BG Pulse Journal USA
ISSN:1947-2536 http://www.bgpulseusa.com/index.php/bg

METHODOLOGY OF COMPARATIVE TEACHING OF WORLD DRAMA AND UZBEK NATIONAL ENLIGHTENMENT DRAMA IN GENERAL EDUCATION SCHOOLS

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Abstract: This article is dedicated to the theoretical and methodological concept of teaching world drama and Uzbek national Enlightenment drama through a comparative approach in general education schools. The study defines comparative teaching not merely as comparing data, but as a systematic mechanism for analyzing the structure of literary texts, national-cultural contexts, and the evolution of dramatic conflicts. The article explores effective methodological strategies for parallel analysis of social-ethical ideas in Enlightenment dramas and world classics, aimed at fostering critical thinking, understanding national values within the global cultural context, and developing artistic-aesthetic consciousness in students. Furthermore, the article provides practical recommendations, including innovative technologies to enhance lesson efficiency, specific criteria for comparative analysis, and a system of problematic assignments to expand students' perspectives.

Keywords: comparative teaching, literature lesson, dramatic analysis, artistic consciousness, methodological system, general education school, Enlightenment drama, Mahmudkhuja Behbudi, world classics, artistic-aesthetic consciousness, critical thinking, "Padarkush" drama.

INTRODUCTION

In modern education, aligning literature teaching in general education schools with global cultural experience is a demand of the times. World drama, particularly the tragedies of William Shakespeare, is considered a classical school due to its profound revelation of the deep layers of human psychology. On the other hand, Uzbek national Enlightenment dramas play a crucial role in awakening the nation, fighting social injustice, and artistically depicting educational issues. Studying Mahmudkhuja Behbudi's drama "Padarkush" (The Patricide) and Abdulla Qodiriy's dramatic experiments in comparison with world classics fosters critical thinking in students and serves to help them understand literature within a global context.

LITERATURE REVIEW

In Uzbek literary criticism, fundamental research has been conducted on the issues of comparative literature. While analyzing Uzbek Enlightenment literature and its social roots, N. Karimov emphasizes that the role of new ideas in the formation of national drama is invaluable. Furthermore, I. Sulton thoroughly analyzed the nature of conflicts, hero psychology, and the dramatic significance of artistic devices in studying the theory of drama. B. Nazarov scientifically justified the importance of utilizing the experiences of world literature in researching artistic depiction and the system of images.

In the methodology of teaching literature, it is considered crucial to study the literary text in connection with the student's personal perception, aesthetic experience, and cognitive activity. Q. Yuldoshev highlights the artistic-aesthetic development of the student's personality, independent thinking, and entering into an internal dialogue with the work as one of the leading issues in literary education [1]. Therefore, in teaching the philosophical motives in the works of Shakespeare and Behbudi comparatively, it is vital not to provide ready-made conclusions, but to guide the student into the text, encourage them to search for layers of meaning, and teach them to express opinions based on evidence.

COMPARATIVE ANALYSIS: SHAKESPEARE, BEHBUDI, AND QODIRIY

Shakespearean tragedies (for instance, Hamlet or Othello) illuminate the contradictions of human psychology, the struggle for power, and personal moral decay on a universal, human scale. While the tragedy in Shakespeare's dramas often stems from the greatness of the hero, in Behbudi's "Padarkush", tragedy is manifested as the "systemic murder of ignorance." In Behbudi's work, the tragedy is not limited to the death of a single individual; rather, through that death, the educational crisis of the nation is exposed.

If Shakespeare's characters unfold through monologic struggles with their inner "self," Behbudi and Qodiriy's characters manifest within the framework of "social determinism" (the influence of the environment). In Qodiriy's work "Baxtsiz kuyov" (The Unfortunate Bridegroom), the tragedy shown through family-household conflicts is not just a personal drama, but the rigid mentality of a society trapped in the mold of obsolete traditions.

