

TEACHING LYRIC AND DRAMATIC WORKS

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Annotation. *This article explores the theoretical and methodological foundations of teaching dramatic works, as well as their role in developing students' artistic thinking. It highlights effective methods such as staging, character analysis, and understanding the author's perspective. The educational significance of dramatic structure, conflict, and dialogue, along with the advantages of using interactive teaching techniques, is discussed in detail. Special attention is given to applying modern pedagogical approaches in teaching dramatic texts, enhancing students' creative activity, and fostering their independent analytical skills.*

Keywords: *Dramatic work, teaching process, character analysis, dialogue, conflict, staging, author's perspective, interactive methods, artistic thinking, pedagogical approach.*

Teaching literature is one of the key components in shaping a student's worldview, emotional intellect, and cultural competence. Among all literary genres, lyric works delve into human emotions and inner experiences, whereas dramatic works reflect human interactions, conflicts, and social relationships through dialogue and action. Lyric and dramatic works occupy a special place in literature education. Literature education plays a crucial role in shaping the emotional culture, worldview, and creative potential of learners.

Among literary genres, lyric and dramatic works hold special significance due to their unique artistic nature. Lyric works convey emotions, inner psychological states, and personal reflections, while dramatic works portray human interactions, conflicts, and social relationships through action and dialogue. Teaching these genres requires not only genre-specific methods but also a deep understanding of aesthetics, psychology, and pedagogical theory. According to literature educators, the mastery of lyric and dramatic texts contributes to the formation of the students': Lyric poetry appeals directly to emotions and inner experiences, while dramatic works reflect social interaction, human conflict, and action through dialogue.

Scholars emphasize that both genres require special pedagogical approaches because of their distinct artistic nature. Therefore, both genres require a special methodological approach in the educational process. Poetry is the mirror of human emotion. It immerses humanity in the mysterious power and diverse pleasures unique to poetry – love, hate, admiration, joy, sorrow; all of these, taken together, are the natural nourishment of the human soul, moments of delight. After all, sorrow and joy each have their own kinds of pleasure. In short, poetry cultivates the ability to feel, to inspire emotion; it brings life to the delicate strings of the human heart that do not resonate with every ordinary phenomenon. This is the mysterious and wonderful power of poetry. And feeling – the ability to deeply sense – is the most essential feature of the human spirit, a gift not granted to everyone. This is perhaps why not every person can understand poetry. According to established understanding, lyric poetry is the fusion and unity of a poet's thoughts and feelings.

The essence of lyric poetry, its primary feature, is the poet's own emotional state. In literary studies, the first to form a complete viewpoint on the nature of true lyricism in our written

literature was A. Baitursynov. He wrote: “Tolghau (lyrical utterance) is the highest peak of verbal art. It expresses the beautiful secrets of the heart in artistic words and strengthens a person's aesthetic feelings. The aesthetic pleasure taken from a beautiful tolghau surpasses that of all other forms of speech.” In “Ädebiet tanıtqys,” Baitursynov states that the sincerity and depth of feeling expressed in lyrical poetry must be genuine; only then can the poet's emotional world become a treasure for the reader's soul. He classifies lyric poems into several subtypes based on emotional tone: reflective lyrics, joyful lyrics, sorrowful lyrics, indignant lyrics, admiring lyrics, reproachful lyrics, humorous lyrics, etc., which all attempt to fully capture the rich emotional landscape of lyric poetry. Indeed, we evaluate society and time through a person's delicate emotional relationship with the world. True lyricism intertwines humanity's complex inner world – its reflections, pains, joys, and the spirit of the era – with the poet's personal vision and unique essence. This is why Abai's lyric poetry became the first profound poetic universe of the Kazakh literary tradition. The genre of poetry has always held a strong position in Kazakh literature and has undergone significant renewal in recent years. Lyric poetry has not simply “gained freedom” – it has matured. As we sometimes say, the ephemeral, superficial lyricism disappears quickly like dried reeds in the wind, while powerful lyric poetry stands tall with its own unique colors and intricate patterns. All of this should be addressed when teaching lyric poetry in middle and high school. Let us take the topic of teaching M. Zhumabaev's lyric poetry in Grade 11 as an example.

Before teaching any literary work, it is best to begin by examining its title. For example: “What can we understand from the title ‘You Are Beautiful’?” “What might be expressed in this poem?” These questions help develop students' thinking, imagination, and ability to speak in Kazakh (especially for Russian-speaking students). Information about the author is introduced at this stage.

1.Vocabulary Work. Vocabulary work is essential for mastering the topic. Proper pronunciation of Kazakh sounds and explanation of word meanings must be practiced regularly.

For example, explaining the meanings of the words “beautiful,” “sparkling,” “fragrance,” “melodious,” “twinkling” helps make the lesson more engaging.

2.Expressive Reading. The teacher must first read the poem aloud expressively. This helps students learn rhythm, intonation, and emotional nuance. After this, students take turns reading expressively.

3.Reading. Reading the poem in parts allows students to monitor each other and ensure correct reading.

4.Translation. Students reread and translate sections of the poem to ensure comprehension.

5.Questioning. The teacher asks pre-prepared questions to assess understanding. An heuristic discussion may also be used. Visual aids (collages, diagrams, pictures, paper strips) should be used to increase interest and engagement. Since Zhumabaev's poem is taught in a single lesson, theoretical tasks are also completed. Using the Critical Thinking Through Reading and Writing strategy is effective. This method strengthens students' thinking and encourages free expression.

The technology of critical thinking consists of three stages: Students write down what they remember from previous lessons about the poet, then share their thoughts.

In the “What I Want to Know” section, students determine the author’s main idea and compare their own understanding of the word “beautiful” with the poet’s definition. In the final “What I Learned” section, students reflect on new knowledge gained. An interactive board (slides) may be used as visual support.

Teaching Dramatic Works

In literature, works are divided into three genres: epic, lyric, and dramatic. Lyric poetry expresses personal emotion; epic works narrate events; drama presents characters through action and dialogue. The term literary genre is used in two senses:

- Categories: epic, lyric, drama.
- Forms: short story, novella, novel, ballad, poem, comedy, tragedy, etc.

The teacher must determine the genre of each work in the curriculum before teaching so that analysis can be conducted appropriately.

This is necessary:

1. To help students understand the differences between genres.
2. To analyze works according to their unique characteristics. When teaching drama, students encounter new terms such as “act,” “scene,” “stage directions,” “decorations,” “dramatis personae,” etc. The playwright first provides information about the characters: who they are, what they do, their age, profession. Characters express their goals, desires, opinions, emotions through dialogue. The author also describes the setting, atmosphere, and characters’ movements. Watching a stage performance is important. By comparing the text with the performance, students learn to recognize differences and appreciate dramatic structure. Steps in Teaching **Dramatic Works**

- Introduce the play and its characters.
- Teacher reads part of the play aloud.
- Students read assigned roles in class and express opinions.
- Identify the main conflict and the theme.
- Describe characters individually or in groups.
- Analyze the plot and structure.
- Explain figurative language and difficult vocabulary.
- Title each scene.

Students must also learn about types of drama – comedy, tragedy, and drama – and understand that staging a play requires actors, directors, and designers. Assignments may include: “What other title could this play have?” Identifying scenes based on quotations written on slips of paper. For example, after reading M. Auezov’s “Night Serenade”, students might describe the image of a virtuous Kazakh woman and contrast her with the negative traits of Zhutailak.

Monologue reading improves oral speech; memorization improves memory and strengthens engagement. Dramatic clubs also play an important role. Teaching drama helps students develop expressive speech, artistic appreciation, independent thinking, and personal viewpoints. The teacher must be able to express their own interpretation of major conflicts, not merely repeat critics’ opinions. Showing emotional moments with full expressiveness is especially important when teaching drama. These genres foster an appreciation for language, human emotions, and social relations.

When taught through modern pedagogical methods – role-play, visualization, comparative analysis, and interdisciplinary links – students not only master literary knowledge but also develop empathy, imagination, and critical thinking.

Conclusion, teaching lyric and dramatic works plays an essential role in nurturing aesthetic taste, emotional culture, and critical thinking among students. Lyric poetry teaches sensitivity and introspection, while dramatic works foster communication, empathy, and social understanding.

Teaching lyric and dramatic works is a complex process requiring emotional, analytical, and creative engagement. Scholars such as Veselovskiy, Stanislavskiy, Freytag, Bakhtin, and Ingarden emphasize the importance of emotional perception, structural analysis, and dialogic understanding in interpreting these genres. Using modern methodologies, teachers can motivate students to appreciate artistic beauty and develop deeper literary competence. Lyric and dramatic works are powerful tools for shaping students' artistic worldviews. Their successful teaching depends on incorporating scholarly theories, interactive methods, emotional engagement, and creative exploration. Using a combination of classical and modern approaches ensures that students not only understand literary texts but also develop a lifelong appreciation for the beauty of language and human experience.

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