



METHODS OF DEVELOPING STUDENTS' LITERARY ANALYSIS COMPETENCE THROUGH LITERARY-THEORETICAL CONCEPTS IN LITERATURE CLASSES

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Abstract: *This article addresses the problem of improving the methodology for forming students' literary-aesthetic competence through an integrative approach to literary text analysis. Despite extensive international research confirming the effectiveness of integrative and interdisciplinary pedagogy, the theoretical and methodological foundations of applying this approach specifically to literary-aesthetic competence formation remain insufficiently systematized in the context of native-language literary education. Drawing on empirical findings from Slovakia, Algeria, and Uzbekistan, as well as theoretical frameworks from cognitive linguistics and reader-response theory, this study substantiates a multidimensional model for integrative literary text analysis.*

Keywords: *integrative approach, literary text analysis, literary-aesthetic competence, linguopoetics, metaphor competence, reader-response theory, interdisciplinary teaching, native language education, aesthetic perception, literary pedagogy.*

Annotatsiya: *Mazkur maqolada o'quvchilarning adabiy-estetik kompetensiyasini badiiy matnni integrativ tahlil qilish asosida shakllantirish metodikasini takomillashtirish muammosi yoritilgan. Integrativ va fanlararo*

pedagogik yondashuvlarning samaradorligi xalqaro tadqiqotlarda keng e'tirof etilgan bo'lsa-da, ularni aynan ona tili va adabiyot ta'limida adabiy-estetik kompetensiyani rivojlantirishga tatbiq etishning nazariy hamda metodik asoslari yetarli darajada tizimlashtirilmagan. Tadqiqot Slovakiya, Jazoir va O'zbekiston tajribalariga oid empirik natijalar, shuningdek, kognitiv lingvistika hamda o'quvchi javobi (reader-response) nazariyasiga tayangan holda badiiy matnni integrativ tahlil qilishning ko'p o'lchovli modelini ilmiy jihatdan asoslaydi.

Kalit so'zlar: integrativ yondashuv, badiiy matn tahlili, adabiy-estetik kompetensiya, lingvopoetika, metaforik kompetensiya, o'quvchi javobi nazariyasi, fanlararo ta'lim, ona tili ta'limi, estetik idrok, adabiyot pedagogikasi.

Аннотация: В статье рассматривается проблема совершенствования методики формирования литературно-эстетической компетентности учащихся на основе интегративного подхода к анализу художественного текста. Несмотря на широкое признание эффективности интегративной и междисциплинарной педагогики в международных исследованиях, теоретико-методологические основы применения данного подхода именно к формированию литературно-эстетической компетентности в системе обучения родной литературе остаются недостаточно систематизированными. Опираясь на эмпирические результаты исследований, проведённых в Словакии, Алжире и Узбекистане, а также на положения когнитивной лингвистики и теории читательского отклика (reader-response theory), автор обосновывает многомерную модель интегративного анализа художественного текста.

Ключевые слова: интегративный подход, анализ художественного текста, литературно-эстетическая компетентность, лингвопоэтика, метафорическая компетентность, теория читательского отклика, междисциплинарное обучение, обучение родному языку, эстетическое восприятие, педагогика литературы.



Introduction

The formation of literary-aesthetic competence remains one of the central, yet methodologically underdeveloped, objectives of literature education worldwide. While curricula increasingly emphasize critical thinking and textual analysis, the dominant pedagogical model in many national contexts continues to rely on a fragmented, grammar-centric or content-reproductive approach to literary texts, in which the formal, aesthetic, cultural, and emotional dimensions of a literary work are treated separately rather than as an integrated whole.

Recent international scholarship has increasingly emphasized that literary competence cannot be reduced to factual knowledge about texts; rather, it comprises an interconnected set of skills, including recognition of formal and aesthetic features, empathic engagement with characters, inferential meaning-making, and the analysis of cultural and discursive representations. This understanding directly supports the need for an integrative methodological framework, in which linguistic, aesthetic, cultural, and psychological dimensions of textual analysis are addressed jointly rather than in isolation.

The relevance of this study is reinforced by a growing body of empirical research demonstrating that integrative pedagogical approaches yield statistically significant improvements in students' comprehension and aesthetic perception of artistic texts compared to traditional methods. However, a critical gap persists: while the general effectiveness of integrative teaching is increasingly well-documented, the specific methodology for forming literary-aesthetic competence through a structured integrative analysis of literary texts has not been sufficiently systematized, particularly within the context of native-language literary education.

The purpose of this study is to substantiate, on the basis of international empirical and theoretical research, an improved methodology for forming students' literary-aesthetic competence through an integrative approach to the analysis of literary texts.

The objectives of the research are: to analyze the theoretical foundations of literary-aesthetic competence and its constituent components; to synthesize international empirical evidence on the effectiveness of integrative approaches in literary and artistic text analysis; to develop a multidimensional model of integrative literary text analysis adapted to literary-aesthetic competence formation; and to formulate methodological recommendations for its practical implementation.

