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Using Audiovisual Tools In Teaching Alisher Navoi's "Farhod Va Shirin" In Lecture Classes

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ABSTRACT

The article provides a comprehensive analysis of the possibilities of effectively using digital educational technologies in teaching Alisher Navoi's poem "Farhod and Shirin" during lecture sessions in higher education institutions. In particular, it highlights the pedagogical significance of presenting the emotionally rich scenes of the poem to students through animated clips, audiovisual visuals, and multimedia tools. Such an approach not only allows the content of the work to be conveyed in a more vivid and expressive form but also helps develop students' skills in understanding poetic expression, aesthetic beauty, and artistic thinking on a deeper level. Furthermore, the article scientifically and theoretically substantiates that teaching through digital technologies harmonizes theoretical knowledge with practical perception, fostering in students a renewed scholarly and emotional attitude toward Navoi's epics.

Keywords: "Farhod and Shirin", digital educational technologies, audiovisual tools, animation, aruz meter, pedagogical approach, literary heritage.

INTRODUCTION

Today, in the field of social sciences — including literary history and Navoi studies — the need to utilize digital educational technologies is steadily increasing. The digital environment creates opportunities to enrich traditional teaching methods, widely implement interactive approaches, and encourage students' independent research and creative inquiry. In particular, the use of visual and audio-video materials in the process of studying the works of Alisher Navoi allows students to perceive literary texts not only from a theoretical standpoint but also to experience them on a deeper artistic and aesthetic level. Consequently, digital educational technologies, as an integral part of the modern pedagogical process, contribute to increasing the effectiveness of teaching in the humanities and provide additional momentum to scientific research activities. Specifically, in teaching Alisher Navoi's "Farhod and Shirin" poem, the use of animations that visually interpret certain episodes of the work represents a new pedagogical approach that meets the demands of the contemporary educational environment and holds significant didactic importance.

Alisher Navoi's poem "Farhod and Shirin" has been comprehensively studied from a literary perspective by prominent scholars such as S. Erkinov, A. Qayumov, A. Rustamov, N. Komilov, D. Yusupova, A. Erkinov, G. Shodmonov, S. Tohirov, M. Mavlonova , and others. From a pedagogical standpoint, the contributions of methodologist scholars like B. Tuxliyev, G. Ashurova, V. Qodirov, and I. Jumaniyazova , who have analyzed and developed approaches to teaching Navoi's works— including the poem under discussion—deserve particular recognition. Within the framework of this article, we aim to explore the potential of using audiovisual tools in teaching Alisher Navoi's "Farhod and Shirin" during lecture sessions in higher education.

According to Professor Omonulla Madayev, in the poem "Farhod and Shirin" Alisher Navoi meticulously depicts, scene by scene, every detail of the events — from Farhod's birth and naming to his death, and even beyond, describing Shirin's demise, Shopur's fate, and Sheruya's punishment. As a result, for the first time in the history of Uzbek literature, a major poetic and simultaneously epic work was created in which the life of a single hero — his adventures, love, destiny, and death — is portrayed in a comprehensive and multifaceted manner.

This poem was created as a "nazira-yi benazir"—an unparalleled poetic response—to the second poem in the Khamsa cycle by Nizami and Dehlavi, which portrays the romantic adventures of Khosrow Parviz and Shirin. In accordance with the metrical pattern of those earlier works, Navoi composed "Farhod va Shirin" in the hazaj-i musaddas-i mahzuf meter (its 'af'īl and paradigm being mafo'īlun mafo'īlun fa'ūlun / v – – – v – – – v – –), and in certain passages employed a variation of this meter known as hazaj-i musaddas-i maqsur (its paradigm: mafo'īlun mafo'īlun mafo'īl / v – – – v – – – v – ~). Thus, the poem not only follows the classical aruz metrical tradition but also demonstrates Navoi's exceptional mastery in adapting rhythmic forms to the emotional and thematic nuances of the narrative.

METHODS

In higher education institutions, it is essential that lecture time be distributed effectively in accordance with established academic regulations. In this regard, it is advisable to present an animation before beginning the main part of the lecture, as this helps capture students' attention, stimulate their interest in the topic, and facilitate the comprehension of subsequent theoretical explanations. The process of commentary and analysis that follows the animation enables deeper understanding and more active student engagement, since it builds upon the visual and emotional impressions already formed. Therefore, before providing a theoretical explanation of the architectonics and content of Alisher Navoi's "Farhod and Shirin", it is recommended to show an animation lasting no more than 8–10 minutes, accompanied by an appropriate audio recording. This approach allows students to better perceive the distinctive rhythm and tone of the poem, fostering both cognitive and aesthetic engagement with the literary material.

In higher education institutions where philology and pedagogy are taught, all the poems of the "Khamsa" cycle are studied in full; therefore, any chapter of these works may be used for audiovisual interpretation. However, for animation purposes, it is most effective to select those scenes that are rich in emotional content and capable of capturing students' attention more vividly. Naturally, after such an introduction, the lecturer may return to the beginning of the poem and explain its structure and sequence in accordance with the compositional order.

Based on these considerations, visualizing the scene from Alisher Navoi's "Farhod va Shirin" in which Farhod travels to the land of Armenia and resolves to carve through the mountains can significantly enhance the effectiveness of the learning process. This episode serves as a crucial turning point in the poem, depicting the hero's inner struggle on the path of willpower, devotion, and love. If this scene is brought to life through modern digital technologies — particularly animation or virtual simulation tools — students will not only grasp the narrative content more fully but also develop a deeper emotional and psychological understanding of the artistic layers within the work.

Utilizing the capabilities of artificial intelligence in depicting this scene would be particularly effective. As students of the 21st century are active participants in the digital information environment, they tend to perceive visual and dynamic content more quickly, clearly, and emotionally. Today's youth have already developed an aesthetic perception that allows them to interpret animated films, interactive games, and virtual imagery as extensions of real-life experience. Therefore, bringing the scenes of the poem to life not only through traditional reading but also via visual representations introduces a fresh dynamism into the lecture process, allowing the philosophical and humanistic essence of the work to be revealed more profoundly.

It is worth emphasizing that although the art of Eastern miniature painting has not lost its cultural significance, integrating it with modern technologies and presenting it through digital reinterpretations enriches the aesthetic approach to literary study. Such integration not only revitalizes classical artistic traditions but also nurtures in students a new, creative perspective on national art and literature, fostering both cultural appreciation and innovative thinking in the learning process.

RESULTS

The scene depicting Farhod beginning to carve through the mountain is taken from the 30th chapter of the poem, which consists of a total of 127 couplets. However, the first 38 couplets serve as a continuation of the previous chapter, focusing on the dialogue between Farhod and Shopur and recalling Farhod's promise to travel to the land of Armenia. These introductory verses need not be included in the animation. Likewise, illustrating the soqiy-noma (the wine-bearer's eulogy) found at the end of the chapter would not add meaningful value to the visualization.

To prevent the animation from becoming overly long and to ensure that sufficient time remains for other parts of the lecture, the segment from couplet 39 to couplet 105 (a total of 65 couplets) is selected for expressive recitation accompanied by motion imagery. Each couplet appears on the screen in synchronization with the recitation pace, which, on one hand, helps maintain the audience's attention throughout the lecture, and on the other hand, provides a dual sensory experience—visual and auditory—that aids students in learning proper poetic reading and rhythm recognition through the combined effect of sