

**PEDAGOGICAL FOUNDATIONS FOR DEVELOPING LITERARY ANALYSIS
COMPETENCE IN FUTURE TEACHERS OF UZBEK LANGUAGE AND
LITERATURE**

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This article examines the issues of developing literary analysis competence in the professional training of future teachers of Uzbek language and literature at higher pedagogical education institutions. The study analyzes the theoretical and methodological aspects of mastering literary works through reading and analysis, highlighting the educational value of various types of literary reading, particularly commentary-based and literary reading.

Introduction

In the context of globalization and increasing competition within modern education systems, one of the primary objectives of higher pedagogical institutions is to train competitive teachers who possess independent analytical thinking skills, refined literary and aesthetic taste, and strong professional competence. In this regard, the professional preparation of future teachers of Uzbek language and literature requires the development of

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their ability to deeply comprehend literary texts, analyze artistic works, and effectively convey their meanings to learners.

Literary analysis is a fundamental component of literary education, serving not only to facilitate comprehension of a text but also to enable learners to grasp its artistic ideas, system of images, and aesthetic and educational values. In scholarly discourse, literary analysis is interpreted either as the foundation for mastering a literary work or as a method for studying the artistic and aesthetic features of a literary text. This process plays a crucial role in fostering students' logical thinking, aesthetic sensibility, and moral development.

The effectiveness of literary education largely depends on teaching literary works in accordance with their genre characteristics and learners' age-related and psychological features. In particular, the analysis of literary works that depict adolescent life contributes to a deeper understanding of students' inner worlds, social experiences, and emotional development. From this perspective, the works of Shukur Kholmirezayev provide rich material for literary analysis, enabling future teachers to integrate psychological insight, artistic interpretation, and pedagogical practice in the process of teaching literature.

One of the key factors in the system of professional training of future teachers of Uzbek language and literature at higher pedagogical education institutions is the organization of pedagogical conditions aimed at forming a competitive specialist who possesses the skills of literary analysis. Literary analysis is an activity directed not only at understanding a work of art but also at internalizing it in order to achieve moral and ethical maturity. Some scholars, such as A. Zunnunov, consider analysis to be the foundation of mastering a literary work, while others, including M. Mirkosimova, argue that it is a method of studying the artistic features of a literary text.

While reading, a learner becomes familiar with the content of a work; during analysis, however, they turn to its poetics. Reading enriches emotions and sharpens the intellect, whereas analysis helps to explore deeply the meaning embedded in the structure of the text. Through analysis, students not only study a particular literary work but also become acquainted with the laws and principles of artistic creativity related to various disciplines such as literary studies, logic, linguistics, didactics, art, and philosophy.

When working with literary texts, that is, when analyzing them, students should be taught the importance of considering each work's genre-specific characteristics as well as the age-related features of learners. Safo Matchonov expresses the following view on this issue: "In lower grades, riddles are mastered through comparing similarities between objects and

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events, while the meanings of proverbs become comprehensible only when explained through real-life examples. This is because younger children are interested in the flow of events and adventures, whereas older learners are more drawn to the spiritual world and inner psychology of characters. Education through the analysis of events in a literary work continues in grades 5 and 6, as students at this age understand concepts concretely—white as white, black as black, good as good, and bad as bad—while the complex inner world of a human being remains abstract for them. The bravery of a lion, the cunning of a fox, the cowardice of a rabbit, and the loyalty of a dog are well known from their experience. Such animal traits are vividly reflected in the actions and speech of characters in fairy tales and fables. However, these traits are not depicted in isolation; rather, they help to reveal the conflicts that arise between characters.”

Developing literary analysis skills in future teachers of Uzbek language and literature will be beneficial when they teach their own students how to work with literary texts. For instance, initial analytical skills are formed in primary school literacy and mother tongue lessons through question-and-answer activities based on text content, as well as through full, abridged, creative, and perspective-shifted retelling. As a result, students acquire the ability to identify the central meaning underlying a text and to appreciate its aesthetic value. In middle and upper grades, various types of work such as writing essays, reports, summaries, reviews, and lecture texts are widely used when working with literary texts.

According to the genre characteristics of literary works and curriculum requirements, they are read in class under the teacher’s supervision and independently at home. In the classroom, reading is conducted aloud, silently, in chorus, with commentary, expressively, and through literary-artistic reading methods. Below, we focus on some of these approaches.

Commentary-based reading. Commentary-based reading is essential for mastering the content of historical-memoir works and, in some cases, literary texts on contemporary themes. This type of reading does not merely involve working with vocabulary; rather, it encompasses interpreting figurative expressions, explaining the meanings of proverbs and sayings used in the text, and providing information and clarification about historical-legendary, imaginary, or fantastical symbols.

