

DEVELOPING THEORETICAL CONCEPTS THROUGH EPIC WORKS ANALYSIS

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ABSTRACT

The article forms the necessary theoretical ideas and skills as a result of the use of advanced teaching methods and methods leading to a research and creative approach in the organization of literary studies. The level of effectiveness of the lesson is determined by the knowledge, creativity of the teacher, the ability to scientifically and methodically organize the lesson. After all, only the work of a teacher who can awaken in the student a love for the world of art, a sense of admiration for samples of artistic creativity, will be performed effectively.

Keywords: literary analysis, aesthetic characteristics, learning process, novels, genre characteristics, literary and theoretical knowledge, thought, literature history and theory, targeted methods.

The study of a masterpiece based on the development of literary analysis in students lies. Literary analysis is a study of the aesthetic properties of the work. During the analysis, the teacher aims to attract the reader's attention to the art of the poem and develops a number of theoretical concepts.

At this stage, it is important for students to regularly master new knowledge of literature, literature history and theory, the level of literary and theoretical knowledge, and the ability to create creativity in the development of literary and theoretical concepts.

If in the literary education of grades 5-6 students master the basic theoretical knowledge about the plot and composition of epic works, then all elements of a work of art are included in the work in a coherent unity, characters, social and spiritual problems of other genres, if they understand that they are directed by the creator to fulfill tasks to create meaningful artistic generalizations by describing on a larger scale than works, then when studying various works in the 7th grade, events often follow the direction of the plot and plan to compose, describe events based on this plan; describe the characteristics of the heroes of the work; paying attention to the artistic conflict,

plot and compositional means, they form knowledge and skills to illuminate through them the essence of the artistic idea put forward by the writer.

At the next stages of education, i.e. in grades 8-9, they get acquainted with major prose works and novels in order to better understand the scope of the requirements and possibilities of epic literary genres with different, idiosyncratic aspects. The plot and composition of the works of the epic genre form a single whole that allows you to create a large-scale, weighty idea - an epic way of thinking based on the life material chosen by the writers, artistically rethink it and create it. in the form of an integral work of art; plot elements; introduction to the event, node, development of the event, its culmination, decision, conclusion; means of composition, title of the work, epilogue, description of the place, place where the events take place, landscape, portrait, artistic details; that parts of a work (chapters, sections, etc.), episodes, descriptions of situations, etc. serve to describe a person who has absorbed several human destinies into himself, into his heart, all the drama and complexities of life, and their movement in time and space on the basis of the plot-compositional system, which they learn from the example of different forms of the novel. Students are required to be able to distinguish between the signs of a large-scale epic work - the genre of the novel from the epic novel, to deeply understand the genre qualities that distinguish the historical novel from the modern novel, and what is the artistic function of plot and compositional elements at the next stages of literary education.

While evaluating Walter Scott's historical novels, which formed a particular period in the development of world literature, Balzac wrote: "Walter Scott elevated the novel to the level of philosophy of history, he brought the spirit of the past into the novel, combined drama, dialogues, portraits, landscapes, paintings in the novel, introduced to it real things that were elements of the e-mail, and strengthened poetry with the sincerity of the simplest words."

If we look at the work of word artists of Uzbek literature, such as Abdulla Kadiri, Cholpon, Oybek, Abdulla Kakhkhor, then each of them uses the genre possibilities of his work, and integral and organized elements of the plot and composition are weighty. and large-scale epic thinking, we are witnessing their ability to create a style and describe it in the form of unique artistic images with life events. Since the 80s of the last century, a state of complication of epic genres has been observed in Uzbek literature. From the plot and composition of his works, created in the genres of short stories, short stories and novels, the complexity of the structure of the composition of complex images characteristic of myths, legends, tales, led to the acquisition of epic thinking on a scale, expressive, tone. In particular, in the process of studying O. Yagubov's novel "The Treasures of Ulugbek", drawing the attention of students to such aspects is carried out at the introductory lesson.

Memorizing a theme is an important factor in working on a work of art. As a result of the teacher reminding the student about the important aspects of the subject being taught, he develops certain preparatory skills before studying the work. If the leading features of the artist's style are mentioned, the images he created, the questions he wrote and his attitude towards them, and then the study proceeds to the analysis of the specified work in the curriculum, then the previous knowledge and skills are connected. to the next, constantly evolving.

In the 9th grade, it is advisable to organize an introductory lesson before studying the novel "Bygone Days". At such an introductory lesson, the tasks set in the curriculum are partially solved: Abdulla Kadiri - the founder of the Uzbek novel; the merits of Abdulla Kadiri in the search for a realistic device in Uzbek prose; The role of the novel "Bygone Days" in the spiritual life of the nation of the twentieth century; issues such as the creative history and fate of the novel will be covered in a 20-minute introductory session. During the lesson, the lesson will be more meaningful if the teacher reads some excerpts from treatises and articles about the "Bygone Days" by literary critics O. Sharafitdinov, U. Normatov, N. Karimov.

