

INTERDISCIPLINARY INTEGRATION IN USING THE DIDACTIC GAME "ZARBULMASAL" IN LITERATURE LESSONS

(On the example of studying the novel "Bygone days")

Abdullayev Komiljon Abduganievich,
Associate Professor, Department of Uzbek Literature,
Namangan State University, Doctor of Pedagogical Sciences
+ 99890-214-77-33
komiljon.abdullayev.1961@mail.ru

Abstract

The article highlights the role and effective methods of using interdisciplinary integration in the use of the didactic game "Zarbulmasal" in literature lessons in general secondary schools and academic lyceums, based on many years of practical experience.

Keywords: Literature lesson, "Zarbulmasal", didactic game, interdisciplinary integration, information and communication technologies, Abdulla Qodiriy, "Bygone Days", Otabek, Kumush, Zaynab, commentary, picture-slide.

Introduction

The accelerating globalization process in the world is drawing special attention to the use of modern pedagogical approaches in all areas of the education system, in particular, integrative approaches that serve to ensure the development of competitive qualities in students through the development of professional and basic competencies, which is considered one of the most urgent issues of the day, as an important factor in achieving educational effectiveness.

The use of didactic games as an integral part of modern education - a means of establishing interdisciplinary integration - in teaching literature helps young people grow up as intellectually capable, creative thinkers, who understand the interdependence and integrity of natural and social phenomena, and who are well-rounded individuals.

The research of scientists such as Q.Yuldoshev, M.Yuldosheva [6, 408], Q.Husanboeva, R.Niyozmetova [7, 400; 8, 401], M.Abdullaeva [1, 222], R.Ishmuhamedov, A.Abdukodirov, A.Pardaev [2] on didactic game technology, its goals and objectives, types, its role in literary education, and ways of implementation is noteworthy.

Didactic game technologies are based on activating and intensifying students' participation in the lesson. Intellectual, movement and mixed games are the main types of didactic games.

Didactic games are carried out to improve the quality of teaching various subjects and to form in students the skills of independent, creative work, analysis, creative thinking, research, calculation, measurement, construction, testing, observation, comparison, drawing conclusions, independent decision-making, and working in a group or team.

Didactic game lessons are divided into the following types:

1. According to the number of participants in the game (individual games, group games, mass games)
2. According to the combination of knowledge acquisition and game activities (plot role-playing games, creative games, business games, conferences, game exercises)

3. According to the activity of students (games that require the student to master the activity, games in which knowledge is independently applied, games that develop intelligence)

4. According to the didactic purpose (educational games, games that consolidate knowledge, games that repeat educational material, games that control knowledge).

Didactic game lessons can be divided into: plot-role-playing games, creative games, business games, conferences, and game-exercises, depending on the combination of students' learning and game activities.

Didactic game technologies are implemented in non-traditional lesson forms such as role-playing lessons, theatrical lessons, computer lessons, game lessons, "Court" lessons, business game lessons, "Auction" lessons, formulas lessons, integrated lessons, "Field of Wonders", "Think, Search, Find", "Ingenuity".

Didactic game technologies can be effectively used at all stages of the continuous education system. Among the games that can be used in lower grade literature lessons, the following can be included: "Mice Town", "Electricity", "Mirror", "Fruit Salad", "The Warrior and the Princess", "Rain in the Jungle", "Atoms", "Trees, Spruces", "Name Market", "Signature Collection", "Mathematics Together", "Shooting a Cannon", "In the Animal World".

Intellectual games such as "Corners", "Who Am I?", "Test Your Memory", "Fishing", "Puzzle", "Important Dates", "Who Has Passed?", "Word and Photo", "Video Puzzle", "Byte Barak", "Bashkotirma" give effective results in increasing students' activity.

"Zarbulmasal" game

Folk proverbs are a compact form of folklore, but a genre with deep content. Each of these artistic drops, which demonstrate and reach the beauty of our language, the elegance of our speech, the logic of our intellect and thinking with amazing power, is an exemplary mirror of the centuries-old life experiences and lifestyle of our people. Figuratively speaking, "The strength of all people is from food, the strength of the mind is from wisdom" (Aristotle), "Words are flavored by a century, thoughts by centuries" (N.M. Karamzin).

