

ANALYTICAL METHODS OF STUDYING THE EPIC "KUNTUGMISH" IN THE 8TH GRADE

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ABSTRACT: This article discusses the methods of didactic analysis of this epic, in particular, the specific characteristics, criteria and methods of the analysis of meaning and images.

KEYWORDS: Textbook, curriculum, epic, factor, Ergash poet, bakshi, quiz, analysis, value, plot.

INTRODUCTION

Didactic analysis of works of art, what are its characteristics and by what methods is it carried out? We turn to scientific sources to find a solution to this theoretical question. The well-known Methodist scientist K. Yoldoshev emphasizes the following: "Educational (didactic) analysis is an aesthetic-pedagogical activity aimed at forming good spiritual qualities in students by realizing the current vital and artistic logic and aesthetic uniqueness of the artistic work in a public form." In other scientific sources, it is noted that didactic analysis is carried out by the following methods:

1. Textual analysis;
2. Image-based analysis;
3. Problem learning analysis.

Educational didactic analysis of artistic works in "Literature" textbooks is carried out depending on the age characteristics and intellectual capabilities of learners. Each of the mentioned types of didactic analysis has its own criteria and characteristics. For example, in the Text-based (textual) analysis, first of all, the structure of the text of the work under discussion, the logic of the text, the main ideas, the main meaning and the artistic appeal of the analysis are prioritized, the aesthetic essence of the text falls into the background. In the analysis of the work of art based on images, the main attention of the teacher (teacher) and the learner (student) is focused on the image (symbols) of the work under discussion, their actions, inner feelings, goals and thoughts. The artistic charm of the text of the work can be seen in focusing on the classification and analysis of images, revealing their psyche and, most importantly, in the development of educational and cognitive competence. In this method, the teacher guides the analysis, and the student actively participates as a learner. The third part of the didactic analysis of the work of art - the problem-based learning analysis - is completely different from the previous ones. In it, the educator (teacher) takes the lead: based on the text of the work of art, he sets an artistic or some life problem, gives questions - tasks to the students, directs the attention of the students to find a solution to the problem, and then summarizes the discussion.

In didactic (educational) analysis, it is desirable to achieve that students perceive literary characters as living people with their own destiny and unique nature. Only then, the emotions felt by these characters, their happiness and sadness will "infect" the students, that is, they will have their effect. At the same time, it has a positive effect on their upbringing and development(1).

During the didactic analysis of works of art, it is of particular importance in today's methodological science that it is necessary to avoid dividing symbols into contradictory groups, such as positive and negative, and to achieve a correct assessment of each artistic symbol from the point of view of people with opposite natures (2). The conclusion is that in the analysis of the artistic work, the teacher first of all explains to the students that it is impossible to divide the people around them into good or bad, that there are positive and negative characters in the nature of every person in life, repeatedly emphasizing the examples of the symbols of each work under discussion they need to be absorbed in their minds. In addition to the above comments, we would like to emphasize that in the analysis of each artistic work, along with mastering the leading ideas intended by the teachers, the truths that excited him as a person, his perception of the various events that took place in the work, and his attitude towards the artistic image as a reader are one of the most important factors is counted. During the didactic analysis, it is desirable for the students to form a certain opinion, to arouse a certain attitude to the symbols, to determine their own views, regardless of whether they correspond to the literary arguments intended by the teacher or not. In this sense, in the didactic (educational) analysis of each work in the "Literature" textbook, whether it is the analysis based on the text or the image that we mentioned above, or if it is not a problem-based educational analysis, the goal of both sides (the teacher and the student) will be achieved only if they carry out the training based on it. efficiency is the priority in the resulting training.

We found it appropriate to study the epic of Ergash Jumanbulbul's son "Kuntugmish" from the 8th grade "Literature" textbook using the methods of didactic (educational) analysis. 4 hours have been allocated in the program to study this saga.

In order to study the epic using didactic analysis methods, the teacher should read the entire epic "Kuntugmish" to his students much earlier - at the beginning of the academic year or at the beginning of the quarter, and summarize the texts that you like. "Remember, memorize some of them!" should give the question and assignment. The teacher, who strictly monitors the performance of the given task, should refer to the Internet pages and give appropriate methodical recommendations, saying that they need to effectively use the opinions, comments, articles and monographic studies related to the saga.

