

Use of Interdisciplinary Integration in Learning the Genre Tuyuk

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Abstract The article describes the role and effective methods of using interdisciplinary integration in the process of teaching the genre of chickens in secondary schools, academic lyceum literature classes based on many years of practical experience.

Keywords: hack, verse, chiston, murabba, tuyuk, interdisciplinary integration, Uzbek language, dictionary, information and communication technologies, commentary, photo slide, audio lecture.

Teaching and analyzing literary and theoretical concepts in general secondary schools, in literature lessons at an academic lyceum is an important issue both in practice and in theory. One of the main tasks of educational institutions is to form the scientific outlook of students, develop their thinking, educate them as versatile people through the correct and effective implementation of this process.

Teaching literary-theoretical concepts is an integral part of the analysis of a work of art. Methods for analyzing a work of art determine the general direction of the work carried out in this process. These directions are divided into independent categories that have certain directions associated with each other in the process of studying the work. Categories consist of introductory, work on the text of the work, reading and analysis, conclusion, teaching literary and theoretical concepts.

Teaching literary and theoretical concepts not only enriches the theoretical knowledge of students, but also develops their speech, develops their thinking, imagination, helps them form figurative concepts and expands their thinking abilities.

In general education schools, academic lyceums, literary classes rubai (grade 5), qasida (grade 6), ballads, poetry scales, novel and its types, symbolic images and exaggerated images, chiston, rhyme,

radith, migration, metaphor, symbol, it is planned teaching literary-theoretical concepts such as correlation, hereditary parable (7th grade), romantic-heroic epics, didactic literature, tuyuk and tajnis, gazelle and more couplets (8th grade), examples from poetic art (10th grade) Class). We believe that the systematic organization of this process, which is the most important and complex stage in the teaching of literature, requires deep knowledge, experience and skills from the teacher of natural sciences.

We would like to share our views on the role and effective methods of using interdisciplinary integration in the teaching of the chicken genre, based on our many years of practical experience and observations below.

It is known from sources that the genre of chickens appeared in our classical literature in the late fourteenth - early fifteenth centuries of our era. Four lines of poetry, built on the basis of rhymes similar in form, but differing in content, require great skill and talent from the poet. In the end, it was necessary to express new content and ideas without breaking logic within a strict framework.

It is known that during this period we have a rich literary heritage of such poets as Lutfi, Haydar Khorezmi, Yusuf Amir, Atoi, Sakkoki, Gadoy, Yakin, who wrote in Turkish in Movarounnahr and Khorasan. Among their samples of creativity in various genres, ostriches occupy a special place. This tradition can be seen in the works of such poets as Alisher Navoi, Zakhiriddin Muhammad Babur, Atoi, Shermuhammad Munis Khorezmi, Muhammadrizo Ogakhi, Amir.

Representatives of the Uzbek classical literature studied in secondary schools and academic lyceums are Yusuf Khos Hajib (XI century), Lutfi (1366-1465), Alisher Navoi (1441-1501), Zakhiriddin Muhammad Babur (1483-1530), Atoi (XIV century). (first half of the 15th century), Shermuhammad Munis Khorezmi

(1778-1829), Amir (1787-1822), Muhammadrizo Ogakhi (1809-1874)), including examples of the ostrich genre [7, 189], [1, 216], [2, 478].

After a brief acquaintance with the word "artist", his biography, literary heritage, including the lyrics and their thematic diversity, samples of his henchmen are read, processed and analyzed.

The following description of Nasir Muhammad can be defined as the motto of the lesson: **“Бириси туюғдурким, икки байтда муқаррардир...”**

In this regard, lexicography examines all words in the studied language on the subject "Uzbek language", their history, interpretation, spelling, the meaning of lexicography in language learning, the richness of a particular language in good qualities. structured dictionaries, a variety of dictionaries ("Dictionary of the same words", "Dictionary of synonymous words", "Dictionary of antonyms"), it is important to emphasize that it would be advisable to develop the skills of their use in practice in order to use methods that contribute to the development of students' skills of independent and creative work.

