



## ASSOCIATIVE APPROACHES TO THE STUDY OF LITERARY WORKS

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### ABSTRACT

*The article deals with the content of literature teaching in general secondary schools, which is aimed at the free orientation of students towards the literary image of the world embodied in a literary text and the development of the ability to perceive each literary component associatively. It also describes the methods of finding traces of literary analogy when reading a given work, conducting a comparative analysis of a given component of a literary text, and explaining the nature of resemblance.*

It is well known that in every work there is a separate group of words which, according to their importance, carry the greatest semantic load. They are considered to be the basis for the creation of the plot, the development of the image of the hero, the plot, and the formation of the ideological and thematic content, and are called key words. Their main characteristic is that they are related to the general content of the work and contribute to the individuality of the characters, the emotional perception of the text and the clear and appropriate description of the character expressed. The teacher's task is to teach students to extract key words from the text, to determine their contextual meaning and to assimilate the features of the text field on the basis of their own understanding. It is appropriate for the teacher to suggest the following algorithm for students to understand the concerted meaning of key words:

- 1) Determine the dictionary meaning of the word from the "Explanatory Dictionary" and its origin from the "Etymological Dictionary";
- 2) construct the word's associative field, i.e., answer the question "With what words does this word form associations?"
- 3) Identify proverbs and sayings that use the word;
- 4) identify words used to express the character's image, lifestyle, world view and behavior.
- 5) Evaluate the ideological and thematic role of words and the content of the whole work.

This algorithm can be systematically applied and supplemented from year to year through teaching experience. For example, by enriching the reading experience, the field of associations is widened. This helps to form a unique picture of folk traditions and religious spheres, artistic images, the work being studied and the literature of other peoples. Methodist Q.Husanbayeva points out that the work with keywords is especially useful in the analysis of

landscape poetry. "The subject is studied in connection with the surrounding world", says the researcher. "Students observe natural phenomena together, try to express what they see artistically, and so on. The words and phrases used highlight the meaning of the subject. Such independent research broadens the student's view of the world, revealing artistry and clarity in the presentation of the plot. "The text is absorbed in an emotional, conscious way". We believe it is also appropriate to apply keyword work to other subjects, including jazz lyrics. After all, the subject matter of a work of art is broad and varied.

Among the main words in a literary text, the figurative ones carry the greatest semantic load. It is these words that describe a building (house), its interior (ceiling, window), a natural phenomenon (thunderstorm, dew), elements of the plant world (tree, flower), human organs (heart, eyes) and others. Each of them has a function and an aesthetic load, one cannot be compared with the other. The following analogy of the famous writer U.Hoshimov is similar: "A work is like a building. Only a building is made of bricks, while a work is made of words. Now imagine this: if you take one brick out of a finished building, its beauty will be damaged. If you remove ten bricks, the building will collapse. There are such works that even if you take out whole sentences and throw them away, even if you replace thousands of them, nothing will change. "Such a "work" looks like a ruin, not a building.

The teacher's task is to involve the pupils in work on understanding the meaning of these words and the mechanism of their interaction with other words. This aspect has two main components:

- a) determining the artistic role of the image in each part of the text (analysis);
- b) combining the meanings in the text into a single whole, generalizing everything around the idea of the work (synthesis).

In the teaching of literature, where the study of artistic analogy is considered important, it is important to allow students to freely orient themselves towards the artistic representation of the world embodied in the text and to develop the ability to look at each literary component associatively. When reading a particular work, it becomes possible to find traces of artistic analogy, to carry out a comparative analysis and to explain the nature of the similarity. Analogical comparison requires the study of a specific component of a literary text according to the associative context. Below, we present some possibilities that can be used as a basis for such activities:

1. **Relying on associative context when defining the theme of the work.** In particular, when studying U.Hoshimov's work "Between Two Doors", it is appropriate to cite as an example the theme of war in the works of the writer "The Last Victim of War", E.Vakhidov's "Nido", R.Fayzi's "Hazrati Inson".

2. Relying on associative context in determining the idea of the work. In particular, when analyzing the story "Bolaning ko'ngli poshsho" from Oybek's story "Childhood", the main idea in the work is "looking at the child's heart" and, accordingly, the concepts of "soul", "desire", "purity" can be considered. The words "heart", "purity" in the associative context correspond to the works of T. Tula "Dunan", A. Saint-Excureri "The Little Prince".

