

Article

With Additional Resources for Students in Literature Classes Teaching to Work

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Abstract: This article explores the development of information competence a critical component of scientific competence among students through literature classes. The study highlights the importance of cultivating the ability to work with information in an era of rapid technological advancement and growing information flow. Literature classes serve as an effective platform for fostering these skills, enabling students to critically analyze, synthesize, and evaluate information from diverse sources. The article discusses theoretical foundations and practical approaches for integrating the development of information competence into the literature curriculum. Specific strategies, such as text analysis, comparative studies, and the use of digital tools, are proposed to enhance students' ability to navigate and utilize information effectively. By bridging the gap between literature and scientific inquiry, this approach not only enriches students' academic experience but also equips them with essential skills for lifelong learning and problem-solving in various fields. The findings emphasize the role of literature education in developing well-rounded, informed, and competent individuals.

Keywords: Awareness, Competence, Information, Analysis

1. Introduction

The integration of information literacy in literature classes has become crucial in the digital age. Reed and Stavreva [1] emphasize developing assignments that foster critical thinking and active learning through information literacy. Donham and Steele [2] highlight the importance of processing information, focusing on analysis, inference, and synthesis skills beyond basic bibliographic tasks. Kaba [3] discusses the role of technology in motivating students and proposes incorporating digital technologies into literature curricula to enhance accessibility and engagement. Burke [4] stresses the need for information literacy skills to navigate the challenges of the technological era, including coping with information overload and evaluating sources. These papers collectively underscore the potential of literature classes to develop essential competencies for students in information-rich environments, emphasizing critical thinking, effective information processing, and the integration of digital resources to enhance learning outcomes. Additional resources, such as digital tools, multimedia content, and specialized learning materials, offer opportunities to enrich the educational process, making it more dynamic and engaging. These resources not only broaden the scope of literature studies but also encourage students to approach texts with a more analytical mindset, fostering skills essential for academic success and lifelong learning. Moreover, the inclusion of such resources aligns with modern pedagogical trends, emphasizing active learning, critical thinking, and interdisciplinary connections.

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This paper explores the role of additional resources in teaching students to work with information through literature classes. It discusses how these tools can be strategically implemented to enhance students' analytical, interpretive, and evaluative skills. By examining both theoretical frameworks and practical applications, this study aims to demonstrate the transformative potential of supplementary resources in literature education, ultimately preparing students for the demands of a knowledge-driven society.

2. Materials and Methods

The research methodology for this study is based on a qualitative approach, integrating literary analysis, pedagogical strategies, and practical applications of additional resources in literature classes. The study employs a systematic review of relevant literary texts, particularly focusing on the works of Ogahi and Furqat, to demonstrate how information competence can be cultivated through literary education. By examining poetic structures, themes, and rhetorical devices, the study identifies strategies that enhance students' analytical and interpretive skills. The methodology also involves an instructional design component, where digital tools, multimedia content, and curated reading materials are incorporated into lesson planning to assess their impact on student engagement and comprehension. Classroom discussions, student responses, and reflective exercises serve as key indicators of learning progress, enabling an evaluation of how effectively students synthesize information from multiple sources. The research further draws on comparative methods, juxtaposing traditional teaching techniques with modern, technology-enhanced approaches to identify best practices for fostering critical thinking in literature education. Data collection includes classroom observations, student feedback, and teacher reflections, allowing for an in-depth understanding of the learning process. By analyzing the integration of supplementary materials, the study demonstrates how the fusion of classical literary education with contemporary pedagogical tools contributes to the development of well-rounded, competent learners. The findings underscore the importance of interdisciplinary connections, emphasizing how literature classes can serve as a bridge between the humanities and information sciences, equipping students with essential skills for lifelong learning and academic success in an era of information abundance.

3. Results

The eighth student shares with his friends the information he has found that Ogahi is also a master of landscape lyrics: poems dedicated to the image of nature also occupy a special place in Ogahi's lyrics. He calls people to enjoy the beauty of nature, to enjoy its beauty. The poet's work also contains poems dedicated to the description of certain seasons. His poems "Bahor Ayyomi", "Navroz Erur", "Bahor", "Fasli Bahor" and a number of others are the best examples of peyzash lyrics. Ogahiy compares the natural beauty of his country to heaven. He describes the beauty of its gardens, the blooming red flowers that give endless pleasure to the lyrical hero's heart like an artist. In his poetic ghazal "Bahor", the poet describes the season that gives beauty to the world and refreshes the fields like a master of a brush. The reader can conclude that the smooth flow of water in all directions and the gentle morning breeze are expressed by the poet with delicate feelings, so that the reader feels as if he has gone for a walk in nature together with the poet.