It is also useful to cite interesting information from the historical documentaries "About my father" by Abdullah Qadiri's son Habibullah Qadiri and "Buried Without a Head" by the poet Shukrulla. Thus, literary and artistic albums, works, press materials, works of literary critics dedicated to the life and work of the writer are selected as teaching aids, supplemented during the lesson with a complex exposition and presented to students. From the tape recorder, the song of the mashraba sounds in a quiet voice, muffled by the gazelles "Orta". The teacher reads an episode from the epic about how Otabek comes to the tea house, calls the musician, sings, experiences painful experiences. What events brought Otabek to such a state? What kind of person is Otabek? What about the light he shed on his heart? What is the history of past events? Where is the "end" of the problem? Distributed Problem Questions Students begin to answer questions. Other students fill in the blanks, and the teacher moderates all comments. At the next stage of the lesson, students will be presented with examples of portraits and places from the text of the poem.

A man of stern naturalism, tall, handsome and blond, handsome, with dark eyes, a proportional dark forehead and an implacable figure. So it was enough to draw attention to the body of the hug, and to the oil of the equipment, and to the owner. This young man, who died in his sleep, is one of the most famous seers of Tashkand, the son of Yusufbek Otabek" (129, 11-12).

"One of these two men was younger. It was a young man of about 25 years old, the son of a graceful horseman named Zion, the king of wealth of Margilan, the other: a tall man, with the face of a black slave, narrow eyes, dwarfish bearded hands, at

thirty-five years old was an invisible man. Although this young man was a handsome statesman, his fame was not limited to his wealth, but he gained fame under the name "Hamid Khotin". (129, 12)

"Mirzakarim is an old man, 55-50 years old, with black eyebrows, black eyes, a blind face, in good clothes." (129, 12)

"Two women on both sides of the body: one of them was in a satin dress, a satin guppy on her head, a white bowl on her head, and a thirty-five-year-old bag, a beautiful, sweet dressmaker. When moving to the historical center. My mother has Alisher's mother - Bibi. There another woman brewing tea at the stove, aged 45. This woman is Toybeka, a family slave." (129, 32)

"... We see a girl awakened from the satin bedspread of the house, melted in the arms of a down pillow or for some other reason. Her black hair is combed randomly on the other side of the feather pillow. , wooden eyes under a dark hood are immediately fixed, as if something The dark bow, gracefully passing, swallows the eyelids and avoids something. Uza is a game addressed to the people of Uzbekistan... At the same time, clasping the bridge with his white tender hands, he shook out the black hair that fell on his right hand with an extremely skillful hand of nature. side of the Latin nose, tore her head off the pillow, killed her. Her middle breasts were slightly raised above her yellow rupee satin dress. She stood up and cursed, shaking her head in an attempt to kill him. in the photo. Kumushbibi was the daughter of a qualified boxer.(129, 32-33)

How can you express an opinion about the style and skill of the writer Abdullah Qadiri through the portrait of the text of the work in your hand? Why did Qadiri try to create portraits of different characters from the first page of the novel? After listening to the opinions of the students, the following question may arise: Can you imagine with what artistic colors Kadiri created the image of the portrait? For what purpose did the writer use literary colors?

The discussion of ideas continues with the help of random questions: propaganda is now distributed to other readers. It contains examples of dialogues between the characters of the novel. In the form of dialogues between characters, students must reasonably explain the human appearance and the inner world of each of them. Other students can contribute to the discussion, adding to the opinions expressed or offering new perspectives based on the evidence in the question.

"I don't think there is anything more delicate in Uzbekistan than marriage," Rahmat said and turned away from Otabek. - When you marry, it will be very good if your wife suits you; Otherwise, there won't be many difficulties in Uzbekistan... - Marriage is our choice. Our parents do not love their wives' sons, but their parents love them. In this regard, a married man and a married woman have neither the right nor the

right to speak and this custom is not among the most acceptable and humiliating things. For example, I got married because I loved my parents... but even if my wife suits my parents, as you say, I don't suit my wife either... You are quite right, Brother Beck."

"Son of the son of Abdus Salam,

"There is no doubt that your words are correct, but even if your wife is in harmony with you, it must be added that the husband must be in harmony with his wife," he said.

"There is no need to synchronize with the wife or not," countered Hamid. - For wives, the name "husband" is sufficient. But, as his nephew said, if he is in harmony with his wife.

