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# Conceptosphere Of A Literary Text as A Reflection of The Author's Experience

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**Abstract:** The article considers about the use of literary texts for the formation of social competence in the process of learning a foreign language in high schools. A modern professional should be prepared to cross-cultural communication, which goes beyond his professional sphere. Nowadays important is the ability and willingness of the university graduate to communicate with native speakers in everyday life, because personal contacts, human relationships often play a decisive role for the achievement of mutual understanding between different cultures.

**Keywords:** Artistic Text, Socio-Cultural Competence, Cross-Cultural Communication.

**Introduction:** A specialist who wants to succeed in his field must be able to communicate on a variety of topics, from everyday life to more complex ones: economic, political, etc., while demonstrating not only good knowledge of grammar and a rich vocabulary, but also high cultural level, and a broad outlook. This goal can be achieved if a “general literary” foreign language is included in the curricula of universities, i.e. an aspect that goes beyond the professional competence of future specialists. In this case, students will have the opportunity to study the language in a multifaceted way, which will allow them not only to develop certain language skills, but also to join the culture of the country of the language being studied, to get acquainted with classical and modern literary works in a foreign language. The inclusion at each stage of learning even small fragments from literary texts, as well as poems in a foreign language, not only expands vocabulary, contributes to the formation of reading skills and trains

memory, but also replenishes the student's "cultural baggage", which generally increases motivation when learning a language. The ability to use foreign proverbs and sayings, winged expressions, aphorisms and famous quotations from the literary works of foreign classics can hardly be overestimated, because it is also part of the cultural heritage of mankind, that most valuable cultural layer, without knowledge of which there cannot be a comprehensively developed and highly educated modern specialist. It is generally accepted that all educated people read, but it would be an exaggeration to say that all reading people are educated. At the same time, the number of books read and the amount of information obtained as a result of reading are not so important: you can be a "bookworm" and a "know-it-all" while remaining an uncultured person. According to the Swiss writer and philosopher Peter Bieri, an educated person can read books in such a way that he changes under the influence of what he read. An indispensable sign of an educated person: he sees reading not as gathering information and just having fun, but as something that can mean inner change. Reading is one of the main language skills that students must master in the process of learning a foreign language. Reading a foreign language text, a person repeats the studied lexical and grammatical material, remembers the spelling and meaning of words, phrases and, thus, improves his knowledge of a foreign language. At the same time, reading skills are both the ultimate goal of learning and the means to achieve this goal. In the process of teaching a foreign language, reading is one of the most important sources of linguistic and sociocultural information. The use of literary texts, for example, as part of home reading, allows not only to turn the process of learning a foreign language into an exciting activity, but also helps students to get acquainted with the modern realities of the country of the language being studied. Home reading lessons are undeniably valuable: firstly, because the student comes into contact with a "living" language, and not a conventionally educational one; secondly, there is an opportunity to express their opinion and evaluate the work, its ideological content and characters. In the context of school and university teaching of foreign languages, there is no more valuable source that stimulates speech activity than texts. It is during a conversation on texts that it is easiest for students to free themselves from the rigid framework of the educational process and freely express their opinions and emotions. Reading foreign literature, one can not only learn new words and metaphors that describe emotional experiences, but also learn a more differentiated and nuanced presentation and description of events, which in turn enriches our world

of feelings and develops the ability to empathize. In the modern methodology of teaching foreign languages, both in Uzbek and foreign, mainly used - especially at the initial stage - didactic texts created specifically for educational purposes, built on the studied lexical and grammatical material and of an informational nature. These texts allow teaching the rational extraction of specific factual information at the level of meanings. Undoubtedly, the content side of educational materials intended for reading is extremely important. It is the content that has the potential to awaken positive motivation in students, to arouse the need for reading in a foreign language. At the same time, the direct correlation of the content of texts for reading with the topics of the main course of the textbook is not a prerequisite for achieving educational goals. Only at the initial stage, the texts contain only the language material that was previously learned by the students and used by them in oral speech. However, the number of combinations of this material is extremely limited. Such texts are not perceived by students as actual reading and are considered by them as a kind of illustrative material for the study of a particular topic, certain linguistic phenomena. At subsequent stages, as the volume of language material expands, the content of the texts covers more and more diverse situations that are not always related to the topic of oral speech. They may also contain unfamiliar vocabulary material, the meaning of which can be guessed either with the help of word-formation analysis, or on the basis of the contextual meaning of the word, or by similarity with the words of the native language. For successful learning to read in a foreign language, it is important that the texts are interesting and easy to understand. However, it must be borne in mind that light material that does not require mental stress does not arouse interest in reading. At the same time, the difficulty of the educational material and the learning task increases interest only when this difficulty is feasible, surmountable, otherwise interest quickly falls. One of the important criteria for selecting material is novelty, while the knowledge of the new should be based on the knowledge that the student already has, both linguistic and extralinguistic. Reading material should be chosen and structured in such a way that the student finds points of contact with his own life experience, since it is important to rely on one's own cultural baggage when entering a foreign world. Of course, it would be desirable to take into account the interests of students as much as possible, but this requirement is complicated by the fact that these interests can differ not only among students of the same university, faculty, one group, they change both with age, due to the acquisition of new life experience by students, and according to measure of general and professional development in

