



THE USE OF INTERACTIVE METHODS IN THE STUDY OF GAZAL "NAVBAHOR" OF MUQIMIY

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ANNOTATION

This article focuses on the problems in the analysis of classical works in literature lessons of students of the academic lyceum. As support in solving these problems, the use of interactive methods in analyzing one of the Muqimiy's gazal given in the textbook complex of the academic lyceum "Literature" was recommended as a solution.

Kalit so'zlar: *Muqimiy, gazal, teaching interpretation, method, interactive method, table.*

DISCUSSION

At the 2nd stage of academic lyceums, the study of Muqimiy creativity is planned, and the program gives 3 hours to read and study these works. A textbook from the literature created on the basis of the program in the complex [7.371-386.] Muqimiy's "Tanobchilar" satirics, "Sayohatnoma" work, "Yakka bu Farg'onada", "Arzimni aytay", "Surating", "Ayrimasun", "Navbahor", "Axtaring" gazals, "Aroba", "Loy" and "Moskovchi boy ta'rifida" as well as samples of satirical poems and mentors. Since the study of these creative names of the Muqimiy given in the book is planned not only for students of academic lyceums, but also for students of schools of creativity, specialized in mother tongue and literature, it is also permissible to mention the breadth of the scope of works given in the textbook.

The program gives 3 hours to read and study these works. During the first hour of the distributed 3 hours, a conversation will be held with the students on the two works of the poet studied at the school and an introduction to the expressive reading and their analysis of gazals. 2-hour of the lesson is devoted to the analysis of the gazals of Muqimiy.

As in the first hour of the allotted time for the lesson, as we have already noted above, it is worth starting to read and learn the gazals of the poet.

In complex [7.372-375.] poet's "Yakka bu Farg'onada", "Arzimni aytay", "Surating", "Ayrimasun", "Navbahor", "Axtaring" gazals, "Aroba", "Loy" satirical gazals and "Moskovchi boy ta'rifida" the teacher, who assumes that the amount of time given for the study of poems and mentors

with light laughter is not enough, analyzes during the training, choosing from the gazals of Muqimiy, which are popular among the people. The rest of the gazal will serve as a task for independent reading of poetic works or plan to study her settled creativity in extracurricular classes.

One of the most popular gazals among the performance of the poem "Navbahor" in the style, which is heard by readers. When the song ends, gazal is read expressive by the teacher, and then the analysis of gazal "Navbahor" is performed. To do this, the purpose of the lesson is determined and the drill is carried out as follows.

I. The purpose of the lesson

1. Educational objective: to acquaint the students with the "Navbahor" gazal of the Muqimiy. Formation of reading skills in them, observing the requirements for the weight of gazals aruz. Improving the ability to analyze gazals.

2. Educational goal: to give the students the education of elegance, the formation of feelings of beauty in them.

3. The developing goal: to develop the oral speech skills of students, to expand the framework of logical thinking, to teach independent thinking. Lesson type: new cognitive, reinforcing and controlling.

Methods used in the lesson: "Ortiqchasini toping", "Tushun va bajar", "Uch bo'lakli matn", "Eslab ko'rchi, unutmadingmi?", "Teskari test".



Equipment used in the lesson: literature textbook, projector, A4 size paper, internet data, slides, markers, audio, incentive cards.

II. Continuation of lesson

The lesson is organized by the method of competitions. Students will be explained that in order to pass the test of the guards who were put on the roads of the "Bilimlar qasri", they must perform the tasks given below in mutual harmony and act diligently in order to enter the castle first. In order to enter the "Bilimlar qasri", a special mention is made of the condition for them to perform the following tasks:

- * "Ortiqchasini toping" method.
- * "Tushun va bajar" method.
- * "Uch bo'lakli matn" method.
- * "Matn muharriri" method.
- * "Eslab ko'rchi, unutmadingmi?" method.
- * "Teskari test" method.....

A full-fledged training analysis of gazals is conducted starting from the 8th and 9th grades. Methodist scientist V.Kadirov recommends that the analysis of gazals be carried out in the following order [3.153-154].

