeling of an idea through language, image and style.

⁶ Konyratbayev A. Methodology of teaching literature. (For 9th and 10th grade teachers) An Assistive Tool). –A., School. –1966.

In the organization of artistic perception, a special role is played by the professionalism of the teacher, the ability to ask questions, guide and create an aesthetic atmosphere. Creating an emotional impact: to let students feel the inner world of the character, to penetrate into the images; Reflection and analysis: when analyzing the work, use the questions "Why? How? What impression did you leave?";

Method of associations: to encourage students to visualize scenes and animate images with the help of imagination;

Interactive methods: discussions, role-plays, dramatizations, essay writing;

Comparative analysis: to compare works on the same topic, identifying artistic similarities and differences.

K.B. Bitibaeva in her "Methods of Teaching Literature"⁷ suggests including lessons of creative search when teaching a work. She considers the student not as a passive recipient of information, but as a thinking and feeling person.

B. Zhumakaeva divides the lessons of artistic perception into three stages:

1. Preparatory stage – awakening interest in the text;
2. The stage of direct perception is reading and receiving impressions;
3. The stage of analysis and conclusion is the disclosure of the idea and the expression of one's own opinion.

Thus, the artistic perception of a literary work is the core of the spiritual and aesthetic development of the student. It reveals not only the content, but also the creative, emotional side of literature. The task of the teacher is to direct the student to a dialogue with the work, to help him understand it with his heart. Effective organization of artistic perception enriches the inner world of the individual and strengthens the love for literature.

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⁷ Bitibayeva K. Methodology of teaching literature. – Almaty: School, 1997.