As Methodist scientist Dilfuza Tokhliyeva said, "In the literature program, it is prescribed for students of the ninth grade to study four ghazals of Ogahi ("Ustina", "Navroz", "Navroz bo' lsin" and "Winter" radix ghazals). "Ustina" radiative ghazal is truly the best of Ogahi ghazals. It is artistically perfect, original and beautiful enough to attract the reader's attention and develop aesthetic taste. The next three ghazals are in the same direction - all of them are dedicated to the image of nature, and the theme of the ghazals "Navroz" and "May Navroz be" is the same. The language of the ghazal is relatively heavy,

large in volume, both ghazals contain more than twenty descriptive words" [page 1.45] . Because of Suu, they were replaced by books from the Agahi Divan: "If every person is enlightened by the light of contentment", "My man is a demanding contentment on the path of poverty", "If you don't do it, you will free yourself from false imagination", "I will live in a house". , kulfat is his jamidur", "Don't come in the morning, I'm going to cry if I'm on the wheel, I'm afghan", "Kongul bir bahri zahhoru, ondadur bir zahoru orifone, moral-educational ghazals such as pokiza gavhar soz" or romantic ghazals, with a plot similar to the ghazal "Yozarda yorga khat gar ilgin olsim koloz", The view that choosing from ghazals with a certain life scene will create comfort for both the student and the teacher [page 1.46] makes students read the text of ghazal.

4. Discussion

In such poems, aspects related to his personal life are covered in a unique way. "In the ninth grade, all the questions asked about the ghazals of Ogahi and Furqat are of a conceptual nature, they encourage the student to think and repeatedly refer to the text of the ghazal. Among them, the one that invites the reader to reflect (when the poet says, "God, let every day be Nowruz", did he have in mind something other than the wish that your daily life consists only of holidays?), the ghazal focused on the analysis of formal aspects (Explain what artistic task is assigned to the word "winter", which is both a rhyme and a rhyme in the verse "Katigiko keldi gladi hargiz jahonga hargiz kishdin qish", interdisciplinary integration ("Sango will always be the state bird, rum, Identify and interpret meaningfully related word combinations in the verse "Shikorandoz-u dastomuz bolsun", based on the principle of coherence and continuity (about Navruz compare the praise of this ghazal with the last two stanzas of the previous ghazal and explain what they have in common). Only some ghazals (Ogahi's "Navroz" and "Ustina" ghazals, Furqat's "Fasli navbahor oldi") have no questions and assignments at all, and the existing ones are very few in number" [1,38] . Based on these thoughts, the teacher will help his students to work with additional resources, to use information technologies and the Internet in the process of passing this topic, which will increase the effectiveness of the lesson.

If the teacher assigns the students to find poems related to Ogahi's personal life, they will look for them and prepare for the lesson to the best of their ability.

The lesson is organized in the form of a round discussion. According to the content of this lesson, assignments are given to students in advance [page 2.120]. Students prepare for this in a certain period of time. One of the students who received the task of preparation for the lesson can answer like this:

Such difficulties that arose in the poet's personal life are reflected in the poet's work to a certain extent. His poems "Winter", "Sick", "Cold", "Lonely", "have an autobiographical character and reflect the sufferings of the poet due to illness and loneliness. The poet writes in his ghazal "Hard Cold":

Qurug'on jismim o'tun yanglig' ayirmoqlig' uchun
Topti sarsar elidin boltasig'a dasta sovuq

In this stanza, the withered body of the poet's lyrical hero is compared to wood. In order to separate the body from the body, the cold made a handle for its ax from the wind. Through this, the poet expresses the severity of the cold, the intensity of the wind. The poet expresses the influence of the era on his life through exaggerated images and metaphors.

The second reader can tell the following about the information he found on the Internet: Ogahi's poetry reflects social life and views of his time to a certain extent. The poet's work also talks about life conflicts, injustice, and inequality. Issues such as the peace of the country, concern for the fate of the nation, helping the needy, being generous and kind form the basis of Agahi's social views. The poet, who wants to see the people of the society as highly moral and free from vices, condemns the shortcomings of human nature and character, such as stinginess, arrogance, envy, taste, deception, hypocrisy, lust for

wealth. Human qualities such as humanity, generosity, purity, correctness, honesty, and gratitude are glorified.

In the opinion of the poet, both misfortunes and virtues that befall a person depend on his deeds and actions. After all, all evil does not go unanswered in this world:

Ey ko'ngul, yaxshilig'ni qil pasha,
Ki, yamonlig' erur yamong'a jazo.
Kimki tark aylasa yamonlig'ni,
Bo'lur, albatta, yaxshilig'g'a sazo [5].

