



WORD AND ART: USING WORKS OF ART IN LITERATURE CLASSES

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Received:	14 th September 2025	The article discusses the role of literature and art in the visual thinking of students, the advantages of teaching them together. Also, the relationship of literature as a verbal art with other types of art: fine arts, music, sculpture, cinema, theater, and information on the research of foreign and local scientists in teaching a work of art are presented.
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INTRODUCTION. In the global education system, educating students to develop a broad worldview and the ability to think logically and imaginatively has become a priority. In this regard, the role of literature and the reading of literary works is invaluable. However, in today's technological era—where information is easily accessible, emotional thinking is diminishing, and human activity is increasingly limited to receiving and transmitting streams of information—simply presenting a literary text to students may not yield the expected results. One of the main problems of contemporary society is the inability to concentrate, as our minds are becoming accustomed to reading short texts and watching brief videos.

In such circumstances, presenting students with a work of art alongside a literary text, or conversely, teaching a literary work inspired by a piece of art, not only helps them understand the topic more deeply and develop an appreciation for art, but also stimulates critical and creative thinking. This, in turn, enables students to sense the author's presence, comprehend the artistic idea of the work, and establish a continuous connection within the "author–work–reader" triad. After all, literature itself is a form of art and, together with other art forms, serves to enrich the human soul and spirit. The connections between literature as an art of words and other art forms—such as visual arts—date back to the earliest periods of humanity's attempts to understand itself and its surrounding environment. As early humans observed and explored their environment, they depicted witnessed events on cave walls in the form of drawings, while also using words to convey these experiences to others. Conversely, they combined oral storytelling with images to present events in their entirety. Thus, it would not be an exaggeration to say that words and images have always complemented one another.

Today, utilizing this organic connection in the process of literary education—particularly through the use of visual art in lessons—helps students achieve a deeper understanding of literary topics. In organizing literary education, it is essential for teachers not only to closely follow contemporary literary processes and cultivate students' literacy culture, but also to create an atmosphere appropriate to the lesson content by incorporating works of art. This approach fosters visual thinking in students and encourages them to perceive art and literature as integral parts of life.

The primary task facing the education system is to cultivate thinking individuals, and in this process, the role of art is invaluable. Art represents the methods and outcomes of expressing emotions, imagination, ideas, and beauty [1], and it inevitably leaves a lasting impression on the learner's inner world.

REVIEW OF RELATED LITERATURE. Research on integrating literature with other art forms and teaching them together is being conducted in various countries. These include universities in the United States (Michigan, Arizona, Harvard), the United Kingdom (Oxford, Edinburgh, Cambridge), Turkey (Gazi, Hacettepe, Ankara, Necmettin Erbakan), as well as institutions in Kazakhstan such as L.N. Gumilyov and Mukhtar Auezov universities. In Uzbekistan, similar studies are also being carried out at Alisher Navoiy Tashkent State University of Uzbek Language and Literature [2].

Abroad, the content of literature teaching primarily focuses on language acquisition through working with literary texts, integrating didactic and philological analysis, and evaluating literary works from an associative-contextual perspective. These issues are reflected in the research of scholars such as A. Arikan, Y. Cevdet, C.J. Brumfit, R.A. Carter, M.N. Long, R. Walker, J. Collie, S. Slater, A. Maley, W.T. Littlewood, A. Kelly, S. McKay, P. Minkoff, M. Khatip, and A.H. Rahimi.

RESEARCH METHODOLOGY

This article employs methods such as comparison, analysis, and synthesis.

Various opinions have been expressed worldwide regarding the integrated teaching of literature and art. For example, Yunus Yapali, a lecturer at Sivas Cumhuriyet University in Turkey, states: "Placing literature at the center among all art forms (while making use of other arts) is an educational approach that enables the development of students' attention, abilities, and creative thinking in the modern educational process" [3, p. 157].

According to British scholar Andy, there are two ways of using visual art in school lessons:

1. Direct use – artworks directly related to the literary text;
2. Indirect use – artworks not directly related to the text, but helpful in understanding it by enabling students to imagine the setting and time in which the events take place [4].

At the same time, in a number of other countries, scientific research is being conducted on the relationship between art and literature, their role in fostering intercultural friendship (Germany), and the establishment of an imaginative connection between the reader and the author (France). Within the educational paradigm that prioritizes discovering moral and cultural values through literature, enhancing aesthetic taste, and facilitating deep comprehension of texts, urgent issues related to implementing modern concepts of literary education occupy a special place. In this process, both past and present methodological experiences of the discipline are taken into account.

