

DIDACTIC GAMES TECHNOLOGY AND ITS ROLE IN THE PROCESS OF LITERARY EDUCATION

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ANNOTATION: *This article explores the significance of didactic game technologies in the educational process, particularly their application in literary education, as well as their role in developing students' creative thinking, aesthetic taste, and speech culture. The types of didactic games, their functional roles in the classroom, and their features that enhance students' motivation and contribute to deeper assimilation of learning materials are analyzed from a scientific and theoretical perspective. Moreover, methods of selecting and applying game technologies appropriately in literature lessons are substantiated through practical examples.*

KEYWORDS: *didactic game, game technology, literary education, innovative methods, interactive techniques, competence, motivation, creativity, learner-centered education.*

Today's educational and upbringing practices – whether in kindergartens, schools, or higher educational institutions – are changing in their significance. They are searching for ways to nurture a spiritually mature generation. At a time when serious attention is being paid to the spiritual development of the younger generation, the proper organization of the educational process becomes crucially important. Education and upbringing are continuous processes. It is well known that a child at home is always naturally surrounded by the love and care of adults. Every parent strives to raise their child both physically and mentally healthy. They study the child's intellectual abilities and characteristics. Depending on the child's interests and talents, parents prepare them for specialized schools. As a result of changes in society, parents now hire private tutors for their children, preparing them for life and school according to modern requirements, teaching them foreign languages and the use of computers. However, ever since the issue of raising the younger generation to become thinking individuals arose, it is also a fact that teachers and educators in this field have not been provided with adequate scientific-methodological support. The didactic games used in the education system are important not only in kindergartens, primary schools, and secondary schools, but also in vocational colleges and even in higher education institutions. Lessons organized on the basis of didactic games aim to achieve the educational, developmental, and upbringing goals indicated in the curriculum, address important issues in educational practice, and protect learners from mental, physical, and emotional fatigue. In literature lessons, it is important that students directly participate in ensuring their own spiritual growth, develop creative thinking, learn independently, and apply their skills and competencies in new situations. In this regard, situational and role-playing games play a significant role. The situational-role games used in literature classes help students address

life-social issues raised in literary works, understand the relationships between humans and nature, and interpersonal relations. These didactic games are aimed at acquiring new knowledge through cooperative, step-by-step problem-solving based on students' existing knowledge. The plot of the game is taken from society or nature, and sometimes social and environmental issues are combined.

To conduct such didactic games, the teacher is expected to:

- identify the life problem raised in the literary work;
- develop the lesson scenario together with the students;
- distribute roles and tasks among the students;
- determine ways to solve the problem.

Creative games play an important role in fostering students' creative research, independence in thought and activity, logical reasoning, and in satisfying their need for additional knowledge. Didactic games that prepare students to solve problem situations in cooperation – using previously acquired knowledge, skills, and competencies creatively – can be called creative games. One of these creative games in literature lessons is the “Researcher” game. In this game, each “specialist” follows their own path of creative inquiry and brings a unique contribution to the subject, essentially making a discovery. For example, when studying a literary work in the form of a creative game:

- the “literary scholar” determines the language, style, and genre characteristics of the work, focuses on the classification of symbols, identifies the author's style, and approaches the text from a literary-theoretical perspective;
- the “linguist” studies the use of linguistic means in the work, dialectal words, and their features.

After completing their work, each “specialist” presents their conclusions using visual aids and fulfills the tasks assigned by the teacher. In such didactic game-based lessons, all students participate, apply previously learned knowledge in new situations, and acquire new knowledge. This nurtures students' confidence in their abilities and talents, encourages each student to take responsibility, and develops a sense of accountability. When didactic games are used in literature lessons, it is necessary to clearly plan the lesson's goal, objectives, logical sequence, and the system of tasks required from students. The educational tasks presented during the didactic game must be carefully designed in advance, considering how problem situations will be created. This ensures the effectiveness of the didactic game. In resolving the educational problem structured around a didactic game, students develop the ability to apply their existing knowledge skills, and competencies in new and unexpected situations, and this gradually becomes more solidified. There are many types of didactic games used in literary lessons to encourage students' creativity. For example, it is possible to assign a task such as creating a new fairy tale without mentioning the title of the well-known story “Zumrad and Qimmat,” using five familiar words from it – “hard-working,” “spoiled,” “stepmother,” “forest,” “magician,” “old woman” – along with one unfamiliar sixth word such as “helicopter.” Through this, students can be encouraged to create an