In our opinion, the poetic forms based on quatrains, before giving theoretical information about the ostrich genre, are rubai (an Arabic word meaning quartet, rhyming in the form a-a-b-a or a-a-a-a), pure (in short, a poetic riddle; ruby, a continent, the size of a chicken (more often a quartet form is observed), does not have a strict rhyme of regularity, but often resembles a continent and rhymes like a continent); continental rhyme), murabba (an Arabic-quartet, rhymed four-line poem written in a tense style (not in the form of independent poetry), it is advisable to start by indicating and explaining their similarities and differences, comparing them based on examples.

Let's strengthen our minds with some evidence.

Another four-line poetic form in Uzbek literature is tuyuk. This poetic form is written based on the skillful use of the words homonym (same forms, but different meanings). Usually the word is repeated at the end of verses 1, 2 and 4 in tuyuk, but each verse has a different meaning. Sounding in Tuyuk is also associated with the repetition of these words.

To confirm ideas, first of all, using examples from modern chickens and attracting students to analysis serve to strengthen the past, motivation, and increase interest:

Қўлингдан келганича чиқар яхши **от** (name - noun),

Яхшилиқ қил, болам, ёмонликни **от** (quit - verb).

Насихатим ёд қилиб ол, фарзандим,

Ёлғиз юрса чанг чиқармас яхши **от** (pet name – noun)

Or:

Ёшлигинг ғанимат, болам, ўсиб, **ун** (grow up - verb),

Чиқарма беҳуда садо ҳамда **ун** (sound - noun).

Қўр, қуёш тиғида ва тегирмонда

Ўзилиб сўнг азиз бўлди буғдой - **ун** (food - noun).

Yusuf Amiri used the word "ўт" in three different senses in the following sense:

Шамъ янглиғ ёнадур бошимда **ўт**,

Қўз ёшимдин ер юзида унди **ўт**,

Қон ёшим қилди йўлунгни лозор,

Мунча таксир айладим, қонимдин **ўт**.

In this verse, the word “ўт” means fire in the first stanza, a plant in the second stanza, a plant in the second stanza, and “late in my blood” (excuse) in the fourth stanza.

Tuyuk is a lyrical genre, typical for Turkish literature, because it is based on amonyms (figurative words), because, as Alisher Navoi correctly proved in “Муҳокамат ул-луғатайн”, the Turkic languages are distinguished by a wealth of amonymous words.

Tuyuki also occupy a special place in the work of Alisher Navoi. In the poet's poem "Mezon ul-Avzan" we read the following description of tuyuk: “Бириси туюғдурким, икки байтда муқаррардир ва саъй қилурларким, тажнис айтилғай ва ул вазн рамали мусаддаси мақсурдир, мундоқким:

Ё раб, ул шаҳду шакар ё **лабмудур**,

Ё магар шаҳду шакар ё **лабмудур**.

Жонима пайваста новак отқали

Ғамза ўқин қошина **ёлабмудур**". [6, 709]

A more detailed description of tuyuk is given in Navoi's poem "Muhokamat ul-lughatain":

Чун парию хурдур отинг **бегим**,

Суръат ичра дев эрур отинг, **бегим**,

Ҳар хадангиким, улус андин қочар,

Нотавон жоним аро отинг, **бегим**.

Ва бу икки байтки, тажниси томдур ҳам турк шуароси хоссасидурки, сортада йўктур ва муни туюғ дерлар... Ва бу навъ алфоз ҳамки, уч маъни ва тўрт маъни ва ортуғроқким, ирода қилса бўлғай, кўп борки, форсий алфозда андоқ йўктур".

Sheikh Ahmad Tarazi writes about Tuyuk in his Funun ul-balog'a (The Sciences of Maturity), completed in 840 AH. (1436-1437): "And this is an invention of Turkish poets. Turks call it tuyuk".

То кўнгулда ишқ ўти **тобандадур**,

Ғам маишат панжасин **тобандадур**.

Киприк ўқин қисмат этиб отсангиз,

Ҳеч кишига тегмас ул - **то бандадур**.

Tuyuk is usually written in the sea "ramali musaddasi maksur" of the weight of aruz. Tuyuk often expresses a certain idea in a concise, impressive way, sometimes humorously through a play on words.

Following Alisher Navoi, Zakhiriddin Muhammad Babur in his work "Mukhtasar" gives information about tuyuk and shows its formal and poetic features and types. He's writing: "Туюқ неча навъдур. Бири улким, уч қофияда тажнис риоят қилурлар. Нечукким

... То чиқорди хат узори **поки дин**,

Гул юзи озурда бўлди **покидин**.

