

Methodology of Teaching "Hellados" Story

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Abstract: In this article, a number of studies on the teaching methodology of the story "Hellados", which is one of the examples of world literature, are analyzed. In this, the analysis of the work of art based on the cultural aspects of the nation forms the basis of the work, and the necessary theoretical conclusions are given.

Keywords: methodology, classification, teaching, critical thinking, image, visual expression, conflict, analysis, problem, approach.

Introduction

Nodar Dumbadze, who believed that **"only a man with an artificial heart can silently observe evil"**, actually calls everyone to be aware of life events. The basis of this appeal permeated from his work "The Law of Eternity" to "Hellados". This famous Georgian writer was born on July 14, 1928 in Tbilisi, the capital of Georgia. The dark clouds of this troubled time soaked the childhood titles of the writer. These pains did not fail to affect the artist's entire career. Especially, the divorces of the 30s were imprinted in the writer's consciousness as cold memories. Orphaned at an early age, Dumbadze spent his later life with great difficulties. Raised by close relatives, Nodar Dumbadze, like most artists, was educated in a rural school. But the creator, who spent his childhood in dark shadows, did not lose himself in front of the great paths of life. After graduating from the university, the young artist, who started his career as a laboratory assistant, later boldly entered the world of literature. The writer, who perfectly traced the path of life, in his works always sang about goodness, justice, courage and love, the result that many people long for. He considered the existence of noble qualities in people as the most necessary need. And he brought heroes with these qualities into his artistic world in a unique way, and his works were received with great warmth by book lovers, were honored and glorified.

Materials and methods:

The story of "Hellados" is important, first of all, because it contains patriotic feelings. Also, the image of friendship, consequences, and in some aspects, pride, which is noticeable in the work, serves to reveal the main idea of the work.

Yanguli, who appeared to be a fist at first glance, also had a heart, a huge heart. Jamal, who was orphaned by his parents at an early age and was left with his aunt, is not a brave hero either. In the textbook where the story was abbreviated, the aspects of Jamal's characteristic features were unknowingly condensed, which created the ground for blurring and making it difficult for the young reader to describe the character of the hero.

In this case, what is the task of the literature teacher?

The task of the literature teacher is to convey the true essence of the story to a mature student based on the text given in the textbook. Of course, it is necessary for the teacher to be familiar with the full text of the story.

It is appropriate to use problem-based educational technology to explain this story to the child, to develop the ability to analyze it. The fact that problem questions differ from ordinary questions - that they have several solutions - allows the student to discover aspects that he could not see in the text given in the textbook.

"...At the railway crossing, as usual, Yanguli's gang gathered. Involuntarily, my head turned in that direction - what's the point of going home now! When I got close to the children, I slowed down my pace, deliberately bent down and began to feel the laces of my boots". By reading this passage to the children, the following problem questions can be raised: *What conclusion do you draw from the given passage? Do you think Jamal is a street kid? Why does he find it useless to return home? Who do you consider guilty of the fight with Yanguli?* Of course, as you can see from the passage, Jamal deliberately leans down and stares at his boots. But in the full version of the story, there is another reason why Jamal does not want to go home and see his aunt. He claims to take care of his music teacher's fish, but on the contrary, he poisons them to death. Jamal doesn't want to go home because he came back early from class, moreover, he already knows that the answer he gives when his aunt asks him why he came back early will make him dislike her. Then he doesn't want to go home because he doesn't want to see himself in the midst of those curses again. There is another aspect that the music teacher did not kill the fish on purpose, he just took care of the animals by his childish nature. However, his teacher does not want to understand this situation, considers this situation as barbarism and angrily throws the boy out of his home. The child suffers mentally from this inappropriate punishment. He needed a reason to let the turmoil of anguish within him come to the surface, and it naturally came through Yanguli. Unknowingly, the boy gets into an argument with Yanguli. This situation can be seen from the fact that Yanguli felt very good and later refrained from being too kind to Jamal. To impress this point upon the children, it is appropriate to cite another passage:

"- Jamal is an donkeybrain!

- **Yanguli is a greek greengrocer!**
- **A thug from Tbilisi!**
- **a donkey keeper!**
- **Pig!**
- **Rotten cucumber!"**

Even in what at first glance seems to be a simple swearing, there is a special expression. Yanguli looks at it as just an insult, but Jamal finds "rare" expressions that touch Yanguli, pay attention: Yanguli is really a greengrocer, it's true that he feeds a donkey, he is thin as a stick, so he can be compared to a rotten cucumber, but, of course, Jamal is not a pig or an ass. It is in these aspects that Yanguli's sensitive heart can be felt. However, in this case, Jamal cannot be blamed either, because he has no one to accompany him, whom he loves with all his soul, and because of his grief, he releases all his dirt through Yanguli, the only "enemy" who fights with him.

Discussion

These situations can be achieved by giving the following problems to young students: ***"Tell me, why did Jamal, although he won the fight, neglect to be the first in the village?" What did you mean by Jamal's speech when he said that he and Yanguli had different ways? How do you think Yanguli accepted this situation?*** Naturally, Yanguli tries to find out the reason for Jamal's carelessness, asks Koka about his mother and refrains from insulting her mother, tries to

understand the reasons for Jamal's carelessness and manages to find it. This glory in Yanguli does not leave Jamal indifferent either.

Another passage expresses the individual aspects of both characters:

"- Guys, I'm Yanguli Alexandridi, the captain you chose, I'm addressing you, free children of the Venetian street! In front of you is his nephew Koka, a traitor to the country and the tribe, with a pale beard from Tbilisi. Instead of enjoying our hospitality and kindness, this pale stranger wants to take our God-given land, our sea, all our rivers, gold and silver, and meadows as his own..."

- Stop playing tricks! I interrupted him. - let's fight!.."

At this point, it is correct to analyze the writer's childhood and difficult past. The problematic question posed in this case should be directly related: *"How do you evaluate Yanguli's desire to rule over the entire village children? Why are they trying to provoke Jamal to take over those grasslands? Why does Jamal call Yanguli to fight again without hesitation? Was their fight just a fight or was there some other connection between them? Why are they looking at each other every time they see each other, is there a serious reason why? Why do they fight: to show their strength in front of the village children, and if so, why did they fight in the absence of anyone? What is the meaning of this opposition of two friends?"*

At the end of the story, the sad fate of Yanguli should be transmitted to the children in a deep position. In this case, the children can be given the following problem situations: *why did the author name the work "Hellados"? How does the title of the work influence its idea? Why does Yanguli think of wooing Jamal even in a sad situation? Why does Jamal turn away crying, unable to bear Yanguli's last words? Why can't Yanguli leave his country and go with his father? Why does he risk his life and throw himself into the sea? What do you think it means when Jamal threw himself into his aunt's arms and cried, hugging his legs? Has Jamal told his aunt about his pain before? How do you interpret Jamal's state of mind? Why This is how the fate of Yanguli ended?"*

It will be appropriate to conclude the work by the method of comparison. Using this type of method, the following questions can be raised: *"What similarities does this work have with the story "The White Ship"? try to express the common and different aspects of characters such as Boy, Yanguli, Jamal in the works. What tragedies appeared in the play because of not trying to please the hearts of children? By encouraging children to answer questions such as "Try to remember how adults perceived the child's imagination in The Little Prince and compare it to the work you are reading now," you can teach children to think independently and critically.*

Conclusion

If the teacher is able to encourage students' attitude towards the work in this process, the children will be able to feel the inner world of the work by themselves, they will feel love, pity and pain in their hearts towards the characters, moreover, their critical thinking skills will be formed and polished.

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