

Features of Learning Comic Poems

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Abstract:

This article deals with the problem of working on the text of classic works in the second stage of academic lyceums, in particular, Mukimi's comic poems. It is known that Mukimi's comic books were included in the literature textbooks for the secondary special level of education, but the number of hours devoted to reading the works of the poet was not enough. For this reason, this article discusses the fact that in the study of Mukimi's works, in the analysis of his ghazals, it is easy and effective to achieve the goal if serious attention is paid to the principle of continuity and continuity in literary education. Analyzed in the example of poems.

Keywords: Mukimi, comic poem, humor, analysis, text, method.

Introduction

Mukimi also has a collection of funny poems. In his day, he was known as a comedian. We believe that a theoretical description of what the work is in terms of its content, the specific genre to which the author alludes, is necessary before advancing to the examination of the poet's works in the humorous direction.

Comedy dictionaries describe it as follows. Comedy is a literary genre created to criticize, condemn, enumerate and accuse a person. Such works can be written in different genres (novel, story, poem and other genres). In this case, such works are called "humorous novel", "humorous story", "humorous poem".

Main part

The author may intentionally exaggerate the story by using exaggeration in the comic. The writer can also characterize the appearance of a satirical image as mocking. But at the same time, the writer does not laugh at the physical shortcomings of people, but ridicules the ridiculous qualities of a person whose behavior is subjected to humorous criticism.

Humor –(from the English .humor –a word in the sense of mood, inclination) is one of the types of comedy. In a work of art, a light, friendly, carefree laugh at people and events. He laughs at some shortcomings in marriage and some people, criticizes him. At the same time, he does not want the criticized person or object to disappear, he even feels sorry for him and wants the shortcomings in him to be corrected. This is how humor differs from humor. In Mukimi's poem "Loy", under a light laugh, the real picture of the streets of the city of Kokand and the life of people living there is illuminated.

**“Ko'chaga chiqmoqqa lekin saxt hayron qildi loy,
Qor yog'ib, qaytib bahor erdi - zimiston qildi loy.”**

The poet received the poem as a refutation of the word mud. To describe the landscape of the city streets of that period, their real appearance, mud repeatedly refers to the sentence. Winter had gone, and spring had begun. When I wanted to go out into the street, loy on the streets surprised me. He sent the spring back and called the winter again. Cabbage darkened and turned into zimiston. It used the

art of exaggeration in Egypt.

**Barf-u boron ustiga tinmay yog'ib bo'lg'onig'a,
O' zi ham chog'imda o'lguncha pushaymon qildi loy.**

As the poet describes the streets, the snow and the rain do not stop, the lands do not dry out from the moisture, and the rain falls on him, and when I am in such a state of anxiety and hardship, I often see mud everywhere. Brought difficulties, "introduces the reader to the state of the city in his time.

**Bo'lmagan qishlarda yomg'ur, qor o'lub fasli bahor,
Bosh ko'targan sabzani xok ichra pinhon qildi loy.**

Spring has been replaced by winter, and things have gone awry.

Muqimi uses the method of diagnosis (personalization) in these verses.

**Porso-yu zohid-u obid rioyat aylamay,
Toydurub, yo sachralub oluda domon qildi loy.**

It does not matter to anyone whether he is a good man, a god who protects himself from evil deeds, a pious ascetic or an obedient person. , obid uses proportion by quoting in one verse the words that are mutually exclusive and close in content.

**Bu faqir-u boy demay, nogoh ayog'iga cholub,
Yerga urgaykim ani, yorabki, polvon qildi loy.**

Continuing the above idea, Muqimi "praises" the clay as a wrestler by humorously describing the mud as falling from the feet of the rich and the poor without separating them. In this byte, too, the clay performs the task that a human being must perform (lifting people to the ground, clinging to their feet, without separating them) to form a diagnosis.

**Ochilub bodom-u savsan , gullaganda ushbu yil,
Joi tobiston magarkim, Tangri farmon qildi loy.**

This year, the almonds have delayed the flowering of the lilies due to rain, as the poet God has commanded, leaving the mud in the summer, he says.

