

**METHODOLOGICAL FOUNDATIONS OF TEACHING  
THE SUBJECT "THEORY OF LITERARY STUDIES"****Jumaniyozova Navbahor**

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literature"<https://doi.org/10.5281/zenodo.17862913>**ARTICLE INFO**Received: 07<sup>th</sup> December 2025Accepted: 08<sup>th</sup> December 2025Online: 09<sup>th</sup> December 2025**KEYWORDS***plot, composition, conflict,  
image, poetic language***ABSTRACT**

*This article discusses the methodological foundations of teaching the main concepts of "Theory of Literary Studies". The research analyzes the role of a competency-based approach, a systematic educational model and interactive methods in the formation of literary and theoretical knowledge on a scientific basis. It also discusses effective pedagogical technologies that serve to develop students' skills in analyzing a literary text, understanding theoretical categories and their practical application. The article considers the principles of gradual mastery of theoretical concepts, didactic approaches to teaching basic categories (plot, composition, conflict, image, poetic language, etc.), and the possibilities of using integrative and methodological solutions in the educational process. The results of the research offer methodological recommendations aimed at increasing the effectiveness of literary studies education, developing students' thinking and strengthening the competence of creative analysis.*

**Introduction.**

"Theory of literary studies" is one of the main disciplines in the field of philology, providing fundamental theoretical knowledge about the socio-cultural functions of literature in society, its aesthetic nature, its relationship with other types of art and social sciences, as well as the literary process, genres, styles, and principles of literary analysis. This discipline is not only a main component of literary studies, but also plays an important role in the formation of students' theoretical thinking skills, developing their ability to deeply analyze a literary text. Through the gradual teaching of this discipline in the 1st and 4th stages of the Faculty of Philology, students acquire deep theoretical knowledge.

**Features of training at the 1st stage:**

At the initial stage, the student systematizes the literary and theoretical knowledge acquired in high school and masters the scientific content of the terminology of literary studies. They will also gain an initial understanding of the literary process, the formation and development of genres, literary schools, and creative methods. They will develop initial skills aimed at layered analysis of a literary text, understanding the character system, plot, and compositional units.

**Features of training at stage 4:**

At the final stage, the subject of “Theory of Literary Studies” is mastered in more depth. During this period, students acquire the skills to conduct an integral analysis of a work of art, to reveal its ideological and artistic essence through theoretical approaches, to apply complex literary concepts such as poetic structure, stylistics, intertextual connections, and the author’s position to practical analysis. This strengthens their ability to conduct independent scientific research.

Speaking about the methodological support of the discipline and modern approaches, innovative methodological approaches are being reflected in textbooks and study guides created in recent years on the subject of “Theory of Literary Studies”. In particular, new-generation textbooks developed on the basis of the scientific heritage of such prominent theorists as I. Sultan, H. Umurov, E. Khudoyberdiev, D. Kuronov, A. Ulug’ov serve the student’s independent thinking, analytical thinking, and understanding of modern literary methodology.

**The new textbooks have the following advantages:**

- Topics written on the basis of a creative approach - the text of the topics is not limited to providing information, but also stimulates the student's analytical and critical thinking.
- Sources are systematized - literature is recommended in three categories (main, additional and Internet resources).
- Components that encourage active participation of students - after each topic, basic concepts, reinforcing questions, tests and creative tasks are given.
- Integration with digital resources - some textbooks are placed on electronic platforms, allowing them to be used in distance learning and blended learning formats. The subject "Theory of Literary Studies" constitutes the main scientific and theoretical basis of philological education. It plays an important role in forming in students not only deep knowledge of literature, but also artistic thinking, aesthetic vision and scientific and analytical approach skills. Today, the opportunity to improve the quality of education and develop research potential by teaching this subject based on modern approaches is expanding.

The term “literary studies” is formed from the combination of the words “literature” and “scholar” (Persian-Tajik: knowledgeable, researcher), and as a result of adding the noun suffix “-lik” to it, “literary studies” was formed as the name of a science that means the scientific study of literature, the systematic study of literature. According to the meaning of this term, “literary studies” can be defined as a scientific field about fiction.

Like any other science, literary criticism has its own specific object and subject of study. Its scope of study includes a work of art and its structural structure, literary types and genres, plot and compositional construction, image system, style and aesthetic categories. At the same time, the science also deeply analyzes the significance of literature as a form of social consciousness, its influence on the thinking and culture of society, and its interaction with other types of art and scientific directions.

**Theory of literary criticism and its structure.**

The discipline “Theory of literary criticism” is an important section of literary criticism, which consists of two main parts:

1. Introduction to literary criticism - this stage is usually taught at the 1st stage of the philology course and serves to form general concepts about the science, to familiarize with the main theoretical categories.

2. Theory of literary criticism - this part is studied in depth at the 4th stage and forms the student's ability to apply theoretical knowledge in the analysis of a literary text.

In the course of the study of the subject, in particular, in the 1st stage lecture sessions, issues such as the literary process, poetic structure, stylistic trends, and differences between genres are covered. This knowledge is deepened at the 4th stage through comparative analysis, intertextual approach, and aesthetic-receptive methods.