In the history of literary methodology, the first scientific attempts to teach literature as an academic subject are reflected in the works of scholars such as S. Dolimov, H. Ubaydullayev, Q. Ahmedov, N. Mallayev, A. Zunnunov, S. Ismatov, and T. Boboyev. Later, the studies of methodologists including M. Mirqosimova, Q. Yo'ldoshev, S. Matchonov, Q. Hasanboyeva, R. Niyozmetova, U. Dolimov, O. Madayev, V. Qodirov, Y. Abduvalitov, Q. Yusupov, N. Yuldasheva, R. Keldiyorov, and M. Tursunova examined issues such as a systematic approach to literary analysis, renewed pedagogical thinking, organizing independent work, developing independent thinking, the role of problem-based learning, madrasa and Jadid educational traditions, teaching classical works, comparative study of folklore, fostering patriotism, and organizing effective literature lessons.

Scholars from CIS countries—including G.I. Belenkiy, F.I. Volkov, V.A. Domanskiy, Y.N. Kolokoltsev, A.S. Kurilov, Y.M. Lotman, T.F. Sigayeva, and Z.S. Smelkov—primarily focused on the artistic nature of literature in teaching, while O.Y. Bogdanova, B.M. Eikhenbaum, S. Kagan, V.G. Maransman, D.A. Mazilina, N.D. Moldavskaya, I.V. Rijkov, A.B. Yesin, V.I. Khazan, M. Abdusamadi, Q. Bitibayeva, T. Jumanova, J.A. Rustemova, and A. Zairov highlighted pedagogical and psychological aspects of literature teaching and issues related to developing students' literary analysis competence.

In the literary education of the independence period, there is a growing emphasis on directing students toward independent thinking while considering their psychological, physical, and intellectual characteristics at each stage of development; taking into account individual differences in the educational process; prioritizing spiritual well-being; ensuring students' active participation in their own development; providing them with the pleasure of artistic and aesthetic discovery; and establishing pedagogical cooperation throughout the teaching–learning process.

ANALYSIS AND RESULTS. Visual art is widely used in pedagogical practice. Portraits of writers and literary characters, stage works created based on literary texts, and artistic representations of authors are commonly employed in lessons. However, a well-developed methodology for the effective and purposeful use of visual art has not yet been fully established. Other art forms such as cinema, sculpture, and handicrafts are also not utilized to their full potential.

In literature textbooks, illustrations, films based on literary works, and sculptures of characters serve as visual teaching aids. Teachers should not overlook these materials; instead, they should draw students' attention to them and use images, film excerpts, or sculptures to help students gain a deeper understanding of the literary text. To achieve this, literature teachers should formulate questions based on these artworks and guide students toward a more profound engagement with the content of the studied work. By comparing works of art with the literary text, students gradually expand their understanding.

Using art in the study of literary works yields positive results and contributes to the development of students' aesthetic taste. Activating students' aesthetic engagement and nurturing their taste to guide their personal development is considered one of the main goals of literary education.

The inclusion of visual art sections in new-generation textbooks also requires teachers to develop skills in working with visual art materials.

Through literature classes, students should not only become familiar with writers and poets and study literary texts, but also develop skills such as understanding characters more closely, sensing their inner worlds, and recognizing their personalities, while being encouraged toward creativity. This process can be implemented in lessons through the integration of words and other art forms.

In literature textbooks, interdisciplinary integration—particularly the use of art—in studying writers and their works is of great importance. Author portraits provide insight into their emotions and historical context; miniatures based on literary works help students understand and feel the text more deeply; and films based on literary works allow students to immerse themselves directly in the depicted era. Literature expresses human emotions through words, visual art through colors, sculpture through stone, and cinema through human performance. The fact that human emotions lie at the core of all art forms underscores the relevance of using art in literary education and determines the significance of this research.

According to the English methodologist Andy, if students are not yet able to evaluate visual art, teachers can develop their aesthetic sense by asking questions such as [4]:

1. What did you feel when you saw this picture?
2. Is there a figure in the image? If so, what is it doing?
3. Are real-life elements depicted or not?
4. What are the dominant colors in the image, and what might the artist be trying to convey?

Andy believes that asking such questions activates students' thinking processes.

CONCLUSION. In conclusion, since the emergence of humanity, people have sought to understand their surrounding environment and convey that understanding to others. Understanding reality requires learning, while teaching it requires methodology. Humanity's continuous search for effective ways to express thoughts, emotions, and feelings has naturally contributed to the development of teaching methodology. Historically, as communication was primarily oral, individuals sought expressive language and rhetorical devices to distinguish their speech and captivate listeners. This heightened attention to words led to the formation of literature as one of the fine arts—the art of words.

As literature developed, characters and images expanded, and as human thought, beliefs, and values evolved, the depiction of gods and deities in artistic expression required not only verbal description but also visual representation. This necessity led to the emergence of art as a concept and its continuous development in harmony with literature. In today's literary education system, transferring this historical continuity into modern education through interdisciplinary integration and fostering students' interest in literature remains a key objective in nurturing well-rounded individuals.

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