

ANALYSIS OF CLASSICAL WORKS

B.Abdurahmonova

QDPI dotsenti pedagogika fanlari nomzodi

ABSTRACT:

This article is devoted to the problems of Mukimi's works in the process of literature education. Obviously, there are works of Mukimi in the literature books, but there is not enough time to learn them. Because of that, this article will discuss about thrtance of analysis and how seriously it should be approached. If they pay enough attention to learn completely the works of Mukimi, it will be easy and effective to achieve the goal.

Key words: Mukimi, knowledge, aruz, gazel, analysis, text, method.

INTRODUCTION

It is impossible to analyze classic literature, especially ghazals, in literature classrooms without drawing on the expertise, knowledge, and skills of the students.

B. Tokhliyev, a literary scholar, demonstrates that reading a ghazal aloud while instructing a pupil and using tables is one way to work on the text. "Students have the opportunity to study the poetry not only from one side, but from different sides," the scientist adds when using a table[6.] We think it is acceptable to use these scientific viewpoints when analyzing Muqimi's radifil ghazal "Ayrimasun" If students participate in reading the shor ghazal and working on the text during the first hour of the course, it is simple to accomplish the desired outcome.

MATERIALS AND METHODS.

The radifli ghazal "Ayrimasun" by Muqimi's opening stanza is as follows.:

*Hech kim mendek ilohi yoridan ayrilmasun,
Mehribon munis o'shal dildoridan ayrilmasun[5].*

One of Mukimi's poems with a societal concern is this ghazal. In no one else does he see such a catastrophe. He begs the creator to spare no one else from receiving this bad luck but himself. He wants other people to differ from him. Allegory employs the device of aesthetic imagery to convey this intention.

2nd stanza:

**Xonumonlarni berib barbod yetmay vaslig'a,
Bo'lubon ma'yus yo'q-u boridan ayrilmasun.**

This stanza's subject is the poet's life and has a biographical feel to it. We are aware that Muqimi's entire existence was spent in squalor. He moved into a room in the Sahibzada Hazrat madrasa in his neighborhood in 1890 and remained there for the remainder of his life after selling his yard and giving the proceeds to his stepmother and sisters. In the stanzas above, the poet bemoans the fact that he had to sacrifice everything to accomplish his mission.

3rd stanza:

Hajr osebi xazonida bo'lib sho'ridahol,

Andalebe men kabi gulzoridin ayrilmasun.

In the third stanza, he again uses alliteration, masterfully uses proportion. The poet talks about the difficulties of his life so that he does not lose the nightingale flower garden like me when the calamities of separation come, i.e. when the autumn of life comes.

4th stanza:

**Qosido, ko'nqlum qushi band erdi, ayg'il zinhor,
Ishqilibkim, zulfi anborboridan ayrilmasun.**

The poet mentions his lover's hair in this stanza. The messenger should convey it because the bird of my heart, to whom my friend's black hair is tied, was occupied. She was devastated to get this information, but she didn't want to lose the bird dangling from her fragrant, dark hair.

5th stanza:

**Do'stlar, ko'rsatmasun hargiz judolik dardini,
Dushmaning ham bo'lsa o'z g'amxoridan ayrilmasun.**

The poet sends forth good vibes to everyone in the fifth verse. Turning to his pals, he prays that no one will be parted from them, even if they are enemies, and that even if they are, their adversaries' loved ones would not be lost. By opposing these wishes, it establishes a contrast based on the ambiguity of the meanings of the terms "friend" and "enemy."

6th stanza:

**Bandaye, yorab, Muqimiydek bo'lib xor-u kasod,
Sud -u savdodin qolib, bozoridin ayrilmasun.**

He offers God a prayer in the sixth verse. We are at your disposal, O Allah; we are your servants. Avoid abandoning your slaves, such as me, who are helpless without you and are in misery and worry. They shouldn't suffer the same fate as Muqimiy and lose everything. Muqimiy regrets that he is unable to communicate with anyone, and the goal of trading in the market is to achieve financial success. The merchant uses a simile to show why his market will suffer if there is no profit from the market.

Without Hazrat's assistance, Sahibzada, the head of the local madrasa, would have had a challenging existence. For his kid Akbar, a pitcher, a sandbox, It consisted of a table and a teapot, he only had a plain felt, a paddy, a blanket, and a pillow in his room. In his writings, aspects such as complaining about living in hardship and being behind the progress of his time are clearly reflected.

ANALYSIS AND RESULTS.

The ghazal is written in ramal bahr, and the teacher shows the name of the column. It is up to the students to determine the ghazal board. If the students have difficulties, the teacher should help.

