

THE MAIN PRINCIPLES OF CONSTRUCTING A METHODOLOGICAL SYSTEM FOR WORKING ON LITERARY CHARACTERS IN MODERN LITERATURE

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Abstract

A significant role in revealing the ideological content of a work belongs to literary characters. The general attitude towards the work and understanding of its ideological meaning depend on the degree of perception and understanding of the characters. Literary characters reflect the generalized experience of the writer and express the most essential properties of people of our time or the era of the past. Literary characters are various types of people who reveal their character in specific historical conditions. The social significance of working on literary characters and the insufficient theoretical development of the problem of studying characters in institute determined the relevance of the study. The purpose of the article is to reveal methods for analyzing literary characters in literature lessons.

Keywords: Abandonment, intention, comprehension, literary works, logical analysis, emotional perception, reality, literary criticism.

The special pedagogical value of the feelings evoked by literary characters lies in the fact that they are closely related to ethical concepts, carry enormous moral potential, and have a great educational impact on human behavior and actions. These properties of the image-character determine its cognitive and educational significance and determine the special attention paid to the problem of its study. Research by methodologists notes the importance of working on the characters of works of art and emphasizes the great cognitive and educational significance of the characters [9]. Working on the characters of works activates mental activity, contributes to the development of student's speech, the education of their emotions, aesthetic feelings, and moral qualities. Determining a person's character by his actions helps students develop a critical attitude towards their own personal actions and the actions of their comrades [1].

Social changes in the spiritual life of society, the growing role of television, music, theater, and cinema have now significantly expanded the sphere of communication with art. Contacts of students with works of art are far from limited to educational activities. However, ss approach to works of various types of art primarily depends on how the study of a literary work is organized at institute.

When determining the meaning of reading lessons, it is necessary, first of all, to take into account the place of literature in the life of society, its influence on the formation of a person as an individual. Regardless of what class a work of art is read in, what size it is, the provisions

remain in force according to which literature is a rich source of knowledge of life and an instrument of enormous influence on all aspects of the human personality [8].

In institute practice, there were attempts to abandon the systematic analysis of works of art, to replace it with simply reading, designed for the emotional perception of the work. But such a view can lead to the abandonment of the intention to shape the views and beliefs of students. In addition, the comprehension of literary works, and therefore the images contained in them, in the process of logical analysis not only does not exclude, but, on the contrary, strengthens and sharpens its emotional perception. This follows from the very nature of a literary work. The objective content of any work is reality. The figurative form of reflection of reality, as noted in literary criticism, is a significant difference between a work of art and a scientific one [2].

A work of art influences the reader through the images revealed in it. Pospelova G.N. sees in the artistic image “one of the highest forms of knowledge associated with analysis and synthesis, with a generalization of the essence of phenomena” [1].

In a figurative reflection of reality, on the one hand, as in science, a certain generalization is given that captures the characteristic features of life phenomena, and, on the other hand, these phenomena are depicted specifically, preserving their individual characteristics, as they are in reality. The “Dictionary of Literary Terms” gives the following definition of an artistic image: “An artistic image is a form of reflection of reality by art, a specific and at the same time generalized picture of human life, depicted in the light of the artist’s aesthetic ideal; created using creative imagination. An artistic image is one of the means of understanding and changing the world, thoughts, aspirations, and aesthetic emotions of the artist. Its main functions: cognitive, communicative, aesthetic, educational.

Only in their totality do they reveal the specific features of the image; each of them individually characterizes only one side of it; isolated consideration of individual functions not only impoverishes the idea of the image, but also leads to the loss of its specificity as a special form of social consciousness” [3]. Literary images have the most important place in expressing the ideological content of a work; they have a great educational impact on the reader. The general attitude towards the work and understanding of its ideological orientation depend on the degree of understanding of the literary image and interest in it. In literary images, the writer expresses his generalized experience, embodies the most essential properties of the people of his era or the era of the past. Literary images are various types of people who reveal their character in specific historical conditions. These properties of the image determine its cognitive and educational significance and determine the special attention that is paid to its study.

In itself, the terminological designation of the image of a person in a literary work is one of the important problems of modern literary criticism. In accordance with the objective of this

course work, we will assume that a character (literary hero) is a character in a plot-driven work of art, most often embodying the characteristic features of a person's image [5]. The main characters of the work have a character expressed in a complex system of artistic means. A specific analysis of the characters in a literary work will simultaneously reveal their characters and the artistic means of their embodiment.

In addition, a grouping occurs, which within the system of characters each time corresponds to the correlation of certain social forces; This is how the principle of character representation is implemented. Above, we noted both the external properties of the character system - its variability, hierarchy, and its internal features based on the interaction and opposition of characters - the embodiment of the mental state of the heroes, a reflection of the struggle of social forces, i.e. ultimately - the ideological content of the work [7].

The concept of a character system is used by many researchers without a special definition, although it should be noted that we are talking mainly about a system of images, where the image means the image of a person in a work of art. Without using the term character system, Y.V. Mann writes about various kinds of connections between characters, the subtle play of likes or dislikes, intimacy or alienation - in a word, the whole variety of human relationships. In the work of Y.V. Mann, it is important for us, firstly, to highlight the various connections between the characters, and secondly, to establish the connection between the "ideological confrontation" and a wide range of relationships that form the event-psychological basis of the character system.

A character system is one of the aspects of the artistic form of a literary work, an artistic unity in which characters are united by mutual likes and dislikes, coincidence of ideological aspirations and antagonism, family ties, love and friendly affections; they enter into relationships and correlate with each other, and this correlation in the plot serves as one of the expressions - sometimes the most important - of the ideological content of the work, which is embodied through the pairing of groups and individual characters in a certain relation to the author's world and objective reality [5].

Based on this definition, the system of characters should be considered from at least two points of view: 1) as a system of relationships between characters and their relationships with each other: comparison and contrast both on the basis of relationships and outside of them; 2) as a concrete embodiment of the principles of compositional coupling of content elements. In the first case, the system of characters is conceptualized as an expression of the theme of the work, i.e. in terms of its content. In this sense, the character system is a reflection of human relations in society. In the second case, the system of characters is considered as a moment in the composition of the work, acting at the same time as a means of characterizing the characters.

The system of characters in this case is an important level in the general relationship of a work of art to the world of the author and to reality.

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