The subject of the subject is the scientific analysis of literary literature and its aesthetic, socio-philosophical essence. Referring to historical sources, before the term "literature" entered scientific circulation, terms such as "poetry", "prose", "abyot", "ash'or" were widely used in Eastern literary criticism. In the West, the concepts of "literature" or "poetry" represented the literary process.

Aristotle first explained artistic creation through the concept of "mimesis" (imitation). Later, thinkers such as Hegel, Belinsky, and Lessing interpreted "poetry" as the highest expression of literature. The terms lyrical, epic, and dramatic poetry denote the three main forms of artistic thought.

In Uzbek literary criticism, the term "adabiyot" began to be used as a scientific term since the 1920s. In this regard, works such as "Adabiyot or National Poems" by Abdulla Avloni, "Adabiyot Gavadli" by Abdurauf Fitrat, and "Adabiyot Nadur?" by Cholpon are of great importance.

The word "adabiyot" is the plural form of the Arabic word "adab" and is used in a narrow and broad sense:

- In a broad sense, it includes all written sources.
- In a narrow sense, it refers only to the product of artistic creation (i.e., fiction).

This two-level use is also characteristic of the word "literature" in Russian. For terminological clarity, the term "literature" in literary studies is often used in a narrow sense, that is, in the sense of fiction.

Literary studies serve the formation of literary taste, aesthetic thinking and spiritual consciousness by analyzing the content and form of a work of art, the system of images, aesthetic expression in language, the artistic features of composition and plot. This science summarizes and generalizes theoretical and practical experiences formed over the years and centuries.

A reader or creator who is familiar with literary studies deeply understands the literary text and conducts his creative activity on the basis of scientific and theoretical support. On the contrary, a person who is ignorant of this field has difficulty understanding the deep layers of the literary text. Therefore, literary studies is a science that determines the theoretical criteria of artistic creation and forms creative aesthetics.

Based on the above, it can be said that literary studies are a branch of science that studies phenomena related to fiction on a scientific and theoretical basis, serves the development of literary thought, and plays an important role in the education of artistic taste. Through its advanced theoretical conclusions, it effectively influences the development

of literature, the realization of its aesthetic mission, and the rise of the spirituality of society.

Components of literary studies. The current discipline of literary studies consists of three main components, three main areas: literary theory, literary history, and literary criticism. Each of these areas studies a specific set of issues of literary studies from its own perspective. At the same time, these areas are closely interconnected and complement each other.

The history of literature studies the literature of the past (world or any national literature) as a continuous process or one of the stages of this process. The history of literature is based on the principle of historicity. The essence of this principle is that it requires the study of the literary process as a phenomenon related to specific socio-historical conditions. As a literary historian, when analyzing a specific work of art, it is necessary to take into account the conditions of the period in which the work was created, the features of the literary process of the period. Another issue of interest to the history of literature is the study of the activity of a specific creator. After all, when studying the activity of a creator and observing the process of his creative growth, the principle that is based on it should be historicity.

In Uzbek literary studies, the first buds of literary history go back to the tazkirs. It is also certain that some literary facts, information about the life and work of a specific creator are recorded in a number of historical works. However, the formation and development of literary history as an independent branch in Uzbek literary studies dates back to the 20th century. In the formation of Uzbek literary historiography, it is necessary to separately note the great services of such scholars as A.Fitrat, A.Sa'diy, V.Zohidov, V.Abdullayev, H.Sulaymonov, N.Karimov, A.Hayitmetov, A.Qayumov, B.Nazarov, A.Abdugafurov, N.Rakhimjonov. It is known that today the need to change the attitude towards our past heritage, to give a new scientific interpretation to a number of literary phenomena, facts, the fate and activities of creative individuals is on the agenda. Therefore, today's students face a huge, difficult, and honorable task of scientifically objectively studying the history of our national literature, creating a new "History of Uzbek Literature". Literary criticism sets itself the goal of studying the problems of the current literary process, ideological and artistic analysis and evaluation of newly emerging works from the perspective of today. Literary criticism is a branch of literary criticism that directly intervenes in the operational, current literary process. Literary criticism differs from other branches of literary criticism in a number of ways, which is explained by its nature, specific goals and objectives. Literary criticism combines aspects inherent in literary criticism, fiction, and journalism. As is known, a literary-critical work is written not only for scientific circles, but also for a much wider audience. Accordingly, its language is a scientific-popular language. Moreover, when talking about a work of art, the critic thinks not only through concepts, but also through images. A critic who thinks about a work of art, evaluating it from the perspective of today, also intends to directly influence the reading public. At the same time, the thoughts of a critic analyzing a work of art are based on literary theory and the achievements of literary criticism. All of this makes literary criticism a phenomenon somewhere between literary studies, fiction, and journalism.

