

EFFECTIVE METHODS FOR DEVELOPING THE ABILITY TO COMPREHEND THE CONTENT OF A LITERARY WORK BY LISTENING IN STUDENTS

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Annotation: This article discusses the activities aimed at teaching students to understand the content of literary works by listening in literature lessons, as well as the characteristics of comprehension through listening. It outlines effective methods for developing listening comprehension skills in students. The article also highlights issues related to forming the reader's interest, inclination, taste, and continuous need for interaction with art.

Keywords: literary work, listening comprehension, teacher's reading, technical means, perception characteristics, linguodidactics, linguopoetics.

Introduction

Working on the literary and speech competencies separately in literature lessons expresses a differentiated approach to them. Just as listening comprehension of a literary work has its own linguodidactic and methodological foundations, reading also has its unique foundations. The linguodidactic foundations are mainly related to studying the language of the work, its style, the words and word forms used, grammatical tools, and linguopoetics to a certain extent.

According to the "Qualification Requirements" approved in 2017 for the subject of literature, the methodology of teaching literature today should focus on developing two types of competencies in students: 1) *literary-speech competencies*, and 2) *the competency to analyze literary works* [1]. In the "Qualification Requirements," when *literary-speech competencies* are mentioned, various types of speech activities (*listening comprehension, oral expression of thoughts, reading, written expression of thoughts*) are listed in parentheses. ... However, listening comprehension as a specific type of activity had not received the teacher's attention.

In the "National Curriculum of General Secondary Education," published as a project in 2020, it is stated that students should "listen to audio texts, understand by viewing videos and images, and express their opinion both orally and in writing" [2].

The formation of the concept of understanding a literary work through listening is one of

the requirements of the State Educational Standards (SES). Understanding the content of the work, being influenced by it, and the processes of analysis are the initial stages of this process. For this, one must primarily have a sufficient vocabulary. Usually, a writer tries to use words that are not commonly used. Such words make the work impactful and demonstrate the writer's skill in using language. The following numbers, calculated by scholars in the "Text Linguistics" manual, are provided: *"Pushkin used 21,197 unique words in his works. Shakespeare used almost 20,000, Cervantes used nearly 18,000, and Alisher Navoi used 1,378,660 words, including 26,000 unique words. This is because our great ancestor not only used words from Turkic but also from Persian, Arabic, Urdu, Chinese, Mongolian, and other languages with mastery" [3].*

Indeed, the words used by Alisher Navoi were not limited to just Turkic; they also included words borrowed from Persian-Tajik, Arabic, and other languages, especially when compared to his time. Today, prose works are mostly in the Uzbek language, though there are occasional words borrowed from other languages. What we mean is that modern prose works are closer to contemporary readers.

In the past, literature teachers generally did not consider the need to teach students how to comprehend a literary work through listening. However, with the awareness of the requirements of the State Educational Standards (SES), this approach has begun to be implemented. Experienced and advanced teachers are gradually accumulating initial experiences in teaching students to understand a work through listening.

To emotionally and aesthetically perceive the content of epic (prose) works and understand them as the writer intended, it is essential to correctly interpret all of their elements. The writer attempts to create symbols that allow for the proper reception of ideas in their narrative. In doing so, they make effective use of linguistic phenomena that support this process. To comprehend the plot of a work, they rely on the connections between time and space, paying careful attention to the language tools used.

When a literary work is read by a speaker, its appeal is perceived as intended. This might be why, as older generations recall, in the past, even young people, and even older adults, would listen with great interest to radio broadcasts of one- or two-hour radio dramas, without turning off the radio, staying tuned in until the very end. Today, in television broadcasts and shows, we often hear the eloquent readings of famous artists.

Typically, in literature lessons, after the teacher announces the work to be studied, they begin reading it themselves or play the initial portion using a technical device. Then, students take turns reading the work. However, some experienced and advanced teachers conduct preparatory work before reading the work aloud, such as explaining unfamiliar words from the text. Before reading the work, they may also assign tasks to the students.

After the teacher reads the work or it is played through a video or audio recording, the students' reading is then listened to. However, the effectiveness of listening comprehension is not always monitored. This is done after the work has been read, with the aim of assessing the

level of comprehension.

The process of listening comprehension of a literary work, when organized with proper preparation, is considered a complex process. First, it is necessary to define what this process consists of. Initially, gathering information about the characteristics of students' listening comprehension of the work is required.

According to psychological information on the perception of literary works and advanced teaching experiences collected in the field of methodology, the process of understanding a literary work is organized in three stages: 1) initial synthesis; 2) analysis; 3) secondary synthesis [4].