**Xo -nu-mon-lar| ni be- rib bar |bo d⁽ⁱ⁾ yet-may| vas-li- g'a,
- V - - | - V - - | - V - - | - V -
Fo i lo tun | fo i lo tun | fo i lo tun | fo i lun**

Bo' - lu - bon - ma ' | yu - s⁽ⁱ⁾ yo'q-u | bo-ri-da nay | ril - ma-sun.
- V - - | - V - - | - V - - | - V -
Fo i lo tun | fo i lo tun | fo i lo tun | fo i lun

The instructor summarizes the responses given by the pupils to the ghazal analysis. adds things where they are required. The following ghazal will then be examined. The analyses' application continues to be done in groups.

The instructor calls the pupils' focus to the projector. It will include the assignment condition specified there. The teacher explains to the class the importance of doing the assignment. The teacher makes the analysis conditions more difficult from analysis to analysis. The assignment system will initially be made available to students who were involved in the analysis of the poem, reading the ghazal, comprehending its content, and determining the significance of the written ghazal. As motivation and interest in analysis grow, it becomes simpler for individuals to begin analysis. A child who faces intricacy rapidly becomes bored, and his enthusiasm for the work wanes.

1. Expressive ghazal reading. Identifying a ghazal's kind based on its theme and structure
2. Putting the ghazal's message into a prose phrase.
3. identifying the ghazal's visuals.
4. Pondering the ghazal's artistic elements. citing instances.
5. To demonstrate the ghazal's weighty characteristics.

The first prerequisite calls for the pupils to read the poet's ghazals expressively while adhering to the rules of Aruz weight.

Arzimni aytay...[5]

Arzimni aytay bodi sabog'a,
Shoyad gapurgay ul gulqabog'a.

Albatta kelsun, holimni so'rsun,
Andisha qilsun, ro'zi jazog'a.

Necha zamondur, ko'zga nihondur,
Har kim yomondur, soldim xudog'a.

Ohim eshitmay, dodimga yetmay,
Bir ta'sir etmay, ketti havog'a.

Mandin chu ohu, ram qildi badxo',
Bulkim g'arazgo' tushti arog'a.

Bo'ldim fasona, subhi shabona,
Ko'ksim nishona tiyri jafog'a.

O' zi uyonsun, hajrida qonsun,
Dardig'a borsun qayda davog'a.

Bo'lgay xiromon, boqmay shitobon,
Qilmasin ehson sulton gadog'a.

Yo'q zarr-u siymi, lekin samimiy,
Oshiq Muqimiy kelsa duog'a.

Students must repeat the ghazal's meaning in accordance with the second assignment. Students must in this instance turn a lyrical text into a prose text. The following is how they can finish the mission. The ghazal "Arzimni Ayay" is regarded as one of his ghazals with a romantic theme based on its theme. This ghazal's structure indicates that it is a member of the yakpora ghazal family. In the ghazal, the poet expertly employed internal rhyme. These ghazals are known as ghazali musajja', or ghazals written in accordance with the poetic technique of rhyme seen in ancient literature. The first, second, and third portions of each verse in a poem that is based on the art of ghazali musajja are rhymed with one another, and the fourth section, which is the main part, is divided into four equal parts. offers the verse a distinctive tone and melody and is in accord with the rhyme [2]. The ghazal's next few phrases make an internal rhyme. Examples of internal rhyme can be found in the words on the left.

Harmonic words in verses (Internal rhyme)	Harmonic words at the end of verses (Main rhyme)
aytay - gapurgay	bodi sabog'a
kelsun-so'rsin -qilsun	gulqabog'a
nihondur- zamondur- -yomondur	ro'zi jazog'a
ohu- badxo'- g'arazgo'	soldim xudoga
yonsun- qonsun-borsun	ketti havog'a
fasona-nishona- shabona	tushti arog'a.
xiromon- shitobon-ehson	tiyri jafog'a
zarri siymi-samimiy-Muqimiy	qayda da'vog'a
	sulton gadog'a
	kelsa duog'a.

The first scene of the ghazal depicts a lover declaring his love to the rising sun.

The lover speaks to the morning breeze in the **first stanza** of the ghazal to communicate his sentiments. The lover informs the saba of his predicament. At least she hopes that her lover, who is not speaking to her lover, would tell her about her anguish to the gulkabo (flowery, long dress) in the early wind. He asks her to let him know that she will come and deliver a message.

Muqimi, of course, invited him to visit and learn more about my life, marriage, and daily routine in the **second stanza**. I'll find out what my future holds. Please send me the message that the messenger (morning breeze) will respond with on the day that his fast will be penalized (the day of judgment). I want him to dread that day.

The third and fourth stanzas state that it has been out of sight for a very long time. Whoever is evil, I blame God. Oh, and he won't take my counsel. My grunts and groans were heard far away.