"Nephew," Hamid said, looking at Rahmat. - Starting with your marriage, this is definitely for your parents, and there is nowhere to be disappointed in them. If your woman doesn't like it, line her up and make them two. If they do not agree to this, take the third. (129, 15) These dialogues highlight which aspects of the worldview of the three persons. It is known that the heroes of Assyria expressed their opinion about marriage.

So who are you rooting for and why? Was Otabek correct in worshiping his parents? What would you do instead?

After covering the given questions, the teacher summarizes the ideas and draws the students' attention to scenes from the novel. It describes nature: for what purpose do you think the author used the image of nature in the work?

"If there is no Ozavsmol holding of the Republic of Uzbekistan, it will try to satisfy the need for food products related to independence in the territory of the country. Also, the chewing mountains will not attract Otabek, who floated in their garden."

"Now the blue days: mountains, mountains, streams... As they gaze, they get used to it turning into two different paths." (129, 140)

Abdusalam December 19, 1994 December 14, 1988 December 14, 1988 December 19, 1993 December 19, 1993 December 19, 1993 December 14, 1998 He vividly described the experiences of Otabek and Kumush.

What aspects of the character of Otabek and Kumush did you learn through the letters written with the feelings of two loving hearts?

After students express their independent opinions, they focus on the writer's skill in creating national heroes in the novel.

In literature, the problem of national independence has always been at the center of attention of writers and studied. It is also noteworthy that Otkan Kunlar was recognized as the first Uzbek national novel. skillful use of the Uzbek language, reflecting national symbols and national spirituality; A great creative achievement is that he managed to depict the scenes of national life, the side of customs, mores from the point of view of national culture. From the very beginning of the work, it is known

that his main goal was to turn Uzbek folklore and the national spirit of classical literature into an epic. In his work, the writer reflects the national spirit and national thinking, refers to national life, life problems, makes such characters as Otabek, Kumush, Mirzakarim Bakhtar, Yusufbek Hadji, national heroes.

The level was revived. These areas of literary creativity were covered mainly in the work of Oybek, and in the 60s in studies, treatises and monographs of such literary scholars as A. Aliyev, M. Koshzhanov, S. Mirvaliev, I. Mirzaev, H. Lutfiddinova, Yu. Norms.

Through his novel, the poet describes not only historical periods, conflicts with the life of that time, but also traditions, customs, national mores, mores and culture of the people who grew up on national soil, the spiritual wealth of the people also showed that it provides spiritual beauty. Abdusalam December 19, 1994 December 14, 1988 1988 1993 1993 December 19, 1993 December 14, 1998 19 Let's find our new qualities mentioned in the poem, analyze.

Students will be given the following handouts:

"Hasanali left. Thank you, Otabek, he asked again:

- Who will this person be?

Abdusalam December 19, 1994 December 14, 1988 December 14, 1988 December 19, 1993 December 19, 1993 December 19, 1993 December 14, 1998 19 Hasanalini hugged and left.

- We are ready.

Hamid was surprised at this word for some time" (129, 13).

The image of Uzbek traditions from Rome can be analyzed through fragments from places such as the wedding scene and the meeting of girls.

Also, the interpretation of national characteristics can be studied by comparing and analyzing the images of women in Rome. Uzbek symbols of the moon and sun are literally national symbols. The writer described the national characteristics of the Uzbek people against the background of the origin and lifestyle of Yusufbek Khatun's family.

In this house, customs, manners, upbringing, behavior have risen to the highest level. Which episode shows the desire to behave with manners, attitude and intelligence in any situation? Students read and analyze passages that support their reasoning.

And try to answer the question. Thus, the works of art Oyim Uzbek, Otabek, Yusufbek move on to episodes that reveal national characteristics. Master Yusupov is not only a kind, intelligent, devoted intellectual father, but also a patriot, a patriot, a lawyer. He cares about tomorrow in the country, he lives by the care of the people. Yusufbek's reaction to the events reflects the thinking and political views of our responsible, prudent and wise grandfathers of the middle of the 19th century, their

spirituality and spirituality on the eve of the Russian occupation.

In what sense is Yusuf's vision of "the trade in life the scourge of his time" of national significance?

Find and analyze the episode from the poem, which features the views of Boxer and Oftob. Draw attention not only to the national dress of national characters, but also to their national psych and feelings. The second group of students will be assigned to find and analyze the episodes in which silver and Zainab are skillfully depicted.

With the arrival of Khumush in Tashkent, a group of students will be drawn to analyze the landscape associated with changes in Zainab's spirituality and the emergence of a selfish illusion in it. Their attention is focused on the image of Hushro'y. Zainab and her sister are actually the opposite of each other. But they are like single tree branches that grow in one environment. Zainab tends to keep her emotions in all the evenings. This is also its national characteristic. When silver arrives in Tashkent, Zainab expresses her heartfelt expression to Ab'salom. Ab'salom then feels like he is trapped in snow that falls from the mountain. Analyze this episode and comment on Zainab's spirituality. In what way did Zainab fill the Uzbek gallery of characters?

