



## Methods of Teaching Harmony of Weight and Content in Rubai

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### ABSTRACT

In this article, methods of teaching the weight characteristics of the rubai written by Alisher Navai, presented in the textbook "Literature" of the 8<sup>th</sup> - 10<sup>th</sup> grade, have been developed.

### Keywords:

Textbook "Literature", aruz, prosody (meter), rubai.

Teaching the weight of the Aruz system in higher education is one of the most difficult tasks for literature teachers. The reason is that all programs have very few hours devoted to weight training, and some do not even consider this topic at all. Or topics related to the aruz system, from complexity to simplicity, are not included. In this case, we relied on the analysis of rubai weights in Sh.Rakhmonova's methodical guide "Problems of Teaching Aruz System in Secondary Schools".

Pupils and students should learn from the science of aruz, in particular, their content, poetic arts used in rubai, as well as the characteristics of weight.

In the 8th grade "Literature" textbook, which begins with "Jondin, I love you a lot, oh dear life" is listed under number 47 in "Garayib us-sigar" divan of Rubai Alisher Navoi. Because this rubai rhymes a-a-b-a, it is a rubai khasi or free rubai. Meaning of the Rubai: Oh, my life is

dear to me, I love you more than my life in my body, I love you even more than the greatest number in this world. As we have seen, the beauty of the content is shown at such a high level due to the method of exaggeration characteristic of the genius poet in the rubai. "Exaggeration as an art of poetry is understood as a method of exaggerating or extremely reducing things and events in reality. So, exaggeration is primarily of two types: exaggeration and reduction. The first is: ifrat is enlargement, and the second is tafrit - reduction. So, as you can see, the rubai that begins with "I love you dearly, my life is dear" is written in the exaggeration method. The 1st, 2nd, and 4th verses of the poem are written in hazaji musmuli akhrabi maqbuzi makfufi ajabb, and the 3rd verse is composed in hazaji musmuli akhrabi maqbuzi salimi abtar weight. So his verses

<b>maf'uvlu mafoilun mafoiylu faal,</b>		
<b>maf'uvlu mafoilun mafoiylu faal,</b>	<b>maf'uvlu mafoilun mafoiylun fa',</b>	<b>maf'uvlu mafoilun mafoiylu faal.</b>

It is read in the tone of the columns. For this, it is necessary to pay attention to the hijas that are read together in some places.

Jonden se	ni ko'p sevar	me- <b>n+ey</b> umri	aziz
Sonden ser	ni ko'p sevar	me- <b>n+ey</b> umri	aziz
Har neni	ki sevma- <b>k+on</b>	di- <b>n+ortuq</b> bo'l	mas
Ondin se	ni ko'p sevar	me- <b>n+ey</b> umri	aziz <sup>1</sup> .

As shown in the table, for expressive reading in the 1st, 2nd, 3rd, 4th verses, add together the highlighted words "**sevarme-n+ey**", "**sevma-k+on-din**", should be pronounced according to weight in the style of "ondin-n+ortuq". We explain this weight based on the "Conceptual table" in order to explain it more simply to the students.

Columns	Foils	Tayati'si	The place where the columns come from
Axrab	Maf'uvlu	- - V	1-ruknda axrab
Maqbuz	Mafoilun	V - V -	2-ruknda maqbuz
Makfuf	Mafoiylu	V - V -	3-ruknda makfuf
Ajabb	Faal	V -	4-ruknda ajabb

<sup>1</sup> Sultonmurod O., Ahmedov S., Qo'chqorov R. Ko'rsatilgan manba. – 70-b.

Ruba's verse beginning with "Jondin, I love you so much, dear life."

### Analysis based on "conceptual table".

The poet's last rubai from the 10th grade "Literature" textbook is listed under the number 127 in "Garayib us-sigar divan". Ruba'i begins with the verses "Your eyebrows are good, your forehead is good" and all the verses are hazaji musmali akhrabi makfufi salimi abtar (posts and taqtiy: maf'uvlu mafoiylu

mafoiylun fa' -- V / V -- V / V -- -- / - ) in weight. The first column of Ruba'i is, as usual, mafulu (akhrab), the second column is mafoilu (makfuf), the third column is mafoilu (salim), and the last column is fa' (abtar).

Among Alisher Navoi's rubai, there are also those created with rhymes divided into four parts. The first three sections contain the same rhyming words. When this method is used in a poem, the art of internal rhyme is created. The following is an example of this.

Alisher

Navoiy:

Ko'z birla/ qoshing yaxshi,/ qabog'ing yax/shi,  
Yuz birla/ so'zing yaxshi,/ dudog'ing yax/shi.  
Eng birla/ menging yaxshi,/ saqog 'ing yax/shi,  
Bir-bir ne deyin, boshdi/n+ayog 'ing yax/shi.

*maf'uvlu mafoiylu mafoiylun fa'*

-- V / V -- V / V -- -- / -

In order to understand the content of the Rubaiy, one should understand the meaning of the following words: 1. Forehead - lid, between the eye and the eyebrow 2. Eng - Face 3. Meng - case 4. Chin - chin. This rubai is also notable for the fact that it clearly shows the internal capabilities of the Turkish language, the ability to create the image of any situation, object, event in the native language. In it, drawing a portrait of a lover was shown as the main goal. The four lines of this rubai have both rhyme and radif. The word "good" in Rubai'i is radif. In the poem, the stanza that attracts the attention of the reader is the third stanza. In it, the poet expands the scope of the issue that is the basis of the poem, i.e., the face, the points on the face, the matching and proportionality of the chin. Ruba'i's conclusion is actually excellent. It is "shaped like a head and foot.