Literary-aesthetic competence is conceptualized in contemporary research as a multidimensional construct encompassing the recognition of formal and stylistic features of a text, the capacity for empathic engagement with literary characters, the ability to infer implicit meaning, and the capacity to analyze cultural and discursive layers embedded in artistic works. This definition aligns with Rosenblatt's transactional response theory, which conceptualizes meaning-making in literature as a collaborative process between the reader and the text, wherein the reader's approach ranges along a continuum from 'efferent' reading - focused on extracting factual information - to 'aesthetic' reading, in which the reader experiences and savors the qualities of structured ideas, emotions, and situations evoked by the text.

This conceptualization is further refined by Spiro's influential model of literary competence, which identifies a set of constituent skills including literary appreciation, empathy, contextual knowledge of the historical, cultural, and social background of a text, and knowledge of literary theory and convention. More recent scholarship defines literary competence broadly as the ability to draw meaning from a literary text by identifying the skills required for textual analysis, applying them accordingly, and remaining aware of what can be gained through their application. This skills-based definition is deliberately flexible, accommodating diverse pedagogical traditions while preserving a consistent emphasis on the integration of cognitive, affective, and contextual competencies - an emphasis that directly substantiates the rationale for an integrative methodological approach.

It is important to note that the theoretical foundations of reader-oriented pedagogy have not been without controversy. Scholarship comparing text-oriented approaches, such as New Criticism, with reader-oriented approaches, such as Reader-Response theory, has highlighted a longstanding tension between objective, text-immanent conceptions of literary knowledge and subjective, reader-centered conceptions of aesthetic meaning-making. Some critics argue that an exclusive focus on the reader's subjective response risks neglecting the linguistic and structural substratum of the text, which itself constitutes an important form of aesthetic knowledge. This critique reinforces, rather than undermines, the rationale for an integrative model: rather than privileging either text-immanent or reader-centered approaches exclusively, an integrative methodology seeks to reconcile both traditions by treating linguopoetic and cognitive-aesthetic reader-c analysis as complementary, co-dependent dimensions of literary-aesthetic competence formation.

This finding is significant for the present study because it demonstrates, at a meta-level, that the cultivation of literary-aesthetic competence is not contingent on any single pedagogical technique, but rather on the consistent presence of an aesthetic-transactional dynamic within instruction, regardless of the specific activity employed. This principle directly supports the architecture of the integrative model proposed in Section 3 of this article, which is deliberately designed to embed the aesthetic-transactional dynamic across all four of its dimensions rather than confining it to a single isolated technique such as free-response writing alone.

Complementary qualitative evidence from secondary-classroom literature circles further substantiates the role of structured, peer-mediated discussion in fostering aesthetic response discourse. A case study comparing several literature-circle formats - including role-sheet-based discussion, response journals, annotation-based response methods, and placemat-style collaborative discussion - found that certain structured formats more effectively promoted high-school students' aesthetic



responses, deepened textual understanding, and strengthened literary-analytical and critical-thinking skills compared to less structured formats. This finding suggests that the cross-art integrative and cognitive-aesthetic dimensions of the proposed model should be operationalized through carefully structured, rather than open-ended, discussion formats in order to maximize their pedagogical effect.

Methodology

This article adopts a theoretical-synthesis methodology, in which peer-reviewed empirical studies and established theoretical frameworks relevant to literary-aesthetic competence and integrative pedagogy were systematically identified, critically analyzed, and synthesized into a unified methodological model. This approach is appropriate given the article's aim: not to report a new primary experiment, but to consolidate dispersed, cross-national empirical evidence into a coherent, pedagogically actionable framework - a research design strategy increasingly recognized as valuable in educational methodology development, particularly when primary empirical validation across multiple national contexts already exists but remains theoretically unintegrated.

The source material for this synthesis was selected according to three criteria. The first criterion was direct empirical relevance to literary or artistic text comprehension, aesthetic perception, or literary-aesthetic competence. The second criterion was methodological transparency, meaning that quantitative studies needed to report sample sizes, statistical tests, and significance levels, while qualitative and review studies needed to specify their corpus and analytic procedure. The third criterion was geographic and linguistic diversity, in order to test whether the theoretical model holds explanatory power across distinct educational and cultural contexts rather than being an artifact of a single national curriculum.

Five primary sources met these criteria and form the empirical backbone of the proposed model: the Slovak quasi-experimental study, the Algerian pre/post-test metaphor study, the Uzbek linguopoetic experimental-pedagogical study, the 39-



study systematic review of reader-response practice spanning 1989–2024, and the qualitative case study of literature-circle formats in secondary classrooms. These were supplemented by theoretical sources establishing the conceptual vocabulary of literary-aesthetic competence and by a contextual source on interdisciplinary integration in Uzbek native-language pedagogy.