Истар эрди эл бурун юз меҳр ила,

Эмди ул юз меҳр кетти **покидин**.

Яна бири улким, китъадек бурунғи байтнинг аввалғи мисраида қофия риоят қилмай, байтларнинг қофиясида тажнис келтирурлар. Нечукким:

...Бир пари ишқида мен девонани,

Эйки, истарсан, келиб **гулханда** кўр.

Бир қадах ул гулни хандон айлади,

Эй кўнгул, наззора қил, **гул ханда** кўр...
[6,710]

Туюқда яна бир неча навъ хотирға етубтурким, ҳеч ерда кўрулмайдур. Бири улким, ҳар тўрт қофияда тажнис риоят қилинибдур. Нечукким:

Васлдин сўз дерга йўқ **ёро** манга,

Ҳажр аро раҳм айла, кел, **ёро**, манга.

Ўқунг этти кўп ямон **ёро** манга,

Марҳами лутфунг била **ёро** манга.

Яна бири улким, уч ерда тажнис радиф ўрнида бўлубтур. Тажнисдин юқори доғи риоят қилибтур. Нечукким:

Меҳрким, кўкка қилур **оҳанг тонг**,

Олида бўлса эмас, **беранг тонг**.

Холию икки лабидек бўлмағай,

Ҳинду ...ар келтурса шаккар **танг тонг**.

It is clear from the above quotes that Babur believes that there are the following formal types of tuyuk:

1. Rhyming tuyuk with three verses.
2. Rhymed tuyuk with four lines of tajnis.
3. Rhymed tuyuk with two tajnis lines.
4. Tuyuk with radifi tajnis.

The Tuyuk genre has survived as a traditional genre in modern Uzbek poetry. Modern tuyuki can be divided into two groups:

1. Tuyuks are written in the traditional weight for the genre.
2. Tuyuks are written on the weight of a finger. [6,166-169]

Traditionally written tuyuki are mainly written by poets such as Habibi, Sabir Abdullah, Charkhi. Such artists as A. Azamov, R. Ummatov tried their hand in this genre.

As the teacher describes the theoretical background, it is helpful to provide examples from modern tuyuki:

Кўп садо бергай чалинса катта **занг** (от),
Мўл узум қилмасму бўлса катта **занг** (от).
Лекин инсон зийнати - камтарлиги,
Элга ёқмайдура керилган катта **занг** (сифат).
[8, 398]

In our opinion, the creation of a chicken according to the word "tuyuk" by academician Abdulla Agzamov is the only one:

Назмимизнинг жавоҳири - “**туйук**” (genre - noun),
Гар бу гапдан қовоғинг, айт, **уюқ** (sadness - adjective)

Нафосати инжа дилда **туйук** (feel - verb),
Завқ олишни ўрган, ўргату **юқдир** (teach, infect - verb). [3, 272]

The well-known journalist Rustamzhon Ummatov also tried his hand at the tuyuk genre:

Ишқ дарёдир, сувлар жўшқин, қирғоқлари жуда **тик** (standing - adjective),

Висол отлиқ манзил олис - дадил сузгил, жонни **тик** (to sew - verb).

Ваъданимас қалбингни тут, тиллони кўй, гулни бер,

Кеманг бўлсин вафодор ва қаноатдан елкан **тик** (tinkering - verb) [9,227].

The teacher can also broadcast an audio lecture about the Tuyuk genre, depending on the time, ability and interest of the students, or recommend it for listening at home.

In the final part of the lesson, a specially prepared electronic copy of poetry texts will be presented, slide forms of such poets as Yusuf Khos Hajib, Lutfi, Atoi, Shermuhammad Munis Khorezmi, Amir, Muhammadrizo Ogahi, Sabir Abdullah, Charkhi will be collected and examples from tuyuk and learn them.

The use of interdisciplinary integration in teaching the tuyuk genre in literature lessons in secondary schools, academic lyceums strengthens the knowledge of literary and theoretical concepts, including the genres of rubai, kita, chiston, murabba, tuyuk; promotes a

deeper understanding of the text, develops a scientific outlook, expands the imagination, develops the skills of independent creative work, increases interest in the secrets of verbal art, educates students in the spirit of patriotism, humanity, love for national traditions and values.

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