

## METHODOLOGY FOR ANALYZING THE SYSTEM OF ARTISTIC INTERPRETATION AND IMAGES WHEN TEACHING THE EPIC FARHOD AND SHIRIN

Toshpulatova Marjona Jamoliddinovna  
Teacher of Alfraganus University

**Annotation:** The article highlights the methodology of analyzing the culture of artistic interpretation and the system of images in teaching Alisher Navoi's epic "Farhod and Shirin." The principles of artistic interpretation, interactive methods, contextual analysis, dramatization techniques, and independent analytical tools are examined on a scientific and methodological basis in terms of their impact on students' thinking.

**Key words:** Farhod and Shirin, interpretation technique, image system, artistic analysis, interactive methods, classical literature

**Аннотация:** В статье освещается методика анализа культуры художественной интерпретации и системы образов при преподавании эпоса Алишера Навои «Фарход и Ширин». Принципы художественной интерпретации, интерактивные методы, контекстный анализ, техники инсценировки и независимые аналитические инструменты рассматриваются на научно-методической основе с точки зрения их влияния на мышление студентов.

**Ключевые слова:** Фарход и Ширин, методика интерпретации, система образов, художественный анализ, интерактивные методы, классическая литература.

### INTRODUCTION

The epic "Farkhod and Shirin" created by Alisher Navoi is distinguished by the complexity of the plot, the depth of the philosophical layer of images, the richness of the artistic language and the abundance of symbolic images in the development of Uzbek classical literature. The methodology for analyzing the artistic interpretation, system of images and plot motifs in the process of teaching this epic is the most important direction in activating the thinking of students, forming a culture of understanding the classical text and developing an artistic and aesthetic taste. Because "Farhad and Shirin" is not only an epic about love, but also a spiritual and educational source that embodies thoughts of dedication, hard work, spiritual purity, courage, loyalty and nobility. The process of interpreting such a work by its nature is not limited only to a sequence of events; on the contrary, it requires identifying the psychological, philosophical and symbolic layers of the image system, analyzing the artistic structure of the epic, involving the reader in the process of communication, search and observation [1]. Therefore, the main condition for learning is "to create a field for interpretation together with the student."

### MAIN PART

First of all, it is necessary to establish the principles of artistic interpretation. The teacher is not the one who gives the text with ready-made comments, but the moderator who encourages the reader to think and guides him through the questions. Interactive methods - "problematic issue," "analytical conversation," "context-based dialogue," "hidden layers of text," "image restoration," "interpretation of symbolic examples" - form the competence of readers to actively study the text. Thus, Farhad's devotion to work, elegance in the image of Shirin, dramatic

situations associated with Khusrav, political and social contexts, the mental state of the heroes are revealed based on their own analysis. The teacher does not give a ready artistic conclusion in interpretation; on the contrary, "together with his student, he opens the way to understanding the inner world." This process creates a "space of artistic thinking" in classical literature lessons. Analysis of the image system is one of the most important components of the process of teaching the epic. The image of Farhad is a symbol of dedication, hard work and pure love. His selfless work, selflessness and courage shown during the rockfall encourage the student to analyze the character and understand the spiritual appearance of the hero. Her image symbolizes elegance, elegance, devotion and artistic beauty. In particular, the analysis of Shirin's image in the dramatic social context of the epic leads the reader to an understanding of gender culture, society and personal relationships. Through the image of Khusraw, the student explains not only the conflict of political forces and personal feelings, but also the complex psychological conflict that Navoi created. The interconnection of these three images forms the plot dynamism of the epic, and the interpretation process is deepened by identifying the symbolic meanings inherent in their character [2].

The use of the method of contextual analysis in teaching Farkhod and Shirin makes it possible to understand the epic in a wide literary space. At the same time, readers will be presented with the general poetic principles of Navoi's work, other epics of Khamsa, joint plots in classical literature of the East, Turkic-speaking literary traditions and mystical views. The symbolic image of Navoi - mountain, water, path, light, stone, love - is analyzed with special attention. This encourages the reader not only to work with the text, but also to search for meaning and understand the essence of artistic images. Contextual analysis forms the reader's culture of artistic thinking and literary thinking [3].

One of the methodological approaches in teaching the epic is the technique of dramatization and staging. This method strengthens the ability of students to perceive the image, to be aware of their inner mental experiences, to reflect the spirit of the epic, to enter the state of the hero. Thanks to stage analysis, the student not only reads the text, but also lives, feels it and recreates it in the real imagination. Especially when such scenes are staged as the meeting of Farhad and Shirin, the state of mind of Khusrav, the death of Farhad "[4].

To teach students independent analysis, methods such as "map of artistic analysis," "scheme of communication between images," "map of symbolic layers," "system of motives" are effective. With the help of these means, the reader begins to see the internal structure of epic art: the storyline, the center of conflict, the spiritual growth of images, the sequence of events, the aesthetic position of the author, the function of the means of image. The process of independent analysis develops the student's culture of artistic thinking, forms competence in working with text and serves to reveal the deep layers of Navoi literature [5].

In addition, the use of modern technologies for teaching the epic - audiomatines, multimedia images, graphic maps, virtual scenes, a digital model of the epic's plot, interactive tests - will further revive the interpretation process. With the help of digital means, readers can see the dynamics of the plot, visually analyze the relationship of images and observe the process of forming the character of the heroes of the epic [6]. This approach combines classical literature with the requirements of modern education.

One of the important ways to deepen the process of artistic interpretation of the epic "Farkhod and Shirin" is to reveal the internal dramatic structure of the epic. Navoi builds the plot not just as a romantic event, but as a path to trials, spiritual growth and spiritual perfection. Therefore, the analysis of the artistic burden of each event, each scene and each confrontation during the

lesson forms students' skills of deep understanding of the work. First, the teacher should show not external events, but internal mechanisms of conflict, directing students from the "sequence of events" to the "chain of content." Thus, the text "comes to life for the reader, and the characters are not only an artistic image, but also a spiritual and symbolic image." Dramatic structural analysis draws the reader to the process of thinking, and they begin to logically interpret Farhad's decisions, subtle changes in his spirit, and Khusraw's inner struggles.

In the process of teaching the epic, "symbolic structure analysis" is also of great methodological importance. In the image of Navoi, every object, every movement, every place "has its own symbolic role. Water - purity, mental purity and life expectancy; stone - will, test, resistance; " - target altitude; The Bible says that the way is a place of trials. The teacher needs to not only explain these images, but also encourage students to reflect on what is happening behind them, ask questions and create their own interpretations. This forms the ability to "discover subtext meanings" and increases the depth of artistic thinking. Through symbolic analysis, the student begins to understand the main thing in Navoi's poetics - the ability to secretly convey ideas through images.

The psychological interpretation of the heroes also requires special attention. The interpretation of Farhad's image simply as a hard-working young man interferes with the essence of the epic; Navoi describes him as someone who strives for spiritual perfection and has turned his difficulties into a "school of perfection." During classes, the student analyzes the spiritual stages of Farhad - spiritual awakening through love, purification through trials, understanding oneself through struggle. His image reveals a complex combination of qualities such as elegance, diligence, will and devotion. The reader also reflects on topics such as "poetic interpretation of the image of a woman" and "the spiritual world of the image of a man." The internal contradictions of Khusraw's character - a desire for power, personal passion and spiritual weakness - create a wide field for dramatic analysis. As the student understands the contradictions between these images, he begins to understand more deeply the philosophical content of the epic.

Another effective approach to the study of the epic is "analysis of the system of motives." Because Navoi uses repetitive motifs - work, dedication, devotion, trial, path, patience, purpose - as an artistic construct when creating the plot. The teacher needs to teach them to determine motives, explain their role in the plot, associate with the character of the characters. For example, if Farhad's stone motif represents his strong character, then Shirin's expectation is indicative of his fidelity and resilience. " This method gives the reader the opportunity to consider the epic as a "symbolic structure."

In addition, the study of poetic language and the system of visual media in the epic "Farhad and Shirin" contributes to the development of students' artistic intuition and aesthetic taste. Navoi skillfully used such means as metaphor, metaphor, istiora, irony, exaggeration. In the text, the teacher chooses examples to explain with the students what art is, how it is connected with the idea and how it affects their feelings. This process teaches the reader to appreciate the artistic possibilities of language and embodies the philosophical value of classical literary language.

Also important in the study of this epic are "creative interpretations." For example, when students are given the task of creating Farhad's inner monologue, retelling the scene through Shirin's eyes, or describing Khusraw's inner suffering, they shape their artistic thinking based on their active interpretation. Creative interpretation animates the lesson, brings the reader to the stage of artistic review and allows you to "recreate" the epic based on personal perception.

Another effective method is to link the epic to the contemporary cultural context. Thus, the reader sees the importance of epic ideas in the life of modern society: the value of work, the value of devotion, the quality of honesty, the spiritual dimension of love and dedication. Pupils can reason in a modern context: "What does Farhad's idealism look like in modern society?," "How sweet will the image change in the representation of the younger generation?," "How much do the contradictions in the image of Khusrav correspond to today's leading idea?" This approach develops critical and contextual thinking among students.

## CONCLUSION AND DISCUSSION

When teaching the epic "Farkhod and Shirin," the conceptual basis of classical literature is artistic interpretations and analysis of the image system. Interactive methods encourage students to be active, staging animates the character of images, and a contextual approach allows you to understand the epic in a wide literary space. Through independent analysis, students understand the psychological layers of images, develop artistic thinking and form a deep scientific and aesthetic attitude to Navoi's legacy. This is the most important methodological factor in the teaching of classical literature.