In the 1920s and 1900s, he was associated with his place and his place. Uza - "Uza - Uzbekistan" has its place and gazelles about "Uzbekistan" are on the right track. These historical and cultural features have become an important factor that shaped the way of thinking and national characteristics of the heroes.

Thus, focusing students' attention on text analysis in higher educational institutions, they explain important theoretical issues of the literary process.

They receive the epic thinking of the novel, writing style and skill, theoretical knowledge about the elements of the work will be thoroughly assimilated. In order to develop students' theoretical ideas about the artistic style from the novel "Treasures of Ulugbek", it is clear that the writer directed all his skills in the world of heroism to a natural description of his painful experiences. Some of the possibilities of the language served to capture the human form in painful suffering, while others are aimed at describing its spirituality, the full expression of the spirit of experiences and feelings. However, they formed a monadic unity, stability, a set of tones suitable for the flow of thoughts and feelings.

The writer mobilized all his talents in order to evoke natural feelings in the reader through an accurate description. He was able to illuminate the essence of a great idea through a real and moving image. Therefore, the teacher should draw students' attention to the work, expressively read and interpret selected passages from it. (81)

The causes and consequences of the defeat of the great ruler from Rome are analyzed based on the difficulties of that time. It is more useful to read the illuminated

pages in connection with the tragedy of the great scientist. From the first pages of "Assyria" we understand the meaning of the experiences of the king and ruler Ulugbek, who was defeated in a kingdom full of anger, hatred and pain. It is necessary to draw students' attention to the image of the scenery, as students feel with their hearts the changes and experiences that occur in the psyche of the hero.

As a result, they ensure that sentences that can accurately and perfectly describe a character's situation achieve a brilliance based on the principles of artistic language. In these quotations, attention is focused on this phrase: "This thought that came into Babur's head was like pouring water on a fire in his heart"; "Prince," he said. The author shows that the king and father Ulugbek light a fire, conflict experiences are so painful and complex that they collide and collide, Ulugbek teaches the pattern of fire to the body, the hero is unable to suppress these feelings, so his guidance to the child on the right path.

Whatever father he was, this was the last time he tried to advise his son in this service. The most important thing is that this broad meaning is expressed extremely concisely, clearly and effectively. Ignorance, somewhat removed from Ulugbek's heart by thoughts of his father's duty, managed to exaggerate the meaning, comparing the writer's feeling of hatred with fire. At the same time, he deepened this meaning and in every possible way demonstrated the virtue of heroism.

In addition to the great government, he is a father and a mature scholar. Therefore, he feels his duty and expresses his last wish to his son, urging him to be kind. Indeed, because of the maturity and high humanity of the Great, he seeks to instability to feel the rage that strikes charcoal in his body, and he begins to act wisely even in a complex situation with the characteristics of mature scientists. With this mind, he sprinkles water on a "fire that burns in his heart" and tries to press himself. Both sentences, two sentences chosen and counted by an artist, serve as artistic tasks and represent important spiritual meanings.

This characteristic, which is unique to the language of the novel "Treasures of Ulugbek" is that when expressing the hero's condition clearly and perfectly, clearly, and effectively, the ability to use the meaning, likeness, and majestic expressions of words is not particularly visible. The resulting embryo was allowed to develop in nutrients and then inserted into her womb, where it implanted. It manifests itself in combination with the composition of a holistic and large-scale content. Because the likenesses or illicit articles used were artistically expensive because they were used in their place, in order to deepen and brighten content that logically depends on their nature and content.

If attention is paid to the visual colors in the beginning of the novel, the writer's Chinese art is once again visible. If the darkness of colors reflects the spread of darkness

over the sky of Samaria, the writer symbolically loads them by drawing attention to the tim black colors depicting the predecessors, and uses colors and predictions to illuminate the essence of that meaning.

Here's an example: "After narrow tim-meme rastas, the pit is surrounded by trenches. The kungsaw walls of Kokhsoy sound as amazing as a cliff in the dark. The expanse of the palace behind the walls of the fortress was as dark as the old intudes, and the fortress was as mysterious and calm as the goat."

The writer chooses tone that matches the visual colors in order to more perfectly express the spirit of a dangerous situation. Without the artificial environment of the calm seas made a silvery highway stretching to the horizon, the moon shining on the calm seas made a silvery highway stretching to the horizon.

Note the scenery described: The threats of the throne and the kingdom, the accuracy of the heavens under the weather, but the squeaking of the mountains than the stars, the noise of the river, the squeaking of smoke and charity in the wind, are attracting the attention of the hero. Because he is in anguish, thinking about the danger that will be posed. The landscape beyond the fence looks inviting. The landscape beyond the fence looks inviting.