The first buds of Uzbek literary criticism also date back to the tazkirs. However, the

formation of a new type of Uzbek literary criticism in its current understanding dates back to the late 19th and early 20th centuries. This process took place in connection with the formation of the national press. The prominent representatives of Jadidism, M. Behbudiy, A. Fitrat, Kh. Muin, as well as such creators as V. Mahmud and Cholpon, who entered the literary field under the influence of Jadidism, have made great contributions to the formation of Uzbek literary criticism. Uzbek literary criticism has gone through a complex path of development. On this path, it has suffered serious losses from unscientific, unliterary dogmas such as "vulgar sociology", "partyism", "classism", and "theory of non-conflict". It should be noted with regret that a number of literary and critical works by literary critics such as O. Hoshim, S. Husayn, M. Solihov, and artists such as H. Olimjon, Uygun, and K. Yashin served not the development of artistic thought, but rather the harm of true word art and the ruling ideology of the authoritarian regime, and therefore they are completely outdated today. Despite the above losses, it is also necessary to recognize that Uzbek literary criticism has made a significant contribution to the development of our literature by educating artistic taste. In the speeches of a number of representatives of Uzbek criticism, such as M. Qoshjonov, O. Sharafiddinov, U. Normatov, N. Khudoyberganov, S. Mirvaliev, I. Gafurov, A. Rasulov, M. Mahmudov, B. Karim, the current problems of our literature were raised, the artistic charm of many works was revealed and evaluated as objectively as possible. Literary theory generally studies the essence of fiction, general laws of its development, its role and tasks in the life of society, the nature of a work of art and its structure, and on this basis reveals general laws. Literary theory develops principles for analyzing works of art, evaluation criteria, methods of analysis, and creates a system of literary-theoretical concepts. While literary theory generalizes the materials of literary history and literary criticism, these two rely in their work on the laws discovered by literary theory and the system of scientific concepts developed by it. Thus, all three main areas of literary studies are interconnected, forming a single system - the science of literary studies. Issues of literary theory were studied in classical Eastern literary studies, such as *ilmi aruz* (A. Navoiy, Babur), *ilmi qafiya*, *ilmi bade'* (A. Husayni), known as "ilmi sesang". In Uzbek literary studies, literary theory was formed as a science in the 20s of the 20th century. A. Fitrat, A. Sa'diy can be cited as the first theorists of Uzbek literary studies. During the further development of our literary studies, the research of a number of theoreticians such as I. Sultan, N. Shukurov, L. Kayumov, B. Sarimsakov, B. Nazarov made a significant contribution to the development of literary and theoretical thinking. Along with the above-mentioned main branches of literary studies, there are also a number of auxiliary branches, such as textual studies, source studies, and bibliography, which are engaged in performing certain practical tasks necessary for their activities.

Textual studies. Since the final result of research in the field of textual studies is to create a source basis for the history and theory of literature, it is considered one of the auxiliary branches of literary studies. The task of textual studies is to study literary texts and prepare them for publication. Although we have briefly described the task of textual studies, its implementation requires a lot of work, deep knowledge, and experience. It is known that despite the many invasions and repressions that our people have experienced since their inception, we have a rich literary heritage from our ancestors: we have a treasure trove of

manuscripts consisting of thousands of volumes. However, most of these manuscripts have not yet been studied, and are still waiting for their researchers, despite being listed. This in itself shows that textual studies are a difficult, "black work" of science, and its development is necessary from both scientific and spiritual-enlightenment perspectives. A textual scholar studying a literary text faces various scientific problems. For example, a textual scholar encounters an unknown work (text). In this case, he or she needs to determine the author of the text, its age (the time of writing, copying). To do this, he must, of course, be well-versed in such fields as literary history, linguistic history, source studies, and stylistics, and study the text based on them. Or let's take another task of textual studies - preparing a scientific and critical edition of the work. For example, there are manuscripts of Alisher Navoi's works copied by different scribes at different times. The textual scholar is faced with the task of comparative study of them, filling the shortcomings of one with others, and on this basis preparing the most perfect scientific and critical text. In order to publish the finished scientific and critical text, the textual scholar must provide it with annotations, commentaries, and dictionaries. Do not forget that each annotation, each commentary, or dictionary unit behind the "Perfect Works" that we use is born after a lot of hard work. After all, in order to find the meaning of a word in a text, to explain a person, place name, etc. in it, a textual scholar needs to do a lot of research, look at and study many sources. In addition to the above independent research, textual scholarship also serves as an important auxiliary field and research method in solving some problems of literary studies.

Source studies. As one of the auxiliary fields of literary studies, source studies is engaged in performing practical tasks such as searching for, classifying, and registering sources related to the history of literature and literary theory, as well as developing ways to search for and study sources. In this case, when we say "source", we mean all sources that can be used in literary studies: manuscripts of works, letters of creators, diaries, documents related to the literary process or the life and work of a particular creator, etc. In recent years, Uzbek literary studies have become more active in the field of source studies, especially in connection with the study of literature of the early 20th century. The research of scholars such as N. Karimov, B. Qosimov, H. Boltaboyev, B. Dostqorayev, R. Tojiboyev, B. Karimov, M. Qarshiboyev has been fruitful in restoring the creative heritage of repressed writers and poets, searching for documents about their lives and activities, and has served to enrich our understanding of the literary process at the beginning of the century, the creators who actively participated in it, and to create an objective scientific history of the literature of the period.

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