1. First of all, gazal is read and heard by the teacher (as far as possible by heart), finalizing it.
2. After listening to gazal, it is necessary to determine together on what subject it is written.
3. The rhyme gazal is determined.
4. The main characters involved in the gazal strip are marked.
5. Once the main images are identified, it is necessary to distinguish poetic images, which are grouped around each head image.
6. According to the description of reality by a figurative and factual way, it is determined which group belongs to the gazal under study.
7. After that, each byte is read separately, the contents are interpreted.
8. During the analysis of the bytes or after the complete analysis of gazals, the artistic arts used in them are also interpreted.
9. If the teacher gives the students insight about the weight of the plum before this, then this will be the task of finding the weight of the gazal.
10. When the analysis is completed, the literature teacher asks his students for the impression they have received from gazal.
11. If there is time, it is necessary to see gazal expressive reading to several readers. In the study, attention is paid to the fact that they comply with the requirements for the weight of the plum.

It is desirable that the gazal was first read by the teacher himself.

Navbahor...[7.375].

Navbahor. Ochildi gullar, sabza bo'ldi bog'lar,
Suhbat aylaylik kelinglar, jo'ralar, o'rtoq'lar.

Xush bu mahfilda tiriklik ulfat-u ahbob ila,
O'ynashib, gahe tabiatni qilaylik chog'lar.

Ruh ochib ko'zdin nihon bo'lsa paridek
naylayin,
Ayirilib hush-u aqlidin telba bo'lmay sog'lar.

Xayfkim ahli tamiz ushbu mahalda xor ekan,
Oldilar har yerda bulbul oshyonin zog'lar.

Marham istab kimsadin, zaxmi dil izhor
aylasang,
Choraye qilmoqdin o'zga, ustiga tirmog'lar.

Tobakay mundog' malomat kunjida doim
Muqim,
Bu zamon ko'z tutgin emdi senga bo'lsun tog'lar.

After the teacher read the gazal figuratively, he briefly talks about the meaning: among the settled gazelles there are also poems, which are attributed to the seasons of the year. In them, along with the image of nature, the image of social life is also embodied. The image in the poem is connected with life. In the gazals dedicated to the natural image of the resident, mainly the spring season, as well as its beauty, is expressed. In particular, in the gazal "Navbahor" the poet is very pleased that spring has come, with him the beauty of nature, peace in the land, joy in the hearts has taken over. But the fact that the time of the year does not consist only of spring, as it was his autumn and winter, also shows in the poem that life has its joys and hardships, joys and sorrows, pleasure and suffering.

After the delivery of similar information to the reader-youth and getting acquainted with the text of gazal and its content "Tushun va bajar?" method[1.92] using it strengthens their knowledge. Groups interactively identify the subject of the gazal, the rhyming words and images in it.

Naming each group also creates convenience in assessing students' knowledge. Groups can be called "Book-loving young people", "Creative young people", "Young literary people". Groups will be assigned assignments separately:

Group "Young people in the book": express an opinion on the subject of gazal;

Group "Creative young people": find rhyming words in gazal;

Group "Young literature": identify images in gazal.

The answer of the group "Young Readers of the book": landscape the main image in gazals is nature. It is taken as an object of the image of the seasons of a year (winter, spring, autumn, summer), a natural phenomenon (rain, wind), a tree, a fruit, etc. and serves as a tool for the expression of the lyrical



hero's senses (Ogahiy's "Navruz", "Qish" radif, Furqat's "Fasli navbahor o'ldi..."gazals). In most cases, the embodiment of nature should focus the attention of educators on the interpretation of romantic experiences or the alignment of them with the interpretation of the realities of society [4.90-95.], we agree with the opinions.

Group of "Creators" The following words in the text of gazals are determined to be rhymed words, as well as read by a reader:

bog'lar- chog'lar, sog'lar- zog'lar, tirnog'lar - tog'lar.

Group "Young literate". They find images in gazal: jo'ralar, o'rtoqlar, ulfat, ahhob, pari, ahli tamiz, bulbul, zog'lar, tog'lar.

The next job is to read and interpret the gazal in bytes. In analyzing their fixed gazals, students' experiences gained in the lower class come to hand to them. By the teacher, each group is given a two-byte text written on white paper with the size of A4. Students will make a presentation of the gazal that has fallen on them by following the prose description and commentary.