Of course, it takes a lot of time for the students to complete the given task, first of all they need to find and read the text of the epic, find out specific information about the story - details of the events in it, the activities of the artistic characters, their purpose and behavior - actions, the main and leading ideas in the epic, the language of the work and other issues. , they need to master them. Only after that, a didactic analysis of the epic can be carried out so that they can actively participate in the discussion devoted to the analysis of the work. In this process, the teacher

works based on a series of questions and tasks, and the students give the appropriate answers, and finally, through a lively discussion, the desired goal is achieved.

In their answers, the students give their opinions based directly on the text of the epic, the theoretical information given in the textbook, the article about the epic, the additional literature they have searched for, and the information collected on the basis of Internet materials. One reacts to the thoughts of the other, the third completes their thoughts, notes the unsaid and left aspects. In this process, based on the teacher's auxiliary questions, they enrich their imagination about the epic. For example, when giving an opinion about the singers of the epic, the theoretical information about "this epic was written by the poets such as Ergash Jumanbulbul son, Nurman Abduvoy son, Islam poet Nazar son, Bekmurod Joraboy son, Egamberdi Ollamurod son" filled the students' skills about the epics and epic variants. helps to improve and enrich relevant knowledge. Then, based on the materials collected by the students: "What are the characteristics of the epic you read?" What type of epic do you think it belongs to? What are the leading ideas in it?" They answer the following questions: "Kuntugmish" epic is the most mature of artistically perfect, compositionally mature, romantic-romantic epics. In it, the issues of love, love, loyalty and family are described in close connection with the events of social life. In the didactic (educational) analysis of the epic, the teacher is the teacher who gives the right direction, and the students are the students who make appropriate conclusions as active members of the discussion. In this sense, the teacher should ask "what are the main events in the plot of the epic?" to the question of the readers, "in the epic, the luxurious atmosphere of Buvra Khan's palace, the poor life in the shepherds' hut, the plight of the gang of merchants on the big caravan road, the plight of the fishermen who make a living by selling fish, and the fate of fathers, mothers and twins thrown in four directions by the tyranny of the modern times - all of them - they emphasize that all of them are extremely natural and vividly manifested as realistic scenes of the lifestyle of a certain past period. It is appropriate for the teacher, as the chief judge, to listen to the answers of his students, take into account that the results are reasonable, and take the path of further development of their educational and cognitive competence.

In the textbook, the goals and visions of the abridged text of the epic are expressed in the programmatic interpretation. Theoretical knowledge is also given in the article about the epic. Through 20 questions and tasks related to the text of the epic in the textbook, it is possible to carry out a complete didactic analysis of it. If the teacher intends to conduct his lessons dedicated to the study of this epic in a different way, this lesson can be done by introducing certain questions and assignments at the end of the epic analysis, directing the students to think differently about the epic hero of the epic, and to achieve the goal set by this, a second and different question and can also be organized using the assignment.

After the first acquaintance with the text of the epic in the textbook, all students have the impression that "the epic begins with a dream event, that is, Kuntugmish, the son of Saint Karakhan, saw in a dream the beautiful Holbeka, the daughter of the minister of the king of Zangar, and fell in love with her. draws his picture, puts it in a box and throws it into the river",

the opinion prevails. What else happens in the "After" saga? It is required to find the next answer to the problem solving problem that will increase the interest of the students.

Initially, the students were directed to the solution of this problematic issue: Who will take out the chest that was thrown into the river? How did he feel when he saw the picture inside the box? How do you explain this? such questions are raised. To find the answer to this question, the attention of the readers is in the text of the epic:

Apples and pomegranates in the garden

He's cute, but he wants a dildo.

Dear friends, I walk with you,

Friends, the heart wants a friend.

Focuses on the speech of an epic hero in the style of Kuntugush. He knows that Kuntugmish takes out the chest flowing from the river and opens it: the picture inside makes the hero completely fall in love, conveys the nature of his initial inner feelings to his comrades. What conclusion the 8th graders will draw from this will be known during the lesson. But it is desirable for students to justify their opinions. In any case, it turns out that the epic hero falling in love in a dream and seeing the image of his mistress again, the intensification of this feeling did not lead the epic to a compositional disintegration, but to an increase in its emotionality, persuasive power and artistic impact. Therefore, it is appropriate to once again instill in the minds of the readers that in the epic "Kuntugmish" serious originality has been achieved in its form and content, artistic interpretation, while keeping the motive of the epic hero falling in love with the beauty of a foreign country.

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