THE FORMATION OF INNOVATIVE APPROACHES IN LITERARY TEACHING METHODOLOGY IN THE 20TH CENTURY

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Abstract. The article examines the formation and development of innovative approaches in literary teaching methodology throughout the 20th century. It focuses on the gradual transformation of traditional teacher-centered models of literary education and the emergence of approaches that emphasized learners' active engagement, independent interpretation, critical thinking, and personal response to literary texts. Particular attention is given to the influence of major pedagogical and psychological theories on the teaching of literature, including progressive education, constructivism, reader-response approaches, and learner-centered pedagogy. The article also highlights how changes in educational thought and literary theory contributed to the reconsideration of the aims, methods, and principles of literary instruction. The development of these approaches established important methodological foundations for contemporary literature education, particularly in promoting students' interpretive competence, analytical skills, creativity, and active participation in the learning process.

Keywords: literary education, teaching literature, literary teaching methodology, innovative approaches, pedagogical paradigms, student-centered learning, critical thinking, reader-response.

Introduction. Literature has traditionally occupied an important place in education as a means of developing intellectual, moral, aesthetic, and cultural values. The teaching of literature has undergone a long historical evolution, beginning with the educational traditions of Ancient Greece, where literary texts were used to develop language, ethical awareness, rhetorical abilities, and civic values. Early practices were largely teacher-centred and based on memorisation, recitation, imitation, and oral performance. At the same time, the Socratic method introduced questioning, dialogue, self-reflection, and independent discovery as important elements of learning. Later developments, particularly during the Renaissance, strengthened the role of students' personal interpretation, critical thinking, and active engagement with literary texts. Thus, the historical development of literary education demonstrates a gradual movement from the transmission of predetermined knowledge towards more active and interpretive forms of learning. These earlier developments created important foundations for the innovative approaches that emerged and became increasingly influential in literary teaching methodology during the twentieth century.

The XX th century radically transformed the teaching of literature through the introduction of competing theories of literary interpretation and pedagogy. Instead of viewing literature merely as a fixed body of cultural knowledge, questions began to arise regarding how literary meaning is created and the role readers should play in interpreting texts.

One of the early methodological reforms was initiated by I.A.Richards in his work "Practical Criticism" challenged traditional classroom practices that relied heavily on historical and biographical

information. The scholar argued that, in order to develop independent interpretation skills, students should first engage with literary texts without the aid of external explanations.[1]

His ideas later served as the foundation for the "close reading" method, which lies at the heart of the "New Criticism" movement. In the second half of the XX th century, the "student-centered" approach gained increasing popularity. Influenced by the perspectives of John Dewey, Lev Vygotsky, and Jerome Bruner, literature teachers began to view learning more and more as a process of active inquiry, discussion, collaboration, and meaning-making. Classroom practices such as literary discussions, collaborative interpretations, response journals, and problem-based inquiries gradually began to replace instruction-based lessons in a form of a lecture.

The ideas of English scholar Louise Rosenblatt also represent a significant departure from traditional, teacher-centered approaches to teaching literature by redefining the purpose of literary education. In her work "Literature as Exploration" (1938), Rosenblatt emphasized that factual knowledge regarding literary history, authors, eras, and genres cannot constitute the primary goal of teaching literature. Edmund J.Farrell expresses similar views in his book "Transactions with Literature":

"If a student is not encouraged to seek significant personal experience in literature, all their knowledge of literary history, authors, eras, and genres becomes merely useless baggage... The student must be given the opportunity and the courage to approach literature personally – to let it speak directly to them... They need to feel that their own response to books is worth expressing, even if it does not resemble standard critical commentary."[2]

The views of both scholars reflect the conviction that literary education must move beyond the rote memorization of historical facts and reliance on pre-established critical interpretations. Instead, they viewed literature as a dynamic experience in which students actively construct meaning through personal, emotional, intellectual, and cultural connections with the text. According to Rosenblatt, the educational value of literature lies not in the passive assimilation of established interpretations, but in empowering students to explore ideas, question assumptions, articulate individual responses, and engage in dialogue through their interaction with literary works. Consequently, the teacher's role is not merely to convey authoritative interpretations, but to foster an environment where students gain the confidence to articulate and justify their own readings.

Thus, when examining the fundamental essence of any science, one realizes that the concept of "science" encompasses both the activity of acquiring new knowledge and the results of that activity. The body of scientific knowledge accumulated by humanity to date shapes the scientific landscape of the discipline. At each historical stage, it synthesizes past achievements, and every new scientific result becomes an integral part of the whole. Subsequent advances in knowledge generally do not criticize earlier findings but rather interpret and refine them from a new perspective. This continuous evolution enables science to function as a unique form of "social memory" [3] for humanity, theoretically illuminating past experiences as we seek to understand reality and master its laws. This process applies equally to the study of literature – specifically its three primary fields: literary theory, literary history, and literary criticism.

As a discipline, literature exerts a profound influence on the reader and possesses significant spiritual and ethical potential.[4] Its distinctiveness as an art form manifests in its evocative nature – specifically, the ability to reflect reality in a unique way and to fully grasp the underlying principles and

[1] Richards I.A. Practical criticism. – Edinburgh: Edinburgh press, 1930. – 392 p.
[2] Edmund J.Farrell. Transactions with literature. – USA.: Illinois, 1990. – P. 12.
[3] Зинченко В.Г., Зусман В.Г., Кирнозе З.И. Методы изучения литературы. М.: Флинта: Наука, 2002. – С. 2.
[4] Якибова Д.У. Методика преподавания литературы. – Москва, 2012. – С. 5.

allure of that reality. Consequently, an educator specializing in literature must teach students, first and foremost, to understand the function of words within a text and to appreciate their beauty and musicality. Drawing upon masterpieces of Uzbek, English, and world literature, it is essential to cultivate students' spiritual and aesthetic sensibilities while teaching them to think independently, articulate their own viewpoints, and defend their positions. However, these objectives cannot be achieved merely through the act of reading a literary work; rather, the teaching of literature requires a specialized approach.

The advancement of literary studies is reflected not only in the accumulation of knowledge but also in the development of new methodologies for acquiring knowledge and the application of fresh perspectives to the study of literature. This enables the synthesis of such knowledge and facilitates the discovery of new, more effective solutions to literary challenges.

Long-standing practice demonstrates that a comprehensive study of a literary text is impossible without a systematic understanding of literature and the formation of scholarly, critical perspectives. Consequently, over the years, scholars have established various schools of literary criticism. Notably, prominent Russian scholars such as V.V.Vinogradov, G.A.Gukovsky, and Yu.M.Lottman placed special emphasis on literary criticism in their research, regarding it as an essential prerequisite for the study of literature.[5] In their view, a teacher's knowledge and dedication alone are insufficient for literature lessons. It is crucial to properly structure the interaction between teacher and student and to select the most suitable, distinctive methods and techniques that integrate literature as a blend of art and science.

The English scholar Gillian Lazar expresses similar views in her book "Literature and Language Teaching". Reflecting on the importance of literature and the benefits of teaching it effectively, she states:

"Literature exposes students to complex themes and fresh, unexpected uses of language. A good novel or short story may be particularly gripping in that it involves students in the suspense of unravelling the plot. This involvement may be more absorbing for students than the pseudo-narratives frequently found in course books. A play may engage students in complicated adult dilemmas. A poem may elicit a powerful emotional response from students. If the materials are carefully chosen, students will feel that what they do in the classroom is relevant and meaningful to their own lives."[6]

Gillian Lazar also discusses how reading literary masterpieces can provide students with a broad understanding of the culture associated with the language being studied, while noting certain challenges in this regard. Specifically, she explains the importance of properly assessing the relationship between literature and culture and accurately distinguishing between reality and fiction.

In her research findings, she explains that while literature can help students understand the cultures of the people who speak the language they are learning, it should not be viewed as a direct or complete depiction of that culture.[7] Thus, based on these statements, it can be said that the ability to analyze a literary work using a scientific approach prevents erroneous conclusions and contributes to forming a clear and precise understanding of the world.

Another important aspect is that the pedagogy used in literature classes was rooted in traditional language-teaching methods. This approach relied primarily on students "directly receiving" [8] of the information. Such instruction left no room for students' "personal interpretations"; they were unable to form independent views on semantics, syntax, verb tenses, inflections, and similar elements.

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[5] Якибова Д.У. Методика преподавания литературы. – Москва, 2012. – С. 6.
[6] Gillian Lazar. Literature and language teaching. – UK.: Cambridge university press, 1993. – P.15.
[7] Gillian Lazar. Literature and language teaching. – UK.: Cambridge university press, 1993. – P.16.
[8] Chambers E., Gregory M. Teaching and Learning English Literature. – London: Sage publications, 2006. – P.10.

In short, it was a methodology based on imitation and rote repetition. Having been employed for a long time, this method was considered successful in its era; consequently, it took a great deal of time for it to undergo renewal and change.

Once the aforementioned classical disciplines and literature finally established their own distinct paths, the teaching of literature began to evolve from the study of difficult and "dead" foreign languages into a field that embraced students' own languages and perspectives. This shift led to a noticeable softening in the pedagogy of literature.

English scholars Ellie Chambers and Marshall Gregory highlight the changes emerging in the teaching of literature. Specifically, they clearly demonstrate a shift in both teacher-student relationships and approaches to lesson organization. The teaching of literature was no longer a process centered on students being required to arrive at a "correct understanding"; instead, it became possible to encourage them to develop their own critical and interpretive perspectives. [9]

Conclusion. The development of new approaches to literature teaching throughout the twentieth century brought significant changes to the organization and aims of literary education. The traditional teacher-centered model, in which the teacher was primarily responsible for transmitting knowledge and explaining predetermined interpretations, gradually gave way to more student-centered approaches. As a result, the role of the teacher changed from that of an authoritative source of knowledge to a facilitator, guide, and organizer of students' learning and interpretation. At the same time, students became more active participants in the educational process, rather than passive recipients of information.

These methodological changes encouraged students to engage more actively with literary texts, express their own interpretations, ask questions, discuss alternative perspectives, and support their ideas with textual evidence. Consequently, literature teaching increasingly contributed to the development of critical thinking, analytical and interpretive skills, creativity, and independent learning. The emphasis on students' personal responses and active involvement also made literary texts more meaningful and relevant to their experiences. In this sense, the innovative approaches that emerged during the twentieth century established important foundations for contemporary literature education, in which interaction, inquiry, independent interpretation, reflection, and learner autonomy play a central role.

List of used literature:

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[9] Chambers E., Gregory M. Teaching and Learning English Literature. – London: Sage publications, 2006. – P.11.