

CLASSROOM AND EXTRACURRICULAR FORMS OF STUDYING POETRY BY A.S. PUSHKIN AT SCHOOL

Ayupov TimurRustamovich

Senior Lecturer, Kokand State Pedagogical Institute named after Mukimiy,
Uzbekistan, Kokand

ORCID: 0000-0002-6251-3755

ARTICLE INFO.

Key words: A.S. Pushkin, russian literature, national literature, lesson system, work of art, phenomenon of national culture, national environment, lexicon M.D. Kocherin, G.I. Belenky, M.A. Shneerson, OK. Bogomolov.

Abstract

System of lessons for studying the creativity of A.S. Pushkin is individual for each teacher. This great poet is so dear to the heart of every Russian person that it is impossible to collect and fit all his work into some narrowly defined system. Therefore, we will dwell in more detail on some aspects of working on Pushkin's lyrical works in class. Our goal here is to show various methods that can be used in a lesson to study the poetry of A.S. Pushkin.

A lyrical work is difficult to perceive because it often does not carry a clear visual image. Involving the reader in the poet's creative process by considering text options compensates for the work of presenting poetic images and helps solve another problem that is important when analyzing lyrics - finding connections between images, unraveling the poet's chain of associations. At the same time, observations of a poetic text do not become an end in themselves, but turn into a search for the meaning of the poem, tracing the poet's feelings in it.

<http://www.gospodarkainnowacje.pl/> © 2023 LWAB.

Let us consider these processes of analysis using the example of the poem "Winter Morning," analyzed in a lesson in the 7th grade.

During the lesson, the teacher will restore the real situation of the work.

The poem "Winter Morning" was written on November 3, 1829 in the village of Pavlovskoye, Tver province. Invited by his neighbor in Mikhailovskoye, the owner of Trigoriskoye Praskovya Aleksandrovna Osipova-Wulf, Pushkin more than once visited the Tver estates of the Wulfs - Malinniki in Pavlovskoye. The picturesque banks of the Darkness River; the silence and naturalness of village life, the sweet company of Osipova's children: students of Dorpat University Alexei Nikolaevich Wulf, Anna

Nikolaevna, who selflessly loved Pushkin, Eupraxia Nikolaevna (the cheerful Zizi, as she was called at home) - delighted the poet. They became friends in Trigorskoye, when in 1824 - 1825 Pushkin lived in exile in Mikhailovskoye.

But in Malinniki and Pavlovsky the poet was not surrounded by simple gaiety. Poetry lived here, the beauty of natural life was visible here, here, unlike St. Petersburg, the sincerity of human feelings was heard. In "A Novel in Letters," which Pushkin began here in Pavlovsky, the heroine writes to her friend in St. Petersburg: "Our village is very nice. An ancient house on the mountain, a garden, a lake, pine forests all around." [1. p. 107]

True, the village solitude and winter immobility depressed Pushkin. On the eve of the day when "Winter Morning" was born, November 2, 1829, Pushkin wrote a sad poem. Here are just excerpts from it:

*Winter. What should we do in the village? I meet
The servant bringing me a cup of tea in the morning,
Questions: is it warm? Has the snowstorm subsided?
Is there powder or not? and is it possible to have a bed?
Leave for the saddle, or better before lunch
Messing around with your neighbor's old magazines? Powder.
We get up and immediately get on horseback,
And trot across the field at first light of day;
Arapniks in hands, dogs following us;
We look at the pale snow with diligent eyes,
We circle, we scour, and sometimes it's late,
Having poisoned two birds with one stone, we are heading home.
How much fun! Here is the evening: the blizzard howls;
The candle burns darkly; embarrassed, the heart aches;
Drop by drop I slowly swallow the poison of boredom.
I want to read; eyes glide over the letters,
And my thoughts are far away... I close the book;
I take a pen and sit; I sadly tear out
The slumbering muse has incoherent words.
The sound doesn't match the sound... I'm losing all rights
Above the rhyme, above my strange servant:
The verse drags on sluggishly, cold and foggy.*

And "Winter Morning," which Pushkin began to write the next day, at first sounded dull. Here is the first entry in the draft: [4. p. 257]