The lover looks for an explanation for this circumstance in the **fifth and sixth stanzas**. When he has done anything wrong, he hides and flees from me. Or did some liar or villain try to ruin us? Jafa's blades were, in any event, aimed at my heart from morning to night. He claims, "I became a legend." The poet employed the tazad aesthetic image and the contrast in meaning between the phrases morning and night (subh-shabona).

The poet reveals the lover's thoughts in the **seventh and eighth stanzas**, adding, "Let him be satisfied leaving me in hijran and isolation." Let him awaken from his sleep; he is aware of what he has done. Then permit him to comprehend his predicament. Let him flee in all directions, then. Let him walk if he wants to do so without looking at us. In light of the fact that the sultan took care of the gado when he was aware of his situation, he draws contrast between the sultan and the gado by equating himself with the latter and his neighbor with the latter.

The ninth stanzas is where Mukimi's character is made clear. Conclusions on his life are presented. The poet is sincere; if he approaches him, he warns him that he has neither gold nor silver, but instead claims to have real affection, heartfelt wishes, and ardent prayers.

The following assignment will be made clear to the students. Working on the text of the ghazal "Arzimni Ayay..." are the three groups. The third task's requirement is that the students list and justify the aesthetic elements used in the ghazal.

First student's response: Muqimi expertly employed a variety of artistic instruments and traditional images from our classic literature in this ghazal. For instance:

**Arzimni aytay bodi sabog'a,
Shoyad gapurgay ul gulqabog'a,-**

prefers to say the words of the heart through the morning breeze. Here, the image of the morning breeze is one of the traditional images in classical literature. Diagnoses use the tool of artistic imagery by talking about the morning breeze.

Second student's response:

**Bo'lgay xiromon, boqmay shitobon,
Qilmasin ehson sulton gadog'a.**

The poet expresses his agony in these lyrics over the deplorable state of humanity and the meaninglessness of love. We can tell that the stanza refers to the tazad art by using the phrases sultan and gado, which are used in opposition to one another. Another legacy of classical poetry is the comparison of the lover to the sultan in the verse and the lover to the gado.

The concepts in the ghazal's praise are essential because they convey the lover's helplessness and peculiar circumstances, according to **the third student** (the lyrical hero).

**Yo'q zarr-u siymi, lekin samimiy,
Oshiq Muqimiy kelsa duog'a.**

By juxtaposing money, silver, and gold in one verse and genuinely contrasting them, the poet employed the art of contrast.

The fourth student's response mentions the following in an effort to assess the ghazal's weight. This Muqimi ghazal was composed in the exquisite Aruz verse. As stated in Rukni: fa'lun, fauvlun, fa'lun, fauvlun:

- - | V - - | - - | V - - [8].

Based on this, the reader finds the weight of one of the verses of the ghazal:

Yo'q zar- |ru siy-mi,| le-kin | sa-mi-miy,
- - | V - - | - - | V - -
Fa' lun | fa-uv-lun | fa'-lun | fa-uv-lun

O-shiq |Mu-qi-miy | kel- sa |du- o- g'a.
- - | V - - | - - | V - -
Fa'-lun| fa-uv-lun | fa'-lun| fa-uv-lun

Bo'l-dim| fa-so-na |, sub-hi| sha-bo-na,
- - | V - - | - - | V - -
Fa'-lun | fa-uv-lun| fa'-lun, | fa-uv-lun

Ko'k-sim| ni-sho-na| tiy-ri | ja-fo-g'a.
- - | V - - | - - | V - -
Fa'-lun | fa-uv-lun| fa'-lun| fa-uv-lun

CONCLUSION

Students in the 5th through 11th grades must, of course, be aware of their weight in order to understand the works of Erkin Vahidov, a significant figure in 20th-century Uzbek literature, as well as the works of Yusuf Khos Hajib, the first writer in Turkic literature to write in the Aruz style, "Qutadgu Bilig." Because literary expert A. Hojiahmedov stated in his interpretation and instruction of classical works "Deep philosophical reflections about life and society, man and love, the poet's fate, and the hardships of exile are restrained and sober in the poetry of our ancient poets. If it is conveyed through weights, the celebration of loyalty and devotion is sung in lines based on a cheery and fun rhythm, and the description of the beloved, the passionate sensations of the lover, are embodied in verses with a lighter, attractive tone "[1]. These ideas, in our opinion, also relate to Muqimi's literary productions. Giving students an appreciation of the significance of Muqimi's writings requires practical application of scientific ideas. Because, as the author said, the poet

expresses issues relating to life and society, the Motherland's image, the enjoyment of nature, the beauty and infidelity of a lover, as well as the sorrows and abuse of a lover.

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