Comparative analysis demonstrates that while "fate" and "external forces" (the cosmic order) are the dominant factors governing human behavior in Shakespeare's works, the main generator of tragedy in Uzbek Enlightenment dramas is "the lack of self-awareness" and "educational indifference." While in Shakespeare, the hero fights uncompromisingly against his fate and suffers a tragic defeat, the characters of Behbudi and Qodiriy succumb not to fate, but to the stagnation of the times and their own lack of need for knowledge.

This difference implies to students during the lesson that **Shakespeare's tragedy is an existential tragedy, whereas Uzbek Enlightenment dramas represent a socio-pedagogical tragedy.** While the Shakespearean hero faces an ontological question like "To be or not to be", the characters of Behbudi and Qodiriy stand before a pragmatic and national-enlightenment choice: "To study or to remain in ignorance". This comparison urges the student not only toward artistic analysis but also to deeply perceive their responsibility toward their own era and society.

RESEARCH METHODOLOGY AND EMPIRICAL ANALYSIS

Before teaching a dramatic work, it is necessary to determine its generic nature and the essence of its conflict. A motive in a dramatic work is an internal drive governing the characters' actions, an ideological center determining the development of events, and a collection of the author's aesthetic views. While philosophical motives in William Shakespeare's tragedies manifest at an existential level, such as human responsibility before existence, and the contradiction between power and morality, these motives in Mahmudkhuja Behbudi’s "Padarkush" or Abdulla Qodiriy’s

"Baxtsiz kuyov" are linked to national awakening, enlightenment, and the search for social justice. V.E. Khalizev interprets motive in a literary work as a repeating semantic unit interconnected with the plot, image, and idea [4]. In a school lesson, this theoretical concept should be explained to the student through dramatic conflict: approaches like "the main goal driving the hero" and "the contradiction considered the heart of the work" bring the student closer to the analysis.

In Shakespeare's dramaturgy, the relationship between human psychology and power forms a distinct philosophical direction. In works such as Hamlet, Othello, and King Lear, the creator interprets the depths of the human soul, freedom of choice, and the ruthlessness of fate at a universal level. In the dramaturgy of Behbudi and Qodiriy, however, the dramatic hero appears not merely as a person suffering psychological torment, but as a social individual responsible for the educational transformation of society. The tragedy in "Padarkush" is the tragedy of ignorance, while the family-household conflicts in Qodiriy's works serve as a tool to expose the spiritual backwardness of the nation. During the lesson, posing questions to students such as "To what extent does Shakespeare's tragedy depend on the individual's personal choice?" and "Is the tragedy of Behbudi's character a personal fault or a flaw of society?" increases methodological efficiency.

Teaching the motives of "freedom" and "responsibility" comparatively is the most important direction in dramatic works. For Shakespeare, freedom is the self-manifestation of the individual, and sometimes sacrificing one's soul for power. For Behbudi and Qodiriy, however, freedom is linked to national awakening, becoming educated, and breaking free from backward customs. In comparative teaching, it would be an error to present these concepts with identical meanings. In Shakespeare's work, freedom is connected with the humanist ideas of the Renaissance, whereas in Uzbek Enlightenment dramas, it is related to the process of national self-awareness and spiritual awakening at the beginning of the 20th century.

The system of comparative teaching should not turn the lesson into a mere table-filling exercise. As A. Zunnunov stated, it is essential to consistently study the content, form, and educational-aesthetic impact of the work in a literature lesson [5]. In teaching the works of Shakespeare and Behbudi, a three-stage system is appropriate: **understanding the dramatic conflict, comparative analysis, and philosophical generalization.**

During textual work, the student is required to analyze each philosophical motive and dramatic conflict based on textual evidence. This teaches the student to avoid general remarks and focus on the internal structure of the literary text, namely dialogues, monologues, and stage situations. For example, how is the psychological crisis and doubts about the meaning of life of the hero in William Shakespeare's tragedy Hamlet revealed through his famous monologue "To be or not to be"? Or in Mahmudkhuja Behbudi's drama "Padarkush", in which dialogues, particularly in the scene where the murder is committed, does the primary cause of the tragedy — ignorance and lack of enlightenment — find its sharpest expression? Such questions urge the student to look beyond the surface plot and reach the core essence of the dramatic conflict.