The accompanying copy also reveals that the depiction of the scenery in the novel was used to create a situation that harmonized with the hero's nightmares. Words that serve to figuratively represent such landscapes are distinguished from similar characteristics in predictions by their focus on creating new meaning. The resulting embryo was allowed to develop in nutshells and then inserted into her womb, where it implanted. In addition to expressing the pain in the heroic evenings of trees that have achieved the serenity of the content expressed by moving this meaning to the predecessors, or groaning, the writer figuratively expresses the spirit of the environment surrounding it.

The effectiveness of the image in the novel "Treasures of Ulugbek" is due to the fact that language tools express a strong flow of emotions and emotions in addition to their a clear, short, serenity. Here is an example: 'No, he says, and I am not afraid to leave the kingdom. I am not afraid that only the wealth I have made as a leader for 40 years—the monastery, the library, the library where I have accumulated treasures, and all the works I have finally created—will be destroyed. Yes, I'm just afraid of that. On the other hand, I am not afraid that future generations will not despise the weak.

In harmony with the intensity of his thoughts in the hero's body, he forms a whole stream of thoughts and emotions and is reflected in his actions. With his own perception of mature scientists, the great-grandson has a deep understanding of the innermost part of the life of the horns, a deep understanding of its content, and a knowledge of the transition of kingdom and glory. He prefers to live a calm life,

devoting the rest of his life to science. However, such a mature person cannot give up power on his own. He is angry that his son has raised a sword against him and tries to fight. After some opportunity, he awakens a sense of fatherhood in his heart, refuses to face it, and thinks about handing over the throne on his own. But even if he does, his son will not show any kindness. And during the last meeting, the feeling of fatherhood prevails again, expressing his last wish: "I don't need anything. All the crowns, the kingdoms, and the glory will command you! If you give the poor a lonely dining room! Enough if there is bread here and a sandy cold water. Azmim is to spend the rest of my life in reading and finishing "Ziji Ko'ragoni." . . .

Why, then, does a great man like Greatbek have a head on a shallow and disgraceful person, expressing his last wish, knowing that he cannot show any kindness? Is this not a sign of human weakness? (The opinions of the students are listened to and interpreted by the teacher.) Yes, this is a sign of vulnerability. However, such vulnerability is not the result of withdrawing from their beliefs. Never! It is a simple human weakness that demonstrates a person's desire to live even in his final moments. Like all humans, the Great hopes to survive, to have his last wishes caught, and to look at his son. However, it is true that the rest of his life span is devoted to knowledge.

The dialogue between Abdulla Khan and Ulugbek is both simple and full of genius, and serves the image of a person who embodies perfection, as well as human weakness and conflicting feelings. At the same time, the relationship between father and son vividly reflects the conflict and tragedy of the time. The writer broadly describes the inner world of the hero, the development of Ulugbek's thinking, as well as the expression of the well of conflicting feelings. In the end, with the power of this thinking, he analyzes the tragedy of the Ulugbek era according to the requirements of epicism and reflects it as vividly as in a mirror in the heart and mind of the hero. He describes the conflict between the era and Ulugbek by connecting the conflict in the hero's past and actions. The genius who raised Ulugbek to a higher level from his time illuminates and glorifies him in a way that meets the requirements of history (The work is tasked with finding examples of these ideas).

To illustrate: The sincere relationship between the teacher and the student is clearly visible in their philosophical views and ideas about the laws of life and development. Even Abdulatif, at first glance, it seems that Babur's mind, humanity, simplicity and justice, complexity and pride have been absorbed into Ali Kushchi. Prince Sincerity recognizes the disciple's commitment to the master's spirit and does not renounce his faith. True, like his teacher, Ali Kushchi did not participate in many dangerous battles, he was not forced to do things against his heart because of the kingdom, he gave his potential only to the development of science and directed his

talent towards one goal. That is why sometimes he struggles to deeply understand the meaning of his teacher's anger, he asks himself: "Why did the allies, who knew the science of philosophy, discovered the secrets of the universe and discovered new stars with their sharp thinking, did not understand the leader? vanity of the throne and kingdom?"