*Under blue skies
Immense carpets
White snow lies like a shroud.*

At first, in the poem, winter appeared as dead cold, emptiness. After all, a shroud is a white funeral

robe. But Pushkin does not want to perceive anything straightforwardly, unambiguously, flatly. The poet is always looking for joy and beauty. And the sun that appears, rare in winter, fills him with delight, so impetuous that he wants to wake up the “beauty,” the “lovely friend,” who is still given over to the bliss of sleep:

*Frost and sun; wonderful day!
You are still dozing, dear friend -
It's time, beauty, wake up:
Open your closed eyes
Towards northern Aurora,
Be the star of the north!*

The reading of the poem by the teacher is preceded by a dictionary commentary, and after reading, the students exchange impressions and, with the help of the teacher, find a general question for analysis: “Why does the poem, having begun enthusiastically, end sadly?”

The poem was written almost a century and a half ago, but you hear it as modern, today's speech. However, perhaps some ancient phrases and phrases are unusual to the ear.

“The eyes are closed with bliss” - unopened eyes, waking up, bask in slumber; the goddess of the dawn was called Aurora, and the Greeks - Eos and depicted her as “beautiful-haired”, “rose-fingered”, sometimes winged, sometimes on a horse. These are, perhaps, all the words that can make reading this poem difficult.

But what is its meaning, why, having begun with delight (“Frost and sun - a wonderful day!”), the poem ends with lines full of sadness:

*And make the fields empty,
The forests, recently so dense,
And the shore, dear to me.*

Reflecting on this question, which the students cannot immediately answer, we looked through the poem stanza by stanza, trying to see its flow.

In the first stanza, the poet and the beauty feel differently, early respond to the world, to this winter illumination of nature. His state is delight, hers is drowsiness, bliss. It is colder; it is not for nothing that the word “north” is repeated nearby. The poet calls the beauty both the northern Aurora, bringing the bright, clear light of the morning, and the “star of the north.” The beautiful, but distant, cold light of the star trembles, and the dawn shines. But the poet does not reproach the beauty. The word “uzhel”, which appeared in the draft, is crossed out. Perhaps it is the beauty's unresponsiveness to the morning joy that makes the poet remember the stormy evening:

*In the evening, do you remember, the blizzard was angry,
There was darkness in the cloudy sky;
The moon is like a pale spot
Through the dark clouds it turned yellow,
And you sat sad -*

And now... Look out the window.

Pushkin worked hard on this stanza, trying to convey the evil whirling of a winter blizzard, the chaos of nature, erasing the beautiful colors. And the poet also wanted to intensify the beauty's sadness. Take a closer look at the lines of the draft and think about how they differ from the main text:

*There was a blizzard in the evening.
The snowstorm was noisy in the evening.
The darkness was seething.
The darkness swirled.
You were sitting...
Looking thoughtfully out the window.*

The appearance of the sun brings the poet hope that the beauty will wake up from her sadness, from her slumber. The winter landscape brings clean, bright colors. The beauty of winter is solemn, majestic, and Pushkin expresses his admiration with the direct emotional epithet "magnificent carpets": [3. p. 19-21]

*Under blue skies
Magnificent carpets,
Glistening in the sun, the snow lies.
The transparent forest alone turns black,
And the spruce turns green through the frost,
And the river glitters under the ice.*

Everything is beautiful in this picture, but it is silent, there are no sounds of life here. This was clearly emphasized in the draft:

The river is silent under the ice...