When organizing the process of understanding a literary work through listening, the following principles are followed:

- The principle of considering that 5th-grade students are the former 4th-grade students.
- The principle of pre-planning the teaching process, taking into account serious lexical and grammatical difficulties that may arise during listening.
- The principle of preparing for listening, directly listening, and introducing a systematic approach to the process of analyzing the work.
- The principle of conscious listening to speech based on orthoepic norms.
- The principle of clearly defining the educational goals.
- The principle of diagnosing the expected results of listening in advance.
- The principle of objectively assessing the results of listening to the literary work and analyzing it.

During the listening process, efforts are made to vividly imagine the real events depicted in the work, the actions of the characters, the space and time where the events are taking place, and the appearance of the characters.

Certain situations that hinder the understanding of the content of a work need to be taken into account. For instance, the structure of sentences often prompts students to exert mental effort in analyzing and understanding them. Such sentences should not be read quickly. For example, consider the following sentence:

"Roziyning o'ziga xos tibbiy maktabida tarbiyalangan va keyinchalik mashhur bo'lib ketgan Abul-Qosim Muqonni'iy va Abu Bakr Rabi' ibn Ahmad al-Akhavayniy al-Buxoriy degan shogirdlari bo'lib, keyingisi bizgacha yetib kelgan asari bilan Sharq tabobati tarixida o'chmas iz qoldirgan" (X. Hikmatullaev).

A student would break this complex sentence into simpler parts to fully comprehend its

meaning:

- *Roziyning o'ziga xos tibbiy maktabi bo'lgan.*
- *Abul-Qosim Muqonni'iy va Abu Bakr Rabi' ibn Ahmad al-Akhavayniy al-Buxoriy degan shogirdlari bo'lgan.*
- *Roziyning tibbiy maktabida tarbiyalangan.*
- *Abul-Qosim Muqonni'iy va Abu Bakr Rabi' ibn Ahmad al-Akhavayniy al-Buxoriy keyinchalik mashhur bo'lib ketgan.*
- *Keyingisi asari bizgacha yetib kelgan.*
- *Keyingisi bizgacha yetib kelgan asari bilan Sharq tabobati tarixida o'chmas iz qoldirgan.*

This approach helps the student better grasp the meaning by simplifying the structure into smaller, more understandable chunks.

When a student listens to and perceives a literary work, the understanding occurs gradually, sentence by sentence. However, the exact sentences are not always remembered; instead, images, ideas, and symbols begin to form in the mind, and these are internalized. Moreover, during the process of listening to others' speech, the listener pays special attention to the intention behind the statements—why these ideas are being expressed. Without this understanding, the comprehension remains incomplete [5].

Ambiguous words can hinder the process of understanding, prompting the listener to exert all their effort to grasp the meaning of the word. For instance, in the first sentence of the story "Fanorchi Ota," a situation arises where the phrase "o'ksiz oqshom" forces the listener to imagine what kind of evening it is, making them focus on this idea instead of the rest of the content. This can negatively affect their ability to understand and follow the rest of the work, as their attention is diverted from the main narrative.

The information provided by psychologists and methodology scholars about the process of listening comprehension can be summarized as follows:

1. Unknown words in the text negatively impact the perception process, causing students to focus on those words.
2. The addition of adjective phrases, adverbial phrases, and action-based combinations makes it extremely difficult to comprehend the speech.
3. This leads to a phenomenon where parts of the sentence, due to its length and complexity, are "dropped" or ignored.
4. Sentences that are understood are not retained in memory; instead, the mechanism of

forgetting is activated. However, images, actions, thoughts, and ideas are remembered.

5. While repeating the sentences internally, as soon as these sentences are uttered, their possible variations are predicted. This can overwhelm the listener.
6. When listening and perceiving speech, the student notices that the style of oral speech differs from the literary style, due to certain language phenomena.
7. During the listening process, students accumulate passive vocabulary related to language phenomena.

A number of methods are used in the control process. For example, after listening to the story "Fanorchi ota," students first retell its main content—its plot. Then, they answer questions like: Why is the place where the fanor (lamp) is set described so sorrowfully? How is the fanorchi ota (lamp setter) described when he arrives, exhausted, to light the fanor? Why was the fanor needed? What has replaced fanors in today's world?

In general, not all literary works in textbooks are suitable for listening comprehension. Therefore, they must be selected, distinguished, and aligned with the students' preparedness level. After listening, the analysis phase can be challenging. It is advisable to reread the passage covered by the questions and tasks at the beginning of the lesson. If using a technical device, it would be beneficial to play the passage again for the students.

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