For example, in Abdulla Oripov’s qasida “Uzbekistan” (Grade 5), if the line “For two and a half centuries the lame conqueror shook the world” (referring to Sahibqiron Amir Temur), or the line “The science of the heavens was first born in Koragoniy tables” (about

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Mirzo Ulugbek) is not explained, and if no background information is provided about historical figures such as Beruni, Genghis Khan, Jaloliddin Manguberdi, Sobir Rahimov, and Habib Abdullayev mentioned in the poem, students will not be able to fully grasp its meaning. Likewise, without explanations of terms such as Afrosiyob, Orkhon inscriptions, Sarbadar, Zoroaster, and Buddha used in Erkin Vohidov’s qasida “My Uzbek” (Grade 6), learners cannot adequately understand the content of the work.

Literary reading. The artistic and aesthetic essence of a literary work is internalized through studying and interpreting the complex structure formed by its characters, scenes, depictions of nature, dialogues, and other components.

When teaching Shukur Kholmirezayev’s novella “Dusty Streets” to students, it is appropriate to place particular emphasis on the fact that the protagonists are schoolchildren—adolescents who are just beginning to discover the world. The inner world of these teenagers wandering through the innocent streets of childhood is depicted in a distinctive manner. For instance:

“Two mills stand by the stream, with water flowing through them. As soon as summer begins, we schoolchildren block the water with stones and sod, turning it into a pond. But Rahimcha comes with his friends and takes over our pond. Then, in order to swim in the pond we ourselves made, we have to flatter them. We bring something edible—apples or cherries—in our caps or hems. I was one of those who dreamed of becoming friends with them.”

This excerpt clearly reflects the childlike simplicity of the characters. Through the novella, we become acquainted with street boys such as Gung, Tarzan, and Rahimcha, who stand out among their peers due to their distinctive behavior. The writer attempts to artistically interpret traits such as arrogance and pride observed in children by revealing their psychological and social roots, employing the method of realism to do so.

In one episode, Eshmamat, who comes to swim, is subjected to pressure by the Tarzans. Rahimcha’s elder brothers mercilessly beat the innocent Eshmamat. Although Eshmamat endures their blows, the protagonist—despite feeling pity for him—fails to oppose the opinion of others. Eshmamat suffers remorse and regret, and the protagonist also repents his actions, but it is already too late.

Adolescence is the most sensitive, impressionable, easily offended, and emotional stage in human life. If a young person’s good deeds are encouraged and they receive proper attention, they may grow into a skilled craftsman, poet, writer, teacher, mentor, or even a

scholar in the future. Through works of this nature, the writer calls for attentive consideration of young people—the foundation of our future—urging society to guide them and offer advice as they choose their paths in life.

Another passage illustrates this idea:

“...Then Rahimcha and his friends would also appear, climbing onto the wall, sometimes squatting aside, laughing among themselves, and teasing the girls. There were three of them: Rahimcha; a tall boy nicknamed ‘Tarzan,’ who swept the cinema and slept there; and a mute boy with mottled eyes who had run away from an orphanage. Some called them ‘thieves,’ others said they were ‘good at boxing.’ While some children wanted to be friends with them, others feared them.

They were inseparable and close, and we were terribly afraid of them.”

From the excerpt presented above, it is evident that the behavior of the three adolescent boys creates a negative impression of them in the eyes of those around them. Their childlike mischief, unruliness, and manner of interacting with others can be regarded as manifestations of their moral character. It is not without reason that some psychologists describe adolescence as a transitional period. During this stage, adolescents may display selfishness, disregard the opinions of others, and become absorbed in the turmoil of their own emotions. In many cases, they may even require the assistance of psychologists to overcome this emotional turbulence. However, the protagonist depicted in this story is able to emerge from such emotional turmoil relatively quickly.

Based on the analyses above, when conveying the content of the work to students, the use of dramatized scenes and games is recommended as effective pedagogical tools.

The protagonists of Shukur Kholmirezayev’s short stories such as “The Ball Game” and “The Heart”, including Tarzan, Nazrulla, and their family members, are portrayed as individuals who suffered from the hardships of the Second World War. By incorporating such characters into his narratives, the writer depicts the harsh living conditions of the wartime years and encourages readers to appreciate and be grateful for the peace and prosperity of contemporary life. In order to enrich the presentation of these stories in a manner appropriate for students, it can be demonstrated that showing excerpts from films depicting scenes of the Second World War at this point helps future teachers convey the emotional depth and meaning of the works more effectively.

While reading the writer’s works, one becomes convinced that he uses words sparingly and with great delicacy. He avoids one-sidedness and repetitiveness in artistic depiction.

Through short and simple sentences, he skillfully conveys his artistic intent with remarkable mastery.

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