In the final text, this lifelessness of winter is not emphasized so sharply. Even though the forest "turns black," it is "transparent" under the frost and still "turns green," and "the river "glitters" under the ice." This is not the absence of life, as it was in the draft, but mutedness, inhibition. Winter is somewhat like a beauty that cannot awaken. The poet is looking for warmth, openness, and the polyphony of life, so his gaze turns from the cold grandeur of winter to the room:

*The whole room is illuminated with an amber shine.
Cheerful crackling
The flooded stove crackles.
It's nice to think by the bed.
But you know: shouldn't I tell you to get into the sleigh?
Ban the brown filly?*

The stanza begins with a high syllable. The word “illuminated”, emphasized by the transfer, creates a feeling of celebration. But gradually this jubilation seems to be drowned out by everyday life: a stove, a couch, a filly sleigh. Why are there so many diminutive suffixes here? There was a line in the draft:

*...shouldn't I tell him to get on the sleigh?
Ban the Cherkassy horse?*

Why did Pushkin need to change the “Cherkasy horse” to the “brown filly”? Indeed, in the next stanza an “impatient horse” will appear, and everything seems to be together, in agreement. However, from the confines of this cozy room, everything seems cute, homely, small. “Pleasant” is a feeling familiar to the beauty. But this poet wants something else: movement, flight, space:

*Sliding on the morning snow,
Dear friend, let's indulge in running
impatient horse
And we'll visit the empty fields,
The forests, recently so dense,
And the shore, dear to me.*

This flight movement, the feeling of the primordial life of a poet’s dream. The draft was calmer:

*And visit places
where we walked.
The forests used to be so dense.*

Pushkin enhances the feeling of the loss of the former fullness of feelings, the former fullness of the life of nature. However, no despair. On the contrary, thanksgiving for the former joy. And sadness is overcome by a vague smile: “The shore, dear to me.” The former animation has gone from the feelings, just as the bright, full of movement life has gone from the winter nature. But the poet remembers the joy; his heart is still animated by it. It is not for nothing that the beauty and the shore are connected by the same epithet “darling”. [2. p. 57]

In lessons devoted to the study of the creativity of A.S. Pushkin, works of painting are used. For example, portraits of a poet. These could be portraits of the poet made by V. Tropinin, O. Kiprensky, I. Repin’s painting “Pushkin at the Lyceum Exam”. They help schoolchildren feel that the image of Pushkin created by Kiprensky is distinguished by elation and greater power of generalization, while Pushkin by Tropinin is more intimate. Kiprensky was primarily attracted by poetic inspiration, “high aspirations,” and intellectual clarity of the image. And this is quite understandable: the artist was closer to the sublime, romantic beginning of Pushkin’s creative genius. As a sign of great gratitude, the poet wrote a poem to “Kiprensky” (1827):

*You created again, dear wizard,
Me, the pet of pure muses,—
And I laugh at my grave
Left forever from mortal bonds.*

*I see myself as in a mirror,
But this mirror flatters me...*

While studying Pushkin's lyrics dedicated to friendship, you can turn in class to N. Ge's painting "Pushchin visiting Pushkin in Mikhailovsky." The poet wrote about his meeting with a lyceum comrade:

*And now here, in this forgotten wilderness,
In the abode of desert blizzards and cold,
A sweet consolation was prepared for me:
Three of you, my soul's friends,
I hugged here. The poet's house is disgraced,
Oh my Pushchin, you were the first to visit;
You sweetened the sad day of exile,
You turned his lyceum into a day.
("October 19," 1825)*

There are three people in the room: the poet, Pushchin and the nanny. Everywhere: on the table, on the chair, on simple plank shelves, even on the floor, there are written sheets of paper, books, magazines. Pushkin reads the manuscript. Pushchin and the nanny listen attentively and tensely. The film well conveys the feeling of loneliness that the poet experienced while living in Mikhailovskoye. The room seems too big, even for three people. And the viewer clearly imagines how deserted and uncomfortable it will become here after Pushchin's departure.

So a poem about winter, which at first sounded gloomy, funereal, is enlightened by love and somehow the poet's amazingly fair ability to find beauty in everything

The analysis of the poem is carried out on issues that include all areas of reader perception.

1. Are the beginning and end of the poem the same in mood? (Emotions.)
2. Why does the poem, having begun with delight, become sad in the last lines? (Meaning.)
3. How are the feelings of the poet and the beauty different? (Meaning.)
4. Why does the poet call on the beauty to become not a "northern Aurora", but a "star of the North"? (Awareness of form at the level of artistic detail.)
5. Why do memories of the evening arise? (Composition.)
6. How do you see winter according to the poem? (Imagination.)
7. Why are there so many diminutive suffixes in the stanza about the room? (Artistic detail.)
8. How are the images of winter and beauty related in the poem? (Composition.)