The answer of the group "Young people of the book": Gazals are six bytes, the image of spring begins with the contemplation of natural beauty, the splendor of spring.

Enjoying the arrival of a settled spring - he is greeted with enthusiasm. The poet, who enjoyed the opening of the gardens to the greenery, realizes that life, life is a great blessing, while enjoying such beauty. It turns out that there is a desire to live in it. Feels the need to spend life together with friends. Nature calls them sheep. Also calls his friends to enjoy the landscapes of nature, to enjoy the pleasures of life. In this uses the art in artistic literature.

Navbahor. Ochildi gullar, sabza bo'ldi bog'lar,

Suhbat aylaylik kelinglar, jo'ralar, o'rtoq'lar.

In the second verse of the gazal, the poet teaches to rejoice in the spring, to organize interesting gatherings with friends (meetings, conferences), to spread conversations, to realize that life is dear and gives joy and comfort to the soul. It is described as follows that such delights do not taste without friends:

**Xush bu mahfilda tiriklik ulfat-u ahhob ila,
O'ynashib, gahe tabiatni qilaylik chog'lar.**

Group "Creators": in the third verse of the gazal there is a change in the mind of the poet, the place of joy in the dream begins to be gloomy. The poet in search of loving "jo'ralar, o'rtoqlar" will face

injustice in life. Urges the sages not to lose consciousness mentally. We know that a person quickly disappears, although the wigs in the eyes appear to be full. This condition can be repeated several times. A person who has become a pari person loses his mind he hush from panic. Like the one who lost consciousness due to the fact that the settled fairies suddenly corrode into the eyes and again disappear, the sages will also be in favor of the fact that he will not lose consciousness. In verse, the poet skillfully uses the art by bringing his sentence like a pari.

**Ruh ochib ko'zdin nihon bo'lsa paridek
naylayin,**

Ayrib hush-u aqlin telba bo'lmay sog'lar.

And in the next verse, the settled nature, having completed the anthem, unexpectedly divides the thought into the life of society and expresses its attitude to it. If the times were fair, everyone should have been in a suitable place. However, this is not the case. Modern - ugly. Under the feet of the wise, wise men (ahli tamiz), the nightingale (ilm-ma'rifatli kishilar) was replaced by Crow (zog'lar), that is (xushomadgo'y va maddohlar) [5.434.], forms a contrasting artistic art with welcoming, supporting the words nightingale and crow in the sense of opposing each other.

**Xayfkim ahli tamiz ushbu mahalda xor ekan,
Oldilar har yerda bulbul oshyonin zog'lar.**

This was the discontent of injustice of that time, the serious reverence of the wise to the fact that he lives in grief, in joy of the ignorant people. In these couplet, the poet draws the landscape of real life.

The group "Young literate": the poet is forced to regret, because there is not even a ointment (ointment, medicine) on the wound of the heart. That is, he suffers from the fact that he did not find a mistress close to himself to cheer up. If you tell me that you are in trouble, they will try to crush you worse. They will hurt your heart, they will torment you.

**Marham istab kimsadin, zaxmi dil izhor
aylasang,**

Choraye qilmoqdin o'zga, ustiga tirnog'lar.

The poet appeals to himself, saying that in the last verse of the gazal he is settled. Even if you have to live in the corner of the blame, do not despair, be tolerant, keep your humming as steep as the mountain. The mountain gazal was used in a portable sense, in the sense of being tolerant. Power is given in place so. Artistic art, based on the use of words or



phrases in poetry not in the original sense, but in a figurative sense, is called metaphor[6.419]. Here the mountain goat came as a symbol of power, not used in its own sense. The poet creates a metaphor in place of the word power, temporarily supporting the phrase "mountains".

**Tobakay mundog' malomat kunjida doim Muqim,
Bu zamon ko'z tutgin emdi senga bo'lsun tog'lar.**

Working on the weight of the work will also help to gain a closer, more in-depth understanding of the intricacies of the readers' fixed works. It is also worthwhile to understand that the teacher gazal "Navbahor" aruz is written in the form of ramali musammani mahzuf and maksur. Understand this through concrete examples.