entirely new story. Using such game-tasks, the teacher learns how the developing personality reacts to new things and helps form the ability to use an unfamiliar word appropriately. The child is directed toward creativity. Teachers may also ask students to continue an already finished fairy tale. Such game-based didactic tasks, which require imagining the future life of the fairy-tale characters, are extremely useful types of creative work for students. Creating a new fairy tale based on a familiar plot – inventing another story involving the same characters, changing their names to form a new text, memory-based activities that require recalling words and events, performing the role of narrator in class and retelling an invented event – can all be used as didactic games. Writing down these newly created fairy tales, regardless of how they turn out, is especially effective. The student monitors whether the teacher has changed or omitted anything.

Retelling a fairy tale or story studied in the literature lesson by altering its content is also a serious, creative game. However, it requires preparing the necessary situation in advance. Students gradually learn the difference between real life and invented events. The second important aspect of these didactic games is that they encourage students to think independently: they analyze the work in their own way, compare the original version with the new one they created, and express their attitude toward both versions. The teacher must help the student verbalize these thoughts, analyses, and comparisons. This is part of the teacher's professional responsibility. Such written forms of creativity later appear in students' essays. Creating any kind of literary text is a tool that teaches a student many important truths necessary for human development. This can be achieved by teaching students to tell and listen to fairy tales and narrate events systematically. Replacing fairy-tale characters with themselves, their parents, or relatives also helps children develop personal qualities. Any type of upbringing in the literary education process becomes effective only when it aligns naturally with the student's own nature.

In addition, drawing pictures of certain objects, events, or symbols from a literary work in groups of several students has a positive effect on their spiritual activity. They voluntarily divide into groups of three or four. One begins the drawing, another continues it – each contributing according to their own imagination. The drawings may complement one another or the third student may add something entirely new and unrelated. As a result, an incomprehensible shape may appear. At the end, students are asked to describe the drawing. Each child explains how they imagined the earlier drawings and what the element they added represents. In this way, they move from something meaningless toward logical interpretation. The characters Shoikrom, Shonemat, Hadicha, and Umri Xola are vividly and realistically depicted.” Reading the full text of the story in the textbook takes about 25–26 minutes.¹² The first of the two class hours allocated for studying this story is devoted to introducing students to the text. The teacher must ensure that the two allotted hours form a

¹² Umumiy o'qitish maktabining 5-9-sinfi uchun adabiyotdan o'quv dasturi – Toshkent. RTM, 2017

coherent whole. Thus, the impressions students receive while reading the text – the sorrow, sympathy, and emotional turmoil they feel – emerge during the analysis process and begin to shape their speech. While analyzing, they express their thoughts by including the emotional responses that arose in their hearts. This itself is a kind of self-examination. The fact that students of this age express their emotional experiences openly – without hiding, being shy, or feeling uncomfortable – has a positive effect on their personality development. The teacher must read the story aloud. While reading, passages that express Shoikrom's emotional state should be read in a tired tone, while the mother's words should be read softly. Hadicha's voice should be read in a slightly artificial tone, and the author's narration should be read in a firmer manner. To read the scene where Shoikrom finds his mother lying between the sand piles and cries out, the teacher must fully feel this moment, practice it, and prepare emotionally. After reading the story, the teacher should pause for a moment and observe the listeners. It is important to determine their emotional state and the extent to which the characters' feelings, past, pain, and suffering affected them. Then, in order to help students verbalize the emotions that arose during the reading process, the teacher may ask the following types of questions.

An Example of Didactic Analysis of a Literary Text

Studying the story “The Last Victim of the War”

Before starting to study the story, the teacher must first become familiar with the interpretation provided in the curriculum and determine the correct approach to the text. The curriculum explains: “The story shows that hardship is a means of testing a person's spiritual strength. It truthfully depicts the years of war, the poverty that separated a mother from her child, and the emotional suffering caused by this tragedy. It portrays how a true human being remains spiritually pure in any situation.