A large part of Uzbek classical rubaiyat consists of romantic rubaiyat. The volume of the Ruba'i does not allow the use of general details, redundant words or any detail at all. That's why poets, based on the possibilities and requirements of the genre, tried to illuminate the topic of love through short expressions and concrete lines. For example, in a group of rubai's, the lover's portrait or portrait features (eyebrows, eyes, face, freckles, cheeks, hair, etc.) are poeticized, and the lovers' experiences are described in this way. The rubai, which begins with the above-mentioned lines "Your eyebrows are good, your forehead is good" is also shown as the main goal of drawing a portrait of a lover in the path of romance and love.

In this poem, Navoi masterfully used the art of tavzi' to describe the "head-to-toe" beauty of his beloved. Radif also took part in this rubai.

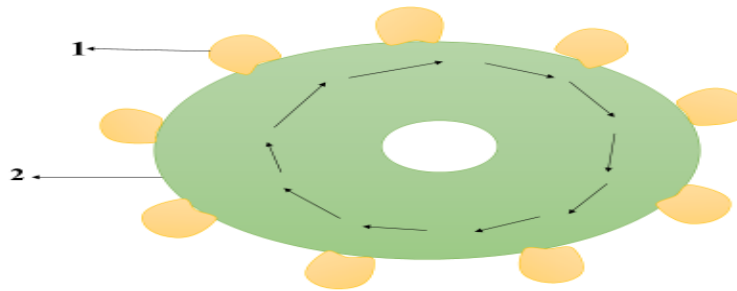
"Radif is an art, because the end of the lines is clear as a repetition of words, it serves as the main thought indicator in the poem, and it is also an element that creates happiness." The word "good" in the poem is radif.

"Charkhpalak" method is a method that gives students the opportunity to strengthen or check their knowledge on the subject and evaluate each other.

The questions for the "Charkhpalak" method can be used to determine the genre, weight,

and status of the above mentioned Rubaiyats. When this method is used, students quickly think about the questions and assignments and give the answers to the teacher. In the process of using this method, students learn to test their knowledge of the subject and evaluate each other.

When using the "Charkhpalak" method, it is read around a round table ("charkhpalak"), just like in the "Round Talk" method.

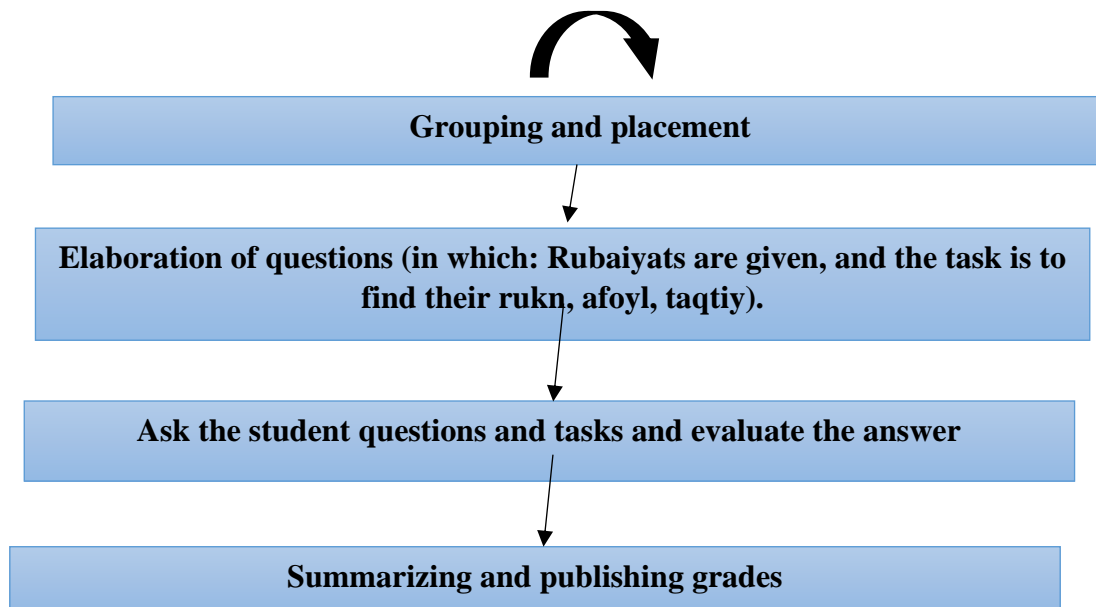


**Signs:**

1st students

2nd round table

**The structure of the "Charkhpalak" method**



The advantages of this method are that students learn to think quickly, participation of all students is ensured.

In the era of modern innovation, everything serves to facilitate human activity. In particular, it is difficult to imagine the

activities of students and teachers in education without innovative technology and various methods. Information can be delivered to pupils and students with the help of various innovative technologies and graphic organizers in the process of consultation on the topic in

general education schools and in the higher education system. This increases the efficiency of the work, makes it easier for students to understand the subject.

Also, the use of graphic organizers in the analysis of the poet's rubies, and the use of various tables in determining the weight of the rubies gives a more effective result. These tables are the main help in ensuring systematicity, accuracy and consistency in the analysis of Rubai.

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