Furthermore, in Abdulla Qodiriy’s work "Baxtsiz kuyov", in which characters' actions and conflicting situations (for instance, regarding the wedding and material interests) are obsolete traditions and national-household contradictions clearly manifested? In Shakespeare’s tragedy Othello, how do the motives of jealousy and mistrust develop in the dialogic struggle between the

characters? Every opinion must be supported by an image within the work, sharp dialogue, symbolic indication, compositional turn, or stage action.

In the process of comparative analysis, the student compares the "external contradiction" (hero vs. fate/society) in Shakespeare's dramas with the "socio-educational conflict" (hero vs. ignorance/backward environment) in the works of Behbudi and Qodiriy, thereby proving the uniqueness of both literary systems. Such a methodological approach directs the student not just to read the text, but to "analyze it profoundly," helping them comprehend the philosophical layers of dramaturgy.

Defining the criteria for comparative analysis beforehand ensures an orderly lesson.

- **The first criterion** is the philosophical motive: freedom, motherland, the poet's duty, time, human being, and memory.
- **The second criterion** is the position of the dramatic character: appealing, contemplative, suffering, proud, critical, or hopeful.
- **The third criterion** is the poetic device: symbol, address, antithesis, repetition, rhetorical question, historical allusion, and figurative generalization.
- **The fourth criterion** is the historical-cultural context.
- **The fifth criterion** is the educational-aesthetic content for the student.

M.M. Bakhtin's views on the artistic word, dialogism, and cultural dialogue can serve as a theoretical basis for comparative teaching, because in the process of teaching two literary texts, a dialogue emerges between different eras, different cultures, and different poetic consciousnesses [6].

RESULTS

Utilizing interactive methods in the methodological system serves to deepen the understanding of dramatic conflict.

- In the **"Conflict Map"** method, students write concepts like "ignorance," "justice," "power," or "national development" in the center of the board and analyze opposing forces and ideas related to these topics from Shakespeare's tragedies and Behbudi's or Qodiriy's dramas.
- In the **"Dialogue of Two Worlds"** method, one group of students defends the worldview of a Shakespearean character (for instance, Hamlet's psychological suffering), while the second group defends the son's condemnation to ignorance in Behbudi's "Padarkush", comparing their choices.
- In the **"Evidence and Interpretation"** method, the student brings evidence from a certain scene or dialogue in the dramatic work and then interprets its philosophical meaning, explaining what socio-ethical problem the author is exposing.

Assessment criteria must also change: merely retelling the plot is insufficient. In comparative teaching, evaluation criteria are based on: accurately understanding the dramatic conflict, identifying the philosophical-social motive, citing evidence from the text, comparing the interpretations of world and national literature, explaining the dramatic conflict, and drawing independent conclusions. Such an assessment system leads the student from memorization to

analysis, from analysis to dramatic interpretation, and from interpretation to a personal literary-aesthetic position.

Methods Used in the Lesson:

- **Venn Diagram:** Applied to compare the characters of Shakespeare's and Behbudi's heroes.
- **Cluster Method:** Used to systemize the causes of ignorance in the drama "Padarkush".
- **"Controversial Question" Technology:** A debate is organized on the topic: "Why did the Enlighteners choose the drama genre specifically?"
- **Working with Text (Comparative Analysis):** Comparing monologues in Shakespeare's works with the impactful dialogues of Behbudi.

CONCLUSION AND DISCUSSION

Teaching world drama and Uzbek Enlightenment dramas comparatively in general education schools develops students' skills in deep understanding of literary texts, artistic-aesthetic thinking, independent interpretation, and comparative perception of national and universal values. In this direction, motives such as power and morality, ignorance and enlightenment, individual freedom and social determinism, time, and historical responsibility can become the main analytical focus of the lesson.

Research shows that the comparative study of Uzbek Enlightenment dramas alongside the experience of world drama not only forms analytical skills in the student but also urges them to understand their national identity within the context of global cultural processes, think critically, and find their place in a globalized world. Comparative teaching is the most effective tool to liberate literature lessons from rigid templates and transform them into fields of vital philosophy and cultural dialogue.

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