Master Ulugbek tries to explain to his student the nature of the quarrel in his actions and past. However, it was necessary to have great mental power, like Ulugbek, in order to have a deep understanding that all conflicts in the worldview of complex and great people consist of a conflict between a great man and Ulugbek's era. As a result of such abysmal work by Prince Abdulaziz, Khurshida, the daughter of Mukhiddin, suffers many suffering. The mudslide leaves an endless mark on the hearts of these family members. Therefore, Salokhiddin Zargar and Mukhiddin reject the request of Ali Khushchi, who asked for help in fulfilling the teacher's request. It is also true that Muhdin was a scholar who had seen many good things from the teacher, Greatbek, and was renowned for his love. But when the situation sharpens and power is transferred to Abdullah, he goes on a path of betrayal in order to save his life and wealth. He turns away from his beliefs, his good deeds, and even his teacher. Such abyss, on the other hand, leads to the destruction of Muhdin as both an individual and a human being. More importantly, the writer also described this image with monand naturalness to the requirements of epic thinking.

It is noteworthy that the human image of each of the heroes of the poem was revealed through his attitude toward his beliefs. The essence of a variety of goals and aspirations, on the other hand, has been studied and analyzed by the requirements of epic thinking with all its complexities, and important artistic integrations have been created. What about these artistic generalizations?

True, the fate of Mukhiddin, who renounced his faith and became a sad and weak person, acquired an important meaning: a person who betrays himself and others. Cannot be trusted; on the contrary, he will incur the wrath and hatred of the barkha. But is it right to call people like Mukhiddin "weak"? (student opinions are heard). Yes, such people have a very high sense of intelligence, and with such a power of consciousness they can save their lives without falling into the abyss. They can find a suitable "path". The attention of the writer Odil Yakubov is drawn to such dangerous and harmful aspects of such persons. True, they are not "weak" personalities. Many scientists perished and were destroyed because of the meanness and betrayal of Mukhiddin. The lives of allies such as Eli Birdcatch were at stake. In the years 20-19 it was associated with oz orni and oz orni. Uza - Uza - "Uza-Uzbekistan" (2017) Now let's move on to the analysis of Abdulla Surasin. So can Abdullajon be called a great man?

The writer also deeply analyzes the life of the hero Abdullah Qadiri in "Khol", which is based on an epic scope. He emphasizes the mine of his grandfather Amir Timur in the body of a prince who is not tired of incomparable evil in pursuit of power and glory. Abdullah Khan is depicted as a cruel ruler with blood from his sword after he lost his human form and became enraged. Sometimes it seems that he is only trying to save his life, that he is "like a puppet" in the hands of writers and scientists. In fact, Prince Khamchin is a strong and big man compared to himself, and this can be seen from the struggle that he leads on the way to his goal. Show your reaction to such an interpretation by the writer. Does the writer's interpretation correspond to real life? It is true that Abdullah fought a fierce battle without any purpose. He overcomes any obstacles that come his way and wins. He received the throne and position. But the ego wants to act like a puppet. Feelings of panic burn in the body. What happened to it? (Students are invited to explain the events of the work with examples).

Teacher: No, he does not run away from anyone, can he shoot the emir with a sword? Will he be his own commander or not? But he cannot afford to spoil his body and feelings. These feelings involuntarily produce noise in the body. It's in everyone's mind. It is a living conscience that renders a true and supreme judgment on the actions of each person, manifests itself, destroys the soul and actually persecutes them. Haunted by this feeling in his body, Abdullah loses his temper, is horrified by his actions and lives in fear of the truth. And the truth is a powerful and indestructible force that is always present: whoever eats the sadness of his head, follows the path of betrayal and pleasure, directs his strength and abilities to the path of bottomless goals, fate will meet a tragic end. ; Eternal are the names of those who devote their lives and opportunities to the development of the country, the pursuit of justice and purity, knowledge and enlightenment. The weight and time of these associations are reflected and deeply illuminated in the personality of Ulugbek and Abdullah Khan, Ali Kushchi, Mukhiddin Mukhiddin. What episodes in this interpretation of the novel are represented by images? (student opinions are heard).

Teacher: Yes, the fortress, which lost itself before the first blows of life, completely fell into depression, put its life on the path of the Motherland and embarked on the path to Darvesh. But soon he is walking along dirty and dark road paths and sees the real ghosts of sheikhs and some religious leaders. In the face of shameful and disgraceful representations of hypocritical and unfaithful sheikhs, people of knowledge are filled with conscience, and then gradually return to their convictions, fight for the right path and become one of the true protectors of the leaders of knowledge. The teacher explains to the elder: "Muddaom is to do good to the people of knowledge, master. Shavkat Mirziyoyev's lips broke into a vague smile. - Farewell, dervish! disappear, do good to the people of science again? punished? Eye to eye, eye to eye,

he saw with his own eyes. He saw with his own eyes.

•"Valine'mat," he said slowly. Do not laugh at the weak man, and I will tell you my pain, for I am saddened that I have exchanged knowledge for the goats of the witnesses, even though I have been severely updated. Indeed, the poor man who walks about as pure is a place of bidding and hypocrisy. Kindness and truth are not in them, but in the phi·lis'tin. That is why I have sent to my heart the intention of doing good, and I have re-burdened the people of knowledge."