It is appropriate to use the didactic game "Zarbulmasal" to explain to students the invaluable power of word art, the interconnectedness of folk oral creativity and written literature. After getting acquainted with the text of a work specified in the curriculum, the task is given to find proverbs that match its content. For example, after reading Gafur Ghulam's "Shum Bola", Abdulla Qahhor's "Bemor", and Said Ahmad's "Qarako'z Majnun", students are given explanations instead of revealing the idea of the work by saying proverbs that are appropriate to their content, such as "If the camel is blown away by the wind, you can see the goat in the sky", "The sky is far away, the earth is hard", and "Shame is harder than death".

During the lesson based on the didactic game "Zarbulmasal", the proverbs collected by the students in accordance with the text of the story "The Thief" were as follows: "If the farmer's house burns down, let it burn, but let his cow not be lost", "A dog will cover the poor even on a camel", "When the poor man's mouth reaches for soup, his head will hit a stone", "Hunger does not know the value of food", "He who does not eat is never satisfied", "The more camels have, the more equipment he has", "Food has vomit", "Five hands are not equal", "The water of the valley is not without delay", "He who has a soul has hope", "Hope from a soul that has not left", "He clings to a drowning stick", "Do good to the roper", "Whoever does not give, No one else does", "If you find a free shroud, you must take it", "The

wolf's Even if he is full, his eyes are not full," "A dog's pain is in the bone," "The eye is satisfied with dust," "Let the one who has not seen build what he has seen," "A generous poor man is better than a greedy rich man."

Selected proverbs that serve to express the content of the novel "Byggen Kunlar" and the description of its symbols can be effectively used in the process of analyzing the work: "My lord, do not bend your waist until you say "Begim", "Beautiful is not in beauty, but in grace and perfection", "Humility is also beautiful", "A well-mannered boy is a star in the sky, A well-mannered girl is a beaver on a collar", "Pray for the past", "Let wealth go, let honor not go", "Shame is harder than death" (for the analysis of the symbol of Silver); "A mother does the violence, A child bears the humiliation", "If you give a bad wife to a young man, One day will be like a thousand days", "To die for the homeland is an honor" (for the analysis of the symbol of Otabek); "Do not lean on those who do not lean on you, you will be disgraced, A thousand gold coins will cost you a penny", "Whoever breaks the wheel - The verse, The one who corrupts a girl is her mother", "The place of the oppressor is hell", "The next regret is an enemy to yourself", "I trusted in my Lord and became husbandless", "Good remains a bond, Bad remains a stain" (analysis of the metaphor of Zaynab); "There is no cure for death, evil is a disaster", "The trick of one bald man can tire forty people", "A snake does not shed its skin even after it has shed its skin" (for the analysis of the metaphor of Khusro'y); "If you call a slave a slave, you will die, if you call a bek a bek, you will laugh" (analysis of the metaphor of Hasanali).

It can be substantiated with evidence that a comparative analysis of proverbs selected in accordance with the text of the work and its content serves to enrich the description of symbols, demonstrate the writer's artistic skills, and develop the communicative competence of students.

Embodiment of the Kumush

**Let wealth go,
let honor not go.**

"Haji came to Kumush's bedside and sat down. Otabek and his mother were at his feet, Kumush's eyes were closed, her hair was disheveled over her face. Haji smoothed her hair with his own hands, saw Kumush's blue-gray face, and pressed his forehead...

– Mom... Mom!.. – said the pilgrim. Kumuş opened his eyes and looked at him, recognizing him... and tried to move.

– Don't move, mom... don't move!

Kumuş's tears rolled down his temple... The pilgrim couldn't help himself, he wiped Kumuş's tears and stroked his head:

– God will heal him, my child! " [5, 480].

"Before you even say 'my dear', your back will be broken."

In the corner stood Kumushbibi, dressed in the white clothes she had seen at a girls' gathering... She looked like a ghost, shimmering in the whites, blues, yellows, and reds of her beautifully decorated house... She was shedding tears and not listening to her brother-in-law's words. At the sound of the words "groom! groom!" heard from outside, her tears increased again and her complexion changed. Her brother-in-law left Kumush alone and ran to the door. The groom would come: Otabek would come from between the women who had swept both sides. After him, the owner of Aftob's mother would light a lamp. The women would look at him with candles in their hands and watch him. The

groom reached the house. His face was so red with shame that he could not find a place to hide. At that moment, the door of the house opened and he was met on the other side.

– Come in, Bek [5, 73].

Blessings on the past work.