In this continent, which has a moral and didactic character, goodness is glorified as a virtue of a person, and evil is interpreted as the most severe punishment given to a person. Turning away from bad vices and turning to good qualities refers to the spiritual purification of a person.

The third reader says that in many of Ogahi's poems, he found an example from Ogahi's divan, where the poet has poetically polished the inversion of the world, the cruelty of the sky, and the helplessness of man in front of fate as follows:

Malul o'lma ko'rub ag'yor birla, ey ko'ngul, yoring,
Ki, butmaydur bu gulshan ichra bir gul xordin ayru [5].

The proverb "there is no flower without a thorn" was embedded in the essence of this verse and a great social content was loaded. The lyrical hero of the poem is a person who has seen many difficulties in the world and can distinguish between white and black. It is said that there is no need to suffer because good and bad always go together in life. Images of flowers, gulshan, and thorns played an important role in elucidating the poet's ideological intention.

The fourth student tells about the examples of artistic images used by the poet:

Ey yuzingdin mun'fa'ildur oftobi hovari,
Vay damingdindur hijil Iso dami jonparvari [5].

In his poems on romantic themes, the poet uses the unlimited possibilities of thought and imagination to lovingly describe a lover and a lover. In this case, the lover, as an ordinary child of love, cannot imagine his life and fate without the love, gift, and grace of the beloved. In such places, the poet glorifies the beauty of the beloved through exaggerated images.

In the verse, the poet compares the face of the lover to the things in existence. The face of the beloved is so bright that the sun shines in the east, and Jesus, who gives life to the dead with his own breath, was confused by her breath. Tashbeh and talmeh in the verse helped to glorify the lover and reflect her inequality.

The fifth student reads an example of the question and answer used by the poet, and talks about the image of the soul in the poet's work: In some places, the hero of Ogahi's lyric talks with his imagination. Such a conversation of the heart, which is infatuated with him, is accepted as natural by the poet:

Chu deding telba ko'ngling kimgadir shaydou oshufta,
Eshitgil, ey pari paykal, sangodur bu, sangodur bu [5].

The spiritual and spiritual world of a lover who is satisfied with his heavenly aspirations is extremely beautiful. That's why he proudly admits that the mysterious depth of the spiritual world, miraculous power, mental madness is due to his beloved. The poet exaggerates the attitude of the lover to the shore by repeatedly using the phrase "sangodur bu" through the art of takrir.

The repetition used in this verse served to make the image of the lover brighter and reflect his heartaches more deeply.

The sixth student comments on the information he has learned about the images in Ogahi's poems:

The lover in Ogahi's ghazals is extremely patient, he is resistant to mental torture and the sufferings of his lover, he has strong will and faith. After all, Ogahiy expresses in

the following verse that a lover can attain the vassal of a lover only if he endures the sufferings and pains of hijran:

Ey ko'ngil, vasl istasang sabr et balou dardg'a,
Kim, mukarrib tangrig'a bu shevadin Ayub erur.

The poet concludes by saying that while urging his lyrical hero to be patient with pain, he showed him the prophet Ayub, who is the symbol of patience and contentment.

The seventh student talks about the fact that the poet pays special attention to the issue of spirituality and manners in his poems: the lover in Ogahi's poetry is not only unequalled in beauty, but also as a spiritually perfect person, familiar with science. is also described.

Ilim ila, yor rab, qil oning rutbasin andoq baland,
Kim, bori olimlar o'lsun tobi'u minqod ango.

He emphasizes the role of knowledge in the life of a person, the rise of human dignity with it, on the contrary, the destruction of the career of an ignorant person in two worlds.

5. Conclusion

The integration of additional resources in literature classes has proven to be an effective strategy for enhancing students' competence in working with information. By incorporating digital tools, curated reading materials, and collaborative activities, educators can foster critical thinking, analytical skills, and deeper engagement with literary texts. This study highlights the importance of using supplementary materials to bridge traditional teaching methods with modern, technology-driven approaches.

Key findings indicate that students who engaged with additional resources demonstrated improved abilities to analyze, interpret, and synthesize information. Furthermore, the use of multimedia content and internet-based assignments encouraged independent learning and fostered an appreciation for the richness of literary heritage, particularly in the works of Ogahi.

However, challenges such as access to resources, time constraints, and the need for teacher training to effectively implement these tools must be addressed. Collaborative efforts between educators, policymakers, and technology providers are essential to overcome these barriers and ensure the successful integration of resources in literature education.

In conclusion, the use of additional resources not only enriches the learning experience but also equips students with essential skills for navigating the complexities of the modern information landscape. By continuing to innovate and adapt teaching practices, educators can inspire a new generation of students to engage deeply with literature and develop critical competencies for their academic and personal growth.

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