•Note the image of the hero's actions: the disciple does not dare to look into the eyes of the master. He feels his mistakes wholeheartedly. He admits that he turned away from the people of science and was severely mistaken. But why did the writer mention that his voice suddenly changed? What does this expression mean? Did the fortress houses members of the Praetorian Guard, who serve as the emperor's bodyguard, and also the couple's police officers? He experienced the torment of being separated from his first love, saw firsthand those who beat the value of pure people to the ground, the most abysmal, what justice was, the order of truth, thought, sought, and re-founded. Those findings, intermediaries, and suffering have not yet been completed, nor have they yet been forgotten. Therefore, in addition to acknowledging his sin, he feels his beliefs again, and his voice changes. But do you sincerely believe that he will no longer turn his back on the people of knowledge, and do you express goodwill to your desires? What conclusions did this image make you draw?

The writer Odil Yakubov entered historical events in his own way and showed his true art. Based on the distant past, he initially approached historical events as a "human scientist" and, above all, planned to give an artistic description of human destiny. He managed to create a true vision of the era, analyzing the content of human destinies. He spent all his skill not on historical events, but on the human worldview, human spirituality and artistic searches that meet the requirements of a historical novel. So, a historical novel is a large epic work created on a historical theme and depicting historical figures, as well as a number of artistic textures. In a historical novel, the writer works not as a historian, but as a "man-scientist", analyzes the human appearance and the inner world of the characters, creates wonderful artistic generalizations.

Undoubtedly, Adil Yakubov learned from the master Mirzo Ulugbek the skill of revealing the complex character and spirituality of Ulugbek. It is known that for the first time in the tragedy of Maksud Sheikhza "Mirzo Ulugbek" the heart of Ulugbek.

Accurately and vividly reflected the birth and struggle. Using the method of psychological analysis shows that the teacher learned a lot from the tragedies of Shakespeare, which he translated. "Treasures of Ulugbek" influenced the poet. However, Magsud Mirza focused on studying the causes of the Great Tragedy. Yagubbek explores two sides of Ulugbek's personality, two opposite phenomena: he

highlighted the conflicts between the Great Tsar and the Great Scientist, connected with the conflicts between the Great Man and the Great Motherland, as a result, he revealed the essence of the conflicts of time and personality, skillfully realized the goal, based on new requirements and principles

•Example of a table about learning the language of characters from the novel "Treasures of Ulugbek"

•Table.

• Examp les of the great spirituali ty	• Examples of Ali Kushchi's Features Image	• Examp les of depictions of Abdulatif's psyche	• Examples from the image of certain characters and episodes	• Examples from author's speech	• Examples of places, and objects
•	•	•	•	•	•

Now you can summarize certain theoretical concepts of novels, historical and modern novels set out in the curriculum in the following way:

In addition to bringing the reader into the events of the distant past, historical works are distinguished from novels on a modern topic by their focus on creating a human image of certain historical figures. The author of a historical novel does not intend to highlight only what historical figures have done or the significance of the spiritual heritage they leave behind, but they pencil in order to capture the human appearance of great individuals by creating the image of historical figures, to revive their characteristic sheets based on the study of the "positive" and "negative" poles, and their artistic analysis. Artistic depiction of the struggles of the great people who lived in the contradictions of historical times for their beliefs constitutes the artist's main objective.

Therefore, the only goal of the writers who pencil on a modern or historical topic is to remind the reader of the lessons of the past by going deep into the poles of life, by inventing new sheets of their personality in the form of images and texture images of historical figures, by creating a unique artistic image of their characters and spirituality, by drawing important conclusions for our lives today, by enjoying aesthetics, to mean new facets of the truth of life. To that end, Adil Jacob, author of the novel The Treasure of the Child, also demonstrated his high artistic skills.

In conclusion, chapters 8-9 emphasize the importance of studying the contents of the poem and describing the image of heroes. At the same time, it is clear that teaching

students the theoretical concepts set out in the program will bear fruit if they are carried out by organizing literary analysis classes. In this regard, literature teachers should follow the following methodological requirements and recommendations:

1. Using expressive, creative, or commentary reading methods, a masterpiece can be used to analyze students based on their impressions, at the same time to study the theoretical concepts set out in the program during the analysis.

2. It is intended to use such methods as comprehensive analysis, comparative analysis, and problematic analysis to teach the reader to evaluate art from a literary and critical point of view. Based on literary text, it is easy for students to master theoretical concepts of molding art, the language of art, and poetic art.

3. Based on research methods or methods of literary interpretation, students will be able to master the aesthetic characteristics of a piece of art; they may develop literary skills. At the same time, they can understand the artistic world created by the artist and understand the artist's personality.