**Ko'chaga chiqqon Muqimiy kallasin o'gurturub,
Yaxshi qildi, nafsi kofirni musulmon qildi loy.**

In the last stanza of the ghazal, Muqimi, who took to the streets, turned his head and looked at the mud.

The ghazal is written in the weight of the target frame.

O-chi-lub bo-|do-m+u sav-san| gul- la- gan- da | ush-bu- yil,

- V - - | - V - - | - V - - | - V ~
Fo-i- lo- tun | Fo i lo tun | Fo i lo tun | Fo i lon
Jo-yi to-bis- | ton-ma-gar-kim | tang- ri- far- mon | qil- di- loy.
- V - - | - V - - | - V - - | - V ~
Fo-i- lo- tun | Fo i lo tun | Fo i lo tun | Fo i lon

Muqimi's second comic poem in the textbook is "Aroba", in which the poet describes the old Kokand chariot. an image of the old car getting tired of the squeaking noise until it reaches its destination.

**Bozor chiqmay endi, zinhor aroba qursin,
To kelganingcha aylar bezor, aroba qursin.**

In the second and third verses, the poet describes the wreckage of the chariot, the drunkenness of the chariot, and the disfigurement of the chariot. Because the Kokand chariots were famous in their time, the reputation of the masters who made them was good, and they considered themselves superior to the masters. The poet said, "It's better that he doesn't do it.

**"Nogoh kayfi uch kay, kelsa agar taraqlab,
Ichgan giyohi bo'lsa ko'knor, aroba qursin.
Keng ko'chalarni qilgay o'lguncha besaranjom,
Qilmay o'shal hunar deb najjor, aroba qursin.**

In the fourth or fifth stanza of the ghazal, he is afraid that he will not be able to load any carts, and if he has enough grain, he will be able to reach his destination easily. Let such old carts dry up. What do you do when you go to the market to transport people or things? When you go to it, you are in a difficult situation.

**Yuklangan ersa g'alla, yursin omonki ma'zur,
Eski so'log'i chiqqan, bekor aroba qursin.
Qishloq betamizi bir igna olsa qo'shib,
Tang rastasiga kirgay attor, aroba qursin.**

In the next verse, the poet draws the reader's attention to the innovations in society. They only realize that their products are obsolete when their carts can't move.

**Bo'lsa kiroyi tushsang purjinalik kalaska,
Garchandkim, qilurlar guldor aroba qursin.
Luchchak arobakashlar ko'kka boqib g'o'daygan,
Bosqay yurolmaganda hushyor, aroba qursin.**

If you want to go on a permanent trip, of course, you will have to turn your head and get into a wheelchair that will irritate you.

There is reason for the poet to say so. The main means of transportation at that time were carts. We can see that he was also a supporter of economic and cultural changes in the Muqim period.

**Aylantirib boshingni, dil behuzur doim,
Mindim netay safarda, nochor, aroba qursin.
Chiqsang, Muqimiy, bozor, aylarga daf'i savdo
Qilg'ay jahonni ko'zga ko'p tor, aroba qursin.**

The weight of the poem "Aroba" is as follows:

Muzore' musammani axrabi solim

-	-	V	-	V	-	-	-	-	V	-	V	-	-
maf	uv	lu//	fo	i	lo	tun//	maf	uv	lu//	fo	i	lo	tun

Luch-chak a | ro -ba- kash-lar| ko'k-ka bo| -qib g'o'-day-gan,
 - - V| - V - - | - - V| - V - -
 Bos-qay yu- |rol- ma- gan- da | hush-yo-r+ a|ro ba qur- sin.
 - - V| - V - - | - - V| - V - -

Conclusion

This is what the teacher concludes at the end of the lesson. Muqimi's poems are close to the reader's heart due to their perfection in form and content and the closeness of ideas to the people, the use of beautiful metaphors. concludes the lesson by saying that we will continue in extracurricular activities. Evaluates students who actively participated in the lesson.

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