After analyzing the poem, you can invite the children to listen to it again; we suggest listening to it performed by A. Schwartz and E. Thieme. The interpretations of the poem by the readers are strikingly different. Schwartz reads it with unbridled joy; Time's reading sounds sad and even bitter. Which reader is more right? This question concludes the poem and creates a "setting" for what follows with the text.

Modern research by leading methodologists, which has already found its application in school practice, shows that the idea of a dialogue of arts has become quite widespread in the study of literary works. It lies in the fact that when studying a literary work, a necessary component in the lesson should be material from another field of art, for example, painting or music. The combination of several types of art helps the reader to feel more deeply, and therefore understand the work. Let's consider the application

of the dialogue of arts using various examples.

Bibliography:

1. Gukovsky G.A. Pushkin and the problems of realistic style. M.: Art, 2015. – 279 p.
2. Didactics of secondary school // Ed. M.A. Danilova, M.N. Skatkina. M., 2005. – 356 p.
3. Rybnikova M.A. Essays on the methods of literary reading: A manual for teachers. – M.: Education, 1985.
4. A. S. Pushkin. Collected works in 10 volumes. M.: GIHL, 1959-1962. Volume 2. Poems 1823–1836.
5. Shneerson M.A. Commented reading in literature lessons. – L.: Uchpedgiz, 1959.
6. Mukhlisa, S. (2022). MODERN YOUTH SLANG: ITS SOURCES AND VARIETIES. INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429, 11(12), 351-353.
7. Lazokat, M. (2023). EMOTIONAL AND EXPRESSIVE VOCABULARY IN S. YESENIN'S DEPICTION OF NATURE AND HIS NATIVE LAND. Gospodarka i Innowacje., 36, 76-80.
8. Солижонова, К. (2022). Формирование коммуникативной компетенции у студентов-инофонов на уроках русского языка. Research and education, 1(2), 389-394.
9. Закирова, Д. Х. (2019). ЗНАЧЕНИЕ ПРЕПОДАВАНИЯ РУССКОЙ ЛИТЕРАТУРЫ В ПОВЫШЕНИИ КУЛЬТУРЫ ЧТЕНИЯ В УЗБЕКИСТАНЕ. Актуальные научные исследования в современном мире, (3-5), 39-42.
10. Ibragimovna, M. Z. (2022). TRANSFER OF PHRASEOLOGICAL UNITS DURING TRANSLATION. Евразийский журнал социальных наук, философии и культуры, 2(3), 151-153.
11. Polovina, L. V. (2023). STUDYING THE VOCABULARY OF THE MODERN RUSSIAN LANGUAGE OF THE XX AND XXI CENTURIES IN THE NATIONAL AUDIENCE. Open Access Repository, 4(03), 220-226.
12. Кахарова, Н. (2020). Педагогико-психологические факторы развития интеллектуального потенциала молодежи. in Library, 20(2), 3-6.
13. Кахарова, Н. (2019). Актуальность использования интерактивных и дидактических методов на занятиях по русскому языку в общеобразовательных учреждениях. in Library, 19(2), 4-8.
14. Abdumannonovich, B. A. (2023). FEATURES OF STUDYING THE WORD-FORMATION NEST IN A SCHOOL WITH A NON-RUSSIAN LANGUAGE OF INSTRUCTION. Gospodarka i Innowacje., 33, 68-71.
15. Daria, K., & Vasilyevna, G. N. (2023). THE PROBLEM OF MORAL CHOICE INM. A. BULGAKOV'S NOVEL" THE MASTER AND MARGARITA". Gospodarka i Innowacje., 35, 124-127.
16. Vasilievna, G. N. (2023). THE USE OF INTERACTIVE FORMS OF LEARNING IN THE DEVELOPMENT OF COGNITIVE ACTIVITY OF STUDENTS IN THE STUDY OF M. BULGAKOV'S NOVEL" THE MASTER AND MARGARITA". Gospodarka i Innowacje., 35, 110-113.