4. In text-based analysis, students will be able to identify the unique aspects of their creative style and to give an aesthetic assessment of a writer's skills when learning the language of a piece of art. The resulting individuals desiring to benefit the worldwide work of Jehovah's Witnesses through some form of charitable planning, a brochure has been prepared in English and Spanish entities.

- Only by integrating certain theoretical knowledge of literary types and genres at all stages of the secondary education system can students fully imagine the requirements and possibilities of the genre.

- – theoretical knowledge of such issues as style and skill, the language of art, the principles of aesthetic analysis, tradition and novelism in artistic creativity should be instilled in accordance with students' age, level of knowledge, aesthetic skills and worldliness;

- the teacher can also make good use of the method of comparative analysis. This method is an acceptable method of comparing the variety of works created by the artist, determining the stages of growth and change of his work, evaluating individual works in a comparative way, comparing the styles of writers or poets with one another, which Scholar M. Mirqosimova described in a special research work and monograph.

Based on such methods, we think that the teacher can explain to the students what kind of epic way of thinking is reflected in the image of Ulugbek and Babur. As a result, they study the tragedy "Mirzo Ulugbek" with the novel "Treasures of Ulugbek" and in-depth assimilate a number of theoretical knowledge (literary types and genres, style and skills, means of artistic image). Each artist will definitely show his style and skill in creating accurate images of historical figures with the help of artistic textured images.

The study of artistic features based on the text of works of various genres; an in-depth explanation to the reader that the composition and elements of the composition perform a certain artistic task separately and in integral connection with all parts of the work of art; substantiating the fact that literary activity testifies to the artistic skill of the artist of the word. Council of Ministers of the Republic of Uzbekistan

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Artistic speech appears in the form of a speaker, a comb; conflicts; The poet's speech is the art of the word, the art of the word, the art of the word, the richness of the word, prose or dramatic work, as well as the analysis of the features of the artistic language.

When analyzing, the correct use of materials, mental states, dialogues or episodes, vivid verses, images of objects that show the style and skill of the writer, certain concepts related to the education of the reader, the ideological and creative intention of the writer, to explain their artistic task with the help of such means leads to the formation of clear ideas about their coverage.

A literary text allows the reader to draw certain conclusions about the way of thinking, worldview and personal qualities of the creator. Therefore, with the effective use of literary analysis and interpretation in higher educational institutions, students develop theoretical ideas.

In a word, the use of advanced teaching methods and methods of research and creativity in the organization of literary studies leads to the formation of the necessary concepts and skills. The effectiveness of the lesson determines the knowledge, creativity of the student and the ability to scientifically and methodically organize the lesson correctly. To assist individuals desiring to benefit the worldwide work of Jehovah's Witnesses through some form of charitable giving, a brochure entitled Charitable Planning to Benefit Kingdom Service Worldwide has been prepared. At the same time, we concluded that teachers must follow the following methodological recommendations to ensure that the theoretical concepts envisaged to be studied in chapters 5-7 in the general stages of continuous literary education are most effectively integrated:

– building a masterpiece of theoretical knowledge that is incompatible with the content of literature teachers from grade 5 to 9, To assist individuals desiring to benefit the worldwide work of Jehovah's Witnesses through some form of charitable giving, a brochure entitled Charitable Planning to Benefit Kingdom Service Worldwide has been prepared.

– teaching an express reading of a masterpiece; clearly defining the content, fruits, purposes and functions of theoretical concepts intended to explain the work to the reader in the process of analyzing it; developing an additional system of questions and assignments aimed at studying the appearance of a lyrical hero; defining the level of theoretical knowledge acquired by the reader based on this system, and using independent work types will have an impact on the in-depth learning of theoretical knowledge;

– to train students to develop literary and aesthetic analysis by working on literary text, to teach them how to apply acquired theoretical knowledge to independent practical activities, and to improve the effectiveness of literary education.

Study poetry and poetry in chapters 5-7 and analyze the hero's image (lyrical hero) in a poetic or epic way of thinking; focus on the characteristics of the creative style and skills; The use of "interactive methods" along with traditional teaching methods in the study of episodes, artistic details, and artistic language is of high efficiency.

Uzbekistan by the Council of Ministers of the Republic of Uzbekistan

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According to the Law No. 11 of 2017 of the Administration of Ministers of the Republic of Uzbekistan.

Ministers of the Republic of Uzbekistan by the Council of Ministers of the Republic

Moved to the Council and supplemented by No. 11 of 2017 No. 11 of 2017. That's it

At the same time, they create theoretical knowledge based on the principle "from simple to complex".

Should be directly connected with the analysis and covered. In this process, the teacher scientific terms used in literature and accepted in the field of science and we consider it appropriate to refer to theoretical rules.

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