the course of training. Educational activity is not just the accumulation of knowledge and professionally significant information, but also the formation of a number of important competencies, including sociocultural competence. Therefore, first of all, one should look for topics that relate to the elementary experience of "human existence", which contributes to the formation of the foundations of universal human experience, which are the prerequisites for successful intercultural communication. In this regard, the reading of fiction is of particular importance in the intercultural concept of teaching foreign languages, since the literary text, affecting the world of human feelings, has an emotional impact on the reader not only due to the figurative depiction of reality, but also due to the reflection by the author of his vision of the world, with which the reader correlates your value system. The need to interpret an alien world in a literary text encourages students to activate the elements and structures of their own world. Thus, a literary text is not only a material "product" of the author's creative activity, but also a source of ideas, emotions that stimulate the reader's cognitive activity. Unfortunately, for the majority of modern schoolchildren and students, reading, especially reading fiction, occupies an insignificant place in their lives or even completely absent. Many school graduates, even those who have excellent marks in the Russian language and literature, have poorly formed skills for identifying the meanings of a literary text. A teacher of a foreign language, obviously, must take on this difficult mission - to work on the formation and expansion of such skills as: the use of anticipation - reader's expectations; changing the perspective of perception, the ability to look at facts from a different point of view; correlation of what is read with one's own life experience, etc. A feature of the perception of texts in a foreign language is that the student is forced to carry out double decoding in the process of reading a literary text in a foreign language: linguistic-semantic and linguistic-aesthetic. A foreign language text is presented to speakers of a different culture in a different capacity. It is not only a work of art, but also a source of linguistic and cultural information. Behind the linguistic complexity of a literary text is often the difficulty of understanding the way of thinking of another nation. The complexity increases if we are talking about a work "remote" from the reader in time. In this regard, the importance of knowledge of the historical, cultural and linguocultural plan is increasing. That is why the use of literary texts that reflect a different vision of the world, a different culture at a certain stage of development, which convey the thoughts and feelings of contemporaries of a certain era and, in fact, give readers the opportunity to feel the

"breath of time", are an invaluable source of knowledge and experience of all mankind and a means of forming socio-cultural competence. Linguistic elements in a literary text cannot be understood outside of non-linguistic ones, without correlating them with the extralinguistic situation that it reflects. The meaning of a literary text is made up of the interaction of the direct meaning of the words with which it is written, with its theme and ideological content. In methodological terms, this means that understanding a literary text involves not only the assimilation of superficial meanings that directly follow from the words and phrases contained in the text, but also the assimilation of an internal, deep system of subtexts and meanings. Therefore, in order to penetrate the author's intention, to recognize his communicative intention, the reader needs to have not only well-formed reading skills, but also a system of certain background knowledge and ideas. Guessing, interpreting the implicit content of the text, the reader is often forced to go beyond the direct meaning of words. When organizing reading in a foreign language, it is necessary to take into account a number of features that a literary text has: - systemic nature, which determines the significance of all components in the text and involves considering them in interconnection; - anthropocentrism, dictating the need to interpret events and phenomena through the prism of universal values; - figurativeness - figurative structure, which determines the need for "thinking in images", activation and development of the recreating imagination; - dialogism, which involves active co-creation of the author and reader and the development of students' skills in finding means and ways of expression, for example, different points of view, ideological positions, assessments, changing the narrative perspective, etc.; - polysemanticity, variability of interpretations of the meaning of a literary text, from which follows one of the most important goals of teaching the understanding of a text - penetration into its meaning; - the presence of subtext in the outline of the narrative, which puts forward the need for the formation of skills to comprehend hidden connections between statements and motives, as well as the skills of semantic analysis based on predicting the semantics of words, sentences and context; - the presence in the literary text of linguistic and regional information, which involves the formation of such skills as the search and identification of carriers of this information in the elements of the linguistic and structural design of a literary text. Reading fiction is a creative and aesthetic process that serves the overall development of a person. In a literary work, the motives for the actions of the characters, the relationship between them, internal processes, and the assessment of events are not directly expressed by the author, but must be understood and

interpreted by the reader. The complex intellectual process of revealing and deepening the implicit content of a work is due to the individual characteristics of the reader's perception of the text, his practical life experience, already formed strategies and techniques for identifying meanings. The depth and accuracy of perception also depend on the degree of proficiency in foreign language material, on the ability to see logical connections between facts, use reference literature, on individual reading speed, etc. A significant argument in favor of works of art as the main material for reading is the originality of their compositional construction, which, on the one hand, has the power of emotional impact on the reader, and on the other hand, contributes to a better understanding of what is read. The characteristic features of a work of art include plot, eventfulness: at the basis of its construction there is always some kind of plot conflict. The reader, waiting for the resolution of the conflict, is in some emotional tension. The excitement associated with intrigue makes him focus on the motives of certain actions of the characters. Considering these psychological factors, it is methodically important to teach to distinguish and highlight the main components of the plot of a work of art, such as: exposition, plot, climax, denouement, which contribute to understanding the further development of events, and, therefore, stimulate linguistic conjecture. At the same time, the interpretation of the content of the text also depends on cultural traditions - representatives of different cultures may have different expectations. For an adequate perception of a literary text, it is necessary to form the ability to penetrate the author's intention, develop his thought, identify the author's attitude to characters, events and, thus, go beyond the text, read "between the lines", drawing on their previous knowledge, as well as creative reading skills. . "Only when reading as an aesthetic activity arises emotional co-creation with a writer (poet), an interest in a work of art and oneself, the reader, is born. The desired, beneficial "infection" with art appears. It becomes a necessary link between social life and the spiritual culture of a person. It is advisable to select texts for reading on the basis of a literary and regional approach, which allows the use of literary texts in order not only to acquaint students with the literature of the country of the language being studied and its best representatives, but also to give the key to understanding another culture. Any work of art has a cultural and historical coloring, and the environment in which the action is immersed can be understood by the reader if he has background knowledge, without which reading will not only not be useful, but will also turn into a boring and tedious task. Therefore, it is

important to orient students in the place and time of the action so that they have an idea of the cultural and national specifics of individual regions of the country and of the historical events that underlie the work. To better understand the era against which the action develops, familiarity with the biography of the author often helps.

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