



TEACHING METHODOLOGY OF DRAMATIC WORKS

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Annotation

The article explores the main ideas and character portrayals in Mukhtar Auezov's drama "Enlik – Kebek." It focuses on how the author reflects the eternal theme of love through the tragic fate of Enlik and Kebek, revealing the struggle between human freedom and traditional customs. In addition, the educational and aesthetic significance of teaching dramatic works is highlighted, emphasizing their role in developing students' creative abilities.

Keywords: drama, love, spiritual purity, tradition, character traits, literary analysis, creativity.

Drama is one of the major genres of literature. It differs from epic and lyrical works in its social significance and in the form in which it is written. Drama, on one hand, is a literary work, and on the other hand, it serves as the foundation of theatrical art. When teaching dramatic works at school, it is important to consider this dual nature. According to its content, drama is divided into three types: comedy, drama, and tragedy. In dramatic works, the author depicts real-life situations through artistic and typical conflicts, conveying a certain idea. The main focus of drama is the human being — their place in society, actions, character, pursuit of goodness, and struggles. A dramatic text consists only of the characters' speech, written in the form of dialogues and monologues. When a dramatic work is performed on stage, it is called a play or performance. A play usually consists of acts, scenes, and pictures, and is limited by time. There are no authorial descriptions or narratives. Sometimes, however, the author includes notes or explanations about the events, decorations, or characters. These notes are called stage directions (remarks) and are written in parentheses. Among literary works, teaching drama is one of the most complex yet engaging areas. This is because the drama genre is based on action and dialogue, and is closely connected with theatrical performance. While studying dramatic works, students should not only read the text but also understand its artistic nature, the



characters' personalities, the essence of conflicts, and the author's message. During such lessons, students become active participants and, through role-playing, learn to interpret the work creatively. Dramatic works are literary creations in which the plot develops through dialogue and action, with minimal authorial narration.

The dialogue and action in drama In dramatic works, the characters' conversations and actions take center stage. The main types of drama are tragedy, comedy, and drama. For example, M. Auezov's "Enlik – Kebek", G. Musrepov's "Kozy Korpesh – Bayan Sulu", and B. Mailin's "Shuga" are outstanding examples of Kazakh dramaturgy. These works reflect the people's way of life, traditions, morality, and themes of love. In teaching them, emotional impact and stage performance play a crucial role. Methodologist B. Zhumakayeva notes: «Dramatic works occupy a special place among literary genres. Since they are artistic creations, they belong to the group of aesthetic disciplines. In literature lessons for grades 5–7, art and music can serve as supportive subjects in educating and nurturing students through artistic works. However, in higher grades, the responsibility for students' artistic education lies solely with literature classes. Therefore, in senior classes, the role, worldview, and developmental functions of dramatic works, along with their teaching methods, must be clearly defined and systematized.»¹ Meanwhile, methodologist K. Bitibayeva emphasizes: «The main goal of teaching dramatic works is to guide students into the world of art, to make them empathize with the characters' fates, and to feel their inner world. Teaching literature is not merely text analysis — it is the art of making students think, reflect, speak, and express opinions.»²

Goals and Objectives of Teaching Dramatic Works

- When teaching dramatic works, the teacher aims to:
- Develop students' culture of perceiving artistic texts;
- Teach them to analyze characters' actions and personalities;
- Improve their expressive speech, emotional tone, and voice intonation;

¹ Жұмақаева Б. Қазақ әдебиетін оқыту әдістемесі. Алматы, «Қыздар университеті», 2015. – 242 бет

² Бітібаева Қ. Әдебиетті оқыту әдістемесі. – Алматы: Рауан, 2016. – 288 бет.

- Foster teamwork and enhance creative activity.

Methods Used in Teaching Dramatic Works:

Methods	Application Procedure
1. Reading in Role	This method helps students gain a deeper understanding of the work. By portraying a character, each student feels the character's personality and emotions. For example, when reading "Enlik – Kebek" in roles, students experience the traditions and social relations of the Kazakh people.
2. Discussion and Debate Method	Exchanging opinions about the characters' actions develops students' critical thinking skills. For instance, questions such as "Was Enlik's decision right?" or "Can Kebek's actions be justified?" can be used to spark discussion.
3. Stage Performance and Dramatization	Staging short scenes on the school stage strengthens students' memory and enhances their creativity. Elements such as costumes, voice tone, and stage culture are taken into consideration.
4. Problem-Based Questions and Tasks	This method allows students to immerse themselves in the artistic world of the work. Examples of questions: What was the author's main message? Why did the story end this way? If you were the author, how would you end the play?

Enlik: Listen to my few words, Kebek. Don't think I'm the kind of woman who casts glances at every man she meets. I came because I believed you would understand my true feelings.

Kebek: Enlikjan, you have never spoken a word that could plant a bad thought in my heart!

Enlik: Then know that my greatest sorrow, my deepest pain, lies within myself. (They walk around the rock. Silence. Japal hums a tune. Enlik and Kebek appear again from behind the rock.)

Kebek: Is it true, Enlikjan? I once met Esen in a test of strength. Now fate brings us together again in a test of destiny. If he competes with me, should I not also compete with him? From the first moment I saw you, I felt something stir within me... When I looked upon you, did my heart not say, "I have found the light of my life"? My dear Enlikjan, may my soul be sacrificed for you!



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Enlik: My brave one! (It begins to grow dark. A single bright star appears in the sky.) The sorrow I've hidden from the world, I have joined to the rising dawn and the setting sun like an endless grief. This silent, unfeeling stone has been my only confidant. And now a single shining star has risen — my destiny seems to have been born with it. Shine for me, pure light! In this brief life I had but one wish — be my fortune, my guide, my bright star.

Kebek: Be the star of my fate, the gentle beauty of the twilight sky! I look upon you with joy. Come now, Enlikjan, let's go — to your home! (They leave.)

In this excerpt, the spiritual purity of Enlik and Kebek's love, their mutual trust, and their readiness for sacrifice are vividly depicted. For them, love is not merely an emotion but a symbol of spiritual freedom, personal choice, and sincerity of the heart. Through this scene, Mukhtar Auezov delicately conveys the struggle between love and tradition in poetic language.

In conclusion, teaching dramatic works plays a crucial role in the spiritual and aesthetic development of students, highlighting the connection between literature and life. Such lessons cultivate students' emotional sensitivity, critical thinking, and analytical skills. Moreover, role-playing and stage elements help nurture their creative abilities and bring literature to life in an engaging way.

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