3. When considering the composition of the work, rely on the associative context. In particular, in the process of studying A. Qodiriy's novel "Days Gone By", it is necessary to pay attention to composition, works that represent a "story in the work of a short story", and "literary frames". For example, here it is appropriate to recall the composition of the "Parrot

Story" from the fairy tale "Three Brave Brothers", the murmuring stories in Alisher Navoi's epic "Sab'ai Sayyor". In this process, answers are sought to questions about the composition of the work, the significance of the image of the storyteller, their unifying aspects and peculiarities. The possibility of considering close concepts within the framework of these works expands.

4. Relying on the associative context when studying the plot of the work. For example, when studying materials on ancient cultural monuments, attention is paid to some similarities in the plots of the works "Orxun-Enasoy Yadgorliklar", "Devonu Lugatit-Turk" or "Hibat ul-Haqoyiq". Similar plots can also be found in the Xamsa epics.

5. Relying on the associative context to analyse the plot of the work. It is possible to use associative-contextual comparisons through the depiction of the selflessness of the heroine of Ch. Aytmatov's novel "The Day of the Century". For example, the image of "Gilam Rayroq" in U. Xoshimov's story "The Affairs of the World", the story "The Last Victim of War" and the images of the mother in S. Ahmad's trilogy "Horizon" are vivid proofs of our idea. Or the meeting of the heroes in A. Qahhor's story "The Horror" (the plate that made Unsin go to the cemetery and cook a meal) and the events between the banker and the young lawyer in A. Sheyxov's story "The Pledge".

6. Relying on associative context when constructing a description of a literary image. For example, the characteristics of the image of a great person in Oybek's novel "Navoi" can be analyzed in comparison with the plot of Izzat Sultan and Uygun's "Alisher Navoi", Isajon Sulton's "Alisher Navoi", or Xondamir's "Makorim ul-axloq". Such a comparison helps students more deeply understand the role of Navoi's image in the context of other writers and Uzbek literature. It further expands his understanding of the poet's personality.

7. Relying on the associative context in determining the meaning of the artistic detail in the work. A detail can properly fulfill its function only when it finds its place in the composition of an artistic work. It protects the writer from blind talk, from "literary naiveté". Achieving brevity and meaningfulness is a characteristic feature of an artistic detail. For example, the artistic details of the wind in the stories "Dahshat" by A. Qahhar and "Shamolli kecha" by I. Sulton, the desert in "The Alchemist" by R. Coelho and "Quyosh hali botmagan" by Luqmon Burixon, the forest in "Maymun yetaklagan odam" by N. Eshonqul and "The Bear" by W. Faulkner are among them.

In order for students to understand the work more deeply, it is appropriate to use the method of comparative analysis of the text being studied with another text that is similar in certain artistic parameters. This "other" text is selected by the teacher in such a way that it helps students identify the characteristics of the work being studied against its background. Such a text may be within the scope of a work already familiar to schoolchildren. Turning to the literature of other nations to master the meaning of the plot, image, motif, theme, and idea of the work provides the expected result. As a result, students understand the charm and complexity of the world of creativity, the diverse aspects of literature. Reflecting on the work of writers such as D. Dumbadze, A. Kononboyev, J. Verne, E. S. Thompson, E. Hemenguey, R. Hamzatov, A. Chekhov, Muhammad Fuzuli, R. Thokur, S. Yesenin, Ch. Aitmatov, O. Sulaymonov, R. N. Guntekin, it is possible to see the closeness of the cultures of different peoples, the commonality in the spiritual values of other people's living in our country.

One of the most effective ways to adequately interpret the meaning of a work of art from

the author's point of view is to use the proverbs expressed in the proverbs of various peoples. The inclusion of the theme, idea, motives and behavior of folk proverbs as an aphoristic illustration of the characters' behavior in the context of studying this or that literary text contributes to a deeper understanding of its artistic and philosophical significance. The approaches as noted are observed in the scientific research of methodologists such as Y.B.Abdualitov, Sh.B.Bulekbayeva, N.B.Abdualitov, N.N.Yusufjonova, on the example of their work on the comparative study of works of various genres. In particular, researcher Sh.B.Bulekbayeva notes that this feature can be adequately applied to the Kazakh expression "Jartı qırttı bəlip jeu" in the example of the Uzbek folk expression "Bir mayizni qirq bo'lib yemoq". Being able to select and reference such materials will increase students' interest in the history, culture, traditions, and values of fraternal peoples, and will allow them to compare the unique characteristics of the lifestyles of nations and peoples with common roots. "Eating a raisin in forty pieces" is a metaphor for the horticulture of the Uzbeks, who lived in a settled area with lakes, rivers, and orchards, and "Jartı qırttı bəlip jeu" is a metaphor for the vast areas (deserts, mountains, and hills) inhabited by the Kazakhs, where their lifestyles were adapted to this area due to the convenience of farming. It embodies the common and different aspects of the beliefs, culture, and daily lives of both peoples.

One of the tasks that the teacher considers important is to instill in students the universal human qualities inherent in artistic images created on the basis of motifs of folk oral creativity. In the context of Uzbek literature, when students turn to hadiths to understand Islamic motifs, they delve into the essence of such qualities as humanity, patience, gratitude, and honesty. In all eras, an environment saturated with ideas of extravagance, eclecticism, or immorality in society leads to the degradation of the individual. In such circumstances, the role, knowledge, and professional skills of a literary teacher who can embody the artistic ideals of classical writers and satisfy "spiritual thirst" are of particular importance.

A literary text can be viewed and studied in several aspects. Firstly, it is studied in relation to a real or imaginary object or situation that is being viewed and studied. Secondly, any literary work lives its life in the process of author-work-reader dialogue, in which, mainly, the theory of the addressee point of view is in the center of attention. Accordingly, the inextricable connection between the described reality or phenomenon and the reader's response to it distinguishes the communicative nature of the text. Thirdly, any literary text does not exist in isolation from other texts. It is mainly manifested in the form of responses to the work, attitudes, or reflections in the dialogue of texts.

When planning a lesson, it is necessary to choose methods that activate the intellectual activity and imagination of students for artistic perception and aesthetic evaluation of the work. Therefore, it is important for the teacher to take a responsible approach to setting learning tasks, that is, the student is introduced to the technique of reading a specific passage from the work. The intended goal is to bring students closer to the author's point of view. Artistic interpretation of the studied works is an effective means of preventing, restoring and unifying the personality. Thus, the above elements of the concerted approach to the analysis of a literary text in literature lessons expand the areas of cultural influence, strengthening its traditional structure.

When preparing for a lesson, it is important for the teacher to choose the following scientifically based types of interpretation of the content of a literary text:

1. Analysis of the conflict in the work. The presence of common beginnings allows for a better understanding of the contradictions in the essence of the work.

2. Comparison of different interpretations of the same thing, identification, analysis and justification of the methodological foundations of the proposed option. The need to compare different points of view is, of course, based on the needs and personal views of the reader on the issue.

3. Independent study of various interpretations of the analysis of a work of art (variants of understanding the general meaning of the work, connection with the author's point of view, symbolism). This also includes an attempt to interpret the title. The work, of course, requires a deep penetration into the text. Symbols evoke various literary interpretations.

4. Forms of "transforming" the work into other types of artistic creativity, substantiation and partial implementation through examples, one or another interpretation of a dramatic work (creating stage movements, writing director's notes, drawing scenery, etc.).

5. Using various elements of artistic creativity in the lesson. Speech situations that challenge students to act as "professional" translators, a lesson on "Young Critics Club Meeting" to discuss contemporary literature, and others.

The process of developing a personal attitude towards a work of art is carried out through the independent reading activity of the student. This is a unique process, the result of which is a sufficient level of competence and literacy of the student, who has a rich creative imagination, a reserve of literary knowledge, and the ability to perceive and independently interpret a work of art. Personal perception of a work of art is an individual process, and only the teacher creates the conditions that help to do this effectively. In the course of such an educational process, he becomes a researcher equal to the student. In conclusion, the traditional teaching of literature assigns the teacher the role of the ready-made results of the student's discoveries and the "transmission" of knowledge of literary studies. This situation formalizes the learning process, deprives students of creative impulses in analysis and interpretation, and extinguishes the buds of creativity. In literary studies, where literary works are treated as aesthetic phenomena, the associative approach to learning and teaching is considered an important aspect of collaborative creative activity in order to understand the author's worldview.

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