Problem-Based Questions

1. Who is the author of the work? 1. Why, in your opinion, did the author title the work “The Last Victim of the War”? Who is the “last victim”?
2. What event does the story describe? 2. How is the impact of war on the human psyche revealed in the story? Explain with examples.
3. Who is the main character in the story? 3. Through which character does the author most effectively show the long-lasting consequences of the war?
4. How did the war affect the characters' lives? 4. How might the characters' destinies have unfolded if there had been no war?
5. Which place plays an important role in the development of the events? 5. What emotions did the story evoke in you and why?
6. Which character appears most frequently in the story? 6. In what ways does the author take a unique approach to the theme of war?
7. What period of life does the story depict? 7. How are the traces of war reflected in the characters' behavior?

8. What years did the war mentioned in the story take place? 8. Compare the story with modern life: are the issues raised still relevant today?
9. What is the author's main purpose? 9. Which scene is the most dramatic in your opinion, and why?
10. What happens at the end of the story? 10. How do you understand the author's philosophical idea about war?

Thinking about the characters – their daily lives, emotions, and actions – and evaluating them intellectually and emotionally helps students grow and mature. Students should not retell the events of the story instead of analyzing it. The teacher must remember and explain to students that literary analysis is not merely recounting events, but a scientific-pedagogical process that leads to aesthetic appreciation, deeper understanding of human nature, and self-reflection. If we pay attention, the story is written in a sorrowful tone from beginning to end. The reason for this is that the destinies depicted in the story, the events those destinies pass through, and the historical period in which they occur are all tinged with sadness. The atmosphere of the war years evokes the sounds of gunfire and crying. Both gunshots and cries symbolize sorrow, not joy; they evoke grief and pain. This life-tone is reflected in the story, increasing its emotional impact. A serious analysis of the story helps students understand how complex life is, that human actions are not always correct, and that expressing judgment or forming an opinion about such actions is not always easy.

To evaluate the character of Hadicha, students must think about her attitude toward her sick child, her husband, her mother-in-law, and her way of maintaining the household. Only then will they see that expressing a definite opinion about her irritability and, at the same time, her behavior toward her husband and child is difficult. Poverty is a test for every person; for some, even abundance and prosperity are a kind of test. Not everyone overcomes these trials equally. A person's true qualities are revealed precisely in such difficult conditions. If each aspect of Hadicha's personality were turned into a question or task, her character would become clear to students, and they would understand the reasons behind both her positive and negative traits. Shoikrom's character is even more complex than Hadicha's. He is, by nature, a thoughtful, reflective person. Although the author does not explicitly state this anywhere, the narrative style allows us to infer it. Students should also consider why the lifelessness of the household, the fact that despite the heat the brazier had not been lit, irritated him particularly on that day. It is important to pay attention to Shoikrom's distress over not being able to check on his brother's condition for ten days and not being able to bring him even a bowl of milk. This sense of helplessness causes him to despise himself. Students must also think about the following important point: Shoikrom knew there was food at home, so why didn't he insist that his wife take food to his mother? Instead, he tried to understand his wife, who withheld the food. Shoikrom is neither cruel nor heartless, nor is he evil. So should we blame the war and poverty for this? Or is he naturally weak-willed and unable to withstand hardship? Perhaps he is a prisoner of circumstance, and because he did not know how to handle the situation, he did not abandon

his decision – even though he trembled when the idea of taking revenge on the thief entered his mind? Why did his body tremble at the decision he made? What does this indicate? Maybe he did not realize that evil cannot be fought with evil. Perhaps this is why he unknowingly and unwillingly became a murderer. And not just a murderer, but the murderer of his own mother... The more students reflect on such complexity, the better. This process shapes their worldview and perspective on life. At the end of the lesson, students may be given an optional homework assignment to write the continuation of the story. Those who wish may describe how they imagine the future lives of the characters. This task enriches talented students' imagination, develops their creative thinking skills, and clarifies their emotional and human understanding.

Conclusion, the technology of didactic games is one of the most effective methods in literary education for transforming students into active participants, animating lessons, and enriching content. Game-based tasks develop students' skills in perceiving literary texts, enhance creative thinking, cultivate speech culture, and help consolidate literary material. Proper and purposeful use of didactic games increases student motivation and plays an important role in forming competencies in literature.

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