Tobakay mundog' malomat kunjida doim Muqim,

- V - - / - V - - / - V - - / - V -



Bu zamon ko'z tutgin emdi senga bo'lsun tog'lar.

- V - - / - V - - / - V - - / - V -

The teacher should touch upon each hiyo and explain its quality – why it is short or elongated, with the example presented, sometimes it should explain that the joints we have learned as short take the quality of the elongated hiyo according to the weight requirement[4.90-91].

It is possible to recommend a variety of interactive methods for the full mastering of the gazal text, a deeper perception of its artistic and aesthetic aspects.

By teacher the method of "Ortiqchasini toping" [2.34.] with the help of which students will be tested their existing knowledge on stationary gazals. In the course of carrying out the task, the following will be achieved: 1) to formulate a system of concepts that will serve to reveal the essence of the subject under study;

2) four (five, six, which are subordinate to the subject from the formed system...) and achieve the place of a single concept that is not synonymous;

3) find out the task of students to identify the concept that is not relevant to the subject and to remove it from the system;

4) to encourage students to interpret the essence of their actions (in order to strengthen the subject, students are also required to comment on the concepts preserved in the system, to base the logical link between them. Under the condition of this method, the gazals belonging to the pen of Zavqiy, Furqat, are given to the pupils in a mixture with their fixed gazals. Under the condition of this method,

students are required to keep only the information that belongs to their settled creativity, and to delete the rest. If there is an opportunity, they can perform this task on the computer, if not, then on white paper. Students will retain their belonging to their fixed creativity from the following information.

"Jahonda kamsuhan kim bo'ldi, asrori nihon bo'ldi", "Axtaring", "Farg'ona", "Ilm xosiyati", "Kelinchak", "Navbahor", "Qo'qondan-Shohimardonga", "Shohimardon xotirasi", "Arzimni aytay", "Talading baring", "Surating", "Sho'xi parivash ishqida.", "Sayohatnoma", "Moskovchi boy ta'rifida", "Loy", "Aroba".

"Eslab ko'rchi, unutmadingmi?" method [1.75.] with the help of it, the readers are asked to memorize the poems of Muqimiy, which were preserved on the basis of the above assignment. The main goal and task of this method is to strengthen the memory of students and teach them to speed. This method allows you to strengthen the topic, repeating the topic mentioned. According to this condition, each responding reader will have to read one of his chosen gazals with a memorable expression and draw one of the images depicted on the gazal or verbally. Of course, reading both expressive poetry and drawing at the same time requires the reader to concentrate and not be excited. Each reader is given 4 minutes of time, and during this time, the details in the images they draw are compared with the images in the gazal text. It is checked how correctly or incorrectly the student performs the task. Students who have done it correctly will be encouraged.

"Matn muharriri" method [1.91.] it is carried out in two stages and is inextricably linked with the science of mother tongue. Based on this method, the teacher will divide the text of gazal into several parts: "Ayrilmasun", "Navbahor", "Yakka bu Farg'onada". Readers will get acquainted with the text and put its contents in place in harmony with each other, as well as form the text of a holistic three-part poem. Such a method gives an opportunity to get acquainted with the text of several gazals in a short time. For example, according to the 1st assignment, students must put the couplet in their place in the listed couplet. The task is performed as follows:
Kimga dod aylay bu bedodingni man, ey sangdil,

Ayrib hush-u aqlin telba bo'lmay sog'lar.
Ruh ochib ko'zdin nihon bo'lsa paridek naylayin,
Oshno bo'ldim desam, ko'nglung seni begonada.

Ruh ochib ko'zdin nihon bo'lsa paridek naylayin,
Andalibi men kabi gulzoridin ayrilmasun.
The correct form of couplet is as follows:
Kimga dod aylay bu bedodingni man, ey sangdil,
Oshno bo'ldim desam, ko'nglung seni begonada.
Ruh ochib ko'zdin nihon bo'lsa paridek naylayin,
Ayrib hush-u aqlin telba bo'lmay sog'lar.



Hajr osebi xazonida bo'lib sho'ridahol,
Andalibi men kabi gulzoridin ayrilmasun.