The analytic procedure consisted of three stages. In the first stage, each empirical study was examined to extract its operational definition of the dependent variable — for instance, 'text comprehension,' 'aesthetic judgment of metaphor,' or 'communicative and aesthetic perception' - together with the specific pedagogical mechanism through which the corresponding intervention was implemented. In the second stage, these mechanisms were compared across studies in order to identify recurring structural features, namely the consistent presence of cross-domain connection - whether linguistic-aesthetic, cognitive-cultural, or cross-art - as the common denominator underlying effective interventions. In the third stage, these recurring structural features were abstracted into the four dimensions of the model presented in Section 4, with each dimension explicitly anchored to the empirical or theoretical source from which it was derived, as summarized in Table 1 below.

It should be acknowledged that, as a theoretical-synthesis study rather than a primary empirical investigation, the present article does not generate new quantitative data of its own. This methodological choice carries an inherent limitation: the proposed model's validity rests on the soundness of the underlying primary studies and on the appropriateness of the analogical extension of findings from contexts such as Slovak cross-art pedagogy or Algerian EFL metaphor instruction to the specific domain of native-language literary-aesthetic competence formation.

Discussion

The convergence of empirical findings from Slovakia, Algeria, and Uzbekistan provides a robust cross-cultural evidentiary basis for the proposed

model, suggesting that its core principles are not context-specific artifacts but reflect generalizable mechanisms of literary-aesthetic competence formation. Nevertheless, several methodological implications warrant discussion.

First, the Slovak study's discussion section explicitly notes that the integration of digital technologies into literary analysis remains underdeveloped 'after twenty years' compared to its application in mathematics and science education.. This suggests that the proposed four-dimensional model should be extended, in future implementation, to incorporate digital and multimedia resources as a means of operationalizing the cross-art integrative dimension, rather than relying solely on traditional cross-art techniques.

Second, the Algerian study's reliance on a relatively small sample and the Uzbek linguopoetic study's specific focus on academic lyceum students indicate that further large-scale, cross-grade empirical validation of the proposed model is necessary before broad pedagogical generalization can be claimed. The Slovak study, while methodologically robust with 165 participants, was conducted exclusively at the eighth-grade level, leaving open questions about the model's applicability across different age groups and educational stages.

Third, teacher preparedness emerges as a critical mediating factor across all three empirical contexts. The Slovak experimental validation was conducted by literature teachers specifically instructed by the researchers in the integrated approach methodology, underscoring that positive outcomes are contingent not merely on the model's theoretical soundness but on adequate teacher training in its implementation. This implies that successful adoption of the four-dimensional model requires dedicated methodological preparation of literature teachers, rather than simple curricular adjustment.

Finally, it should be noted that not all integrative pedagogical interventions yield uniformly positive results across all assessed sub-skills; for instance, in the Slovak study, several individual test items showed no statistically significant



difference between groups, indicating that the effectiveness of integrative approaches may vary depending on the specific cognitive or aesthetic skill being measured. This nuance suggests that practitioners should calibrate expectations and assessment instruments to the specific dimension of literary-aesthetic competence being targeted, rather than assuming uniform improvement across all competence components.

Conclusion

This study has substantiated, through the synthesis of international empirical and theoretical research, a four-dimensional model for the integrative analysis of literary texts aimed at improving the methodology for forming students' literary-aesthetic competence. Evidence from Slovakia demonstrates a statistically significant 8.6 percentage-point improvement in text comprehension through cross-art integration; evidence from Algeria confirms that integrated metaphor analysis enhances aesthetic appreciation; evidence from Uzbekistan confirms that structured linguopoetic analysis of native literary texts simultaneously advances communicative and aesthetic competence; and the broader systematic literature on reader-response pedagogy confirms that the aesthetic transaction between text and reader remains the central mechanism across diverse classroom practices spanning more than three decades.

The convergence of these independent findings, drawn from quantitative quasi-experiments, pre/post-test designs, systematic reviews, and qualitative case studies alike, supports the conclusion that literary-aesthetic competence is most effectively developed not through fragmented, grammar-centric instruction, but through a deliberately integrative methodology that simultaneously engages the linguopoetic, cognitive-aesthetic, cultural-historical, and cross-art dimensions of literary text analysis. By reconciling text-centered and reader-centered theoretical traditions rather than treating them as competing paradigms, the proposed model

offers a methodologically coherent framework that has, until now, been absent from the literature on literary-aesthetic competence formation.

At the same time, the limitations of this theoretical-synthesis approach must be acknowledged. The model has not yet been subjected to direct primary empirical validation as an integrated four-dimensional whole; rather, its constituent dimensions are each independently supported by separate studies conducted in different national and linguistic contexts. The analogical extension of findings from cross-art pedagogy in Slovakia, EFL metaphor instruction in Algeria, and linguopoetic analysis in Uzbekistan to a unified model carries an inherent risk of overgeneralization that only direct empirical testing can resolve.

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