“From the name of Zulayha, who was unstable in the trade of Yusuf, from the name of Layli, who cried in the love of Majnun – I greet you with as much peace as the hairs on my head. – From me – an incalculable sin, from you – forgiveness. Blessings on the past deeds. Because for me to remember the dark days I have gone through in these two years is like reliving those days, you forget those days, do not forget, but I have forgotten. Therefore, I will begin my speech with my last, yes, truly happy history” [5, 384].

Beauty is not in beauty, but in graceful perfection.

– For example, why did we want to hang your father and your husband?

– Unjust, without sin!

– Who told you that this letter would save your husband from death?

– I found out myself.

– Otherwise, you knew about your husband’s actions before, right?

– No, sir, – said Kumush. He had now understood Kushbegi’s intention, – my mother and I were in anguish until this day, not knowing what sin they were imprisoned for. Only today did we hear from people that you were making him a sinner, saying that he would rebel from Tashkent. To my mother and I’s happiness, this letter was found miraculously in a place we didn’t expect, and I ran to your service... - Kumush couldn’t finish his sentence, Pirmat, exhausted from his running, appeared from the hallway and served the beg:

– They returned from the [5, 123].

Embodiment of the Zaynab

Regret after the fact is your own enemy.

A year later, Otabek came to Tashkent with Master Alim. Haji and Uzbek mother could not open their mouths and be offended by him. He was like a guest. He did not speak openly with either his father or his mother. After staying in Tashkent for about a week with Master Alim, he finally spent the last evening alone near the grave of Kumush. The night was moonlit, the cemetery was quiet, and the sound of the Quran could be heard from afar. Three or four owls perched on the branches of two tall plane trees, Otabek kneeling near the grave, and the high and low mounded graves were like a soma for this recitation. The verses of the Quran flowed heavily into the cemetery. The tears of the young man kneeling next to the grave also flowed along with the verses of the Quran. After an hour, the recitation stopped. Otabek stood up weakly and, seeing the half-naked girl behind him, he took a few steps towards the grave... The girl, naked in the forest, walked closer to him...

– Who is this?

– I am Kumush!..

Otabek recognized the owner of the voice. It was the madwoman Zaynab.

– Get out of here!

– I am Kumush! – Zaynab said again, but she could not help but leave. Because the closest person in the world had ordered her to “go!” Zaynab looked back and moved away from Otabek. Otabek did not look back at her, but knelt down next to the grave” [5, 483-484].

The place of the oppressor is hell.

"Not only Kumush's relatives, but also everyone in the city, who had learned about the tragedy, were expecting the punishment to be meted out to Zaynab sooner or later. However, on the tenth day of the tragedy, news was heard that Zaynab was insane and walking around the streets openly, and that she had been caught and chained by her brother. When Zaynab's madness was confirmed by the judges and doctors, her punishment was increased. Indeed, walking around the streets in a state of madness and being chained was not a small punishment for Zaynab" [5, 481].

At this point, it is worth noting that using information and communication technologies, such as showing evidence from the text of the film based on the novel "Bygone Days" ("The moon was near", "Wedding, girls' gathering", "Letter", "Judgment", "Conclusion") and video clips corresponding to the text of the proverb, or assigning creative drawings that express the content of the text as homework, also serves to improve the quality and effectiveness of the lesson.

The use of the didactic game "Zarbulmasal" based on Uzbek folk proverbs, which is considered an educational tool for increasing students' vocabulary, expanding their understanding and reasoning about life and its phenomena, helps to understand the writer's artistic skills more deeply, to understand the closeness of the language of the work to the folk language, to express conclusions clearly, concisely and figuratively; ensures the quality and effectiveness of the lesson, cultivates oral and written speech, develops the skills of independent and creative work; enriches students' knowledge, broadens their worldview, increases their interest in folk oral art; serves to educate them in the spirit of patriotism, humanity, respect for our national traditions and values.

In the process of implementing such a lesson format based on the mutual integration of folk oral art, written literature and information and communication technologies, students will learn that a proverb (Arabic qawlun - article, small work, word, speech) is a concise, figurative, meaningful and wise expression or saying created by the people, usually with admonitional content; the factors that led to their emergence, their structure, artistry and method of expression; the fact that proverbs arose on the basis of life experience, a concise, figurative, concise, and effective expression of a judgment about reality; the diversity of their subject matter, their use in speech in a literal and figurative sense; They will also have consistent information about prose and poetic proverbs, their artistic and descriptive means: assonance, metaphor, characterization, artistic repetition, and the possibility of poetic arts such as tarsi', tardu aks, the high role of proverbs in spiritual and moral education, and their role and function in other folklore genres.

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