At the second stage of carrying out the task, skills related to the use and expression of words are formed in students. They remove excess words from the text by finding in the poem couplet, make mistakes in word selection and application. To they will put their place in the sentence.

Fasli navbahor. Ochildi gullar, sabza bo'ldi bog'lar, (Navbahor)
Suhbat aylaylik kelinglar, jo'ralar, o'rtoq'lar.

Xush bu mahfilda tiriklik ulfat-u ahbob ila,
Kuylashib, gahe tabiatni qilaylik chog'lar. (O'ynashib)

Ruh ochib ko'zdin nihon bo'lsa paridek naylayin,
Ayrilib do'st-u yordan telba bo'lmay sog'lar. (hush-u aqldin)

Xayfkim ahli shuaro ushbu mahalda xor ekan, (ahli tamiz)
Oldilar har yerda bulbul oshyonin zog'lar.

Marham istab kimsadin, zaxmi so'ylab aylasang, (dil izhor)
Choraye qilmoqdin o'zga, ustiga tirnog'lar.

Tobakay mundog' malomat kunjida doim Muqim,
Bu zamon yo'l tutgin emdi senga bo'lsun tog'lar. (ko'z tutgin)

They make up the dictionary of words with the annotation they met in the text.

Mahfilda-bazmlarda, nihon-yashirin, ahli tamiz-aqli, dono kishilar, marham-dori, malham, zaxmi-yara, kunj-burchak.

“**Teskari test**” method [1.89.] it is an effective method that teaches students to compose an independent question on the basis of the subject, helps to the logical thinking circle, sharpens the mind. Through this method, the incentive in the reader to work on himself on a topic increases. Formulate the ability to eat controversial, distracting sides without fear, without doubting. This will focus on a pre-made slide of pupils attention. In it, one of the test answers is marked, and students are required to formulate a suitable question for this answer.

1-question.

- A.”Navbahor..” B.”Sayohatnoma”
D.”Fasli navbahor..” E.”Ayrilmasun”

Spring is a waking season. In which line is the poem given, in which it is described the sign of life, the pleasure of the post-winter revival of nature, the inexhaustible delight from

the landscape of nature, the realization that life is a great blessing, and the awakening of the post-life passion in it?

The correct answer is given as follows:

- A.”Navbahor..” B.”Sayohatnoma”
D.”Fasli navbahor..” E.”Ayrilmasun”

2-question.

- A.Ahli tamiz B. Bulbul
D.Zog' E.Nodon

Wise, intelligent people's sentence “Hayfkim, ahli tamiz ushbu mahalda xor ekan, Oldilar har erda bulbul oshyonin zog'lar” which word is expressed through the verse?

The correct answer is given as follows:

- A.Ahli tamiz B. Bulbul
D.Zog' E.Nodon

3-question.

- A.2-couplet B.3- couplet
D.4- couplet E.1- couplet

How interesting is the journey in the bosom of nature as it is with friends is listed in the verse of gazal?

The correct answer is given as follows:

- A.2-couplet B.3- couplet
D.4- couplet E.1- couplet

4-question.

- A.Telba B. Paridek
D. Nihon E.Aql-hush

Ruh ochib ko'zdin nihon bo'lsa paridek naylayin,

Ayrilib hush-u aqldin telba bo'lmay sog'lar. Find the word in which the tool that caused the tashbeh in couplet took part.

The correct answer is given as follows:

- A.Telba B. Paridek
D. Nihon E.Aql-hush

Assessment and motivation: students' falling scores are summed up and interpreted. The winning group is determined. The pupil, who actively participated in the lesson, penetrates into the “Bilimlar qasri”.

The remaining poems of the poet, given in the textbook, are also analyzed in this way. What method of assessment depends on the capacity of the teacher. Scholar of literature B.Tukhliev to one of the methods of working on the text of gazal shows that working with tables. When working with a table, the scientist says:students have an increased opportunity to learn poetry not only from one side, but from different sides. For example, it will be possible to use one or more tables.[8.50].

Through this method, productive and effective use of time is achieved. Because in the program the



poet is obliged to draw the attention of the teacher to the amount of time allotted for the study of his works.

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