## REFERENCES

1. Mamarasulov R. Navoiy dostonlari talqini. Toshkent: Yangi asr avlodi, 2019.
2. Quronov D. Mumtoz adabiyot asoslari. Toshkent: Ma'naviyat, 2017.
3. Hakimova M. Adabiyot o'qitish metodikasi. Toshkent: Fan, 2020.
4. Bertels E. Navoiy ijodi va Sharq adabiyoti. Moskva: Vostochnaya literatura, 2015.
5. Jabborov, A., Begmatov, S., & Azamova, M. (2018). O 'zbek musiqasi tarixi. Toshkent–2018.
6. Kadyrova, F., Sh, T., & Azamova, M. (2019). Preschool pedagogy. T.: For.
7. Sharipova, G. S. (2022). Distribution and modernization of advanced pedagogical practices in the lesson process. *Current Research Journal of Pedagogics*, 3(06), 12-15.
8. Sharipova, G. S. (2018). Role national decorative elements in edicfting young generation. *eastern european scientific journal*, 3, 90-94.
9. Guzal, S. (2022). A Brief History of Multiculturalism in Malaysia. *Russia and the moslem world*, (3 (317)), 90-100.
10. Sharipova, G. S. (2023). KICHIK BIZNES VA XUSUSIY TADBIRKORLIKNING RIVOJLANISHI, UNING MAMLAKAT IJTIMOY-IQTISODIY TARAQQIYOTIGA TA'SIRI. *Oriental renaissance: Innovative, educational, natural and social sciences*, 3(11), 823-832.
11. Sharipova, G. S. (2019). Corporate basics of preparing students for professional pedagogical activity. *International Journal of Progressive Sciences and Technologies (IJPSAT)* ISSN, 2509-0119.
12. Sharipova, G., & Xabibullayeva, M. (2025). Nutq–ijtimoiy taraqqiyot omili sifatida: maktabgacha yoshdagi bolalarda shakllanish bosqichlari va yondashuvlar. *MAKTABGACHA VA MAKTAB TA'LIMI JURNALI*, 3(6).
13. Sharipova, G. (2025). MILLIY HUNARMANDCHILIK ASOSIDA TALABALARNI KASBIY FAOLIYATGA TAYYORLASHNI TAKOMILLASHTIRISH TAMOYILLARI. *MAKTABGACHA VA MAKTAB TA'LIMI JURNALI*, 3(1).

14. Sharipova, G., & Djumaev, M. (2025). O 'quvchilarga iqtisodiy ta'lim-tarbiya berishda xorijiy tajribalar va dasturlarning o 'zaro tahlili. МАКТАВГАЧА ВА МАКТАВ ТА'LIMI JURNALI, 3(2).
15. Rakhimova, Z., Topildiev, B., Nazarov, S., Kadirova, M., Sobirova, N., Rustamova, M., & Nusratova, K. (2025). Fostering Entrepreneurial Competencies in Higher Education: Trends, Challenges, Legal Issues and Impacts on Student Success. Qubahan Academic Journal, 5(3), 114-142.
16. Рустамова, М. М. (2017). Методика развития творческого мышления учеников в системе начального образования. Восточно-европейский научный журнал, (3-3 (19)), 15-18.
17. Рустамова, М. М. (2021). БОШЛАНГИЧ СИНФ ЎҚУВЧИЛАРИНИНГ ИЖОДИЙ ТАФАККУРИНИ РИВОЖЛАНТИРИШНИ ТАКОМИЛЛАШТИРИШГА ОИД "МОНТЕССОРИ МЕТОДИКАСИ" НИ ИШЛАБ ЧИҚИШ ВА УНИ АМАЛИЁТГА ЖОРИЙ ЭТИШ. Современное образование (Узбекистан), (11 (108)), 54-63.
18. Mirkamalovna, R. M. (2020). Development of creative thinking of younger schoolchildren in lessons of labor training using non-traditional materials. International Journal of Psychosocial Rehabilitation, 24(6), 578-580.
19. Mirkamalovna, R. M. (2016). Psycho-Pedagogical Aspects of Development of Creative Thinking of Pupils of Primary School. ANGLISTICUM. Journal of the Association-Institute for English Language and American Studies, 5(8), 82-85.
20. Рустамова, М. М. (2016). РОЛЬ УРОКОВ ТРУДА В НАЧАЛЬНЫХ КЛАССАХ В РАЗВИТИЕ ТВОРЧЕСКОГО МЫШЛЕНИЯ УЧЕНИКОВ. In Сборники конференций НИЦ Социосфера (No. 9, pp. 131-133). Vedecko vydavatelske centrum Sociosfera-CZ sro.
21. Рустамова, М. М. (2015). Развитие творческого мышления школьников на уроках по труду в начальных классах. Апробация, (12), 126-128.
22. Рустамова, М. М. ПЕДАГОГИКО-ПСИХОЛОГИЧЕСКИЕ ОСОБЕННОСТИ РАЗВИТИЯ ТВОРЧЕСКОГО МЫШЛЕНИЯ У УЧАЩИХСЯ НАЧАЛЬНЫХ КЛАССОВ. ЕВРАЗИЙСКИЙ СОЮЗ УЧЕНЫХ. СЕРИЯ: ПЕДАГОГИЧЕСКИЕ, ПСИХОЛОГИЧЕСКИЕ И ФИЛОСОФСКИЕ НАУКИ Учредители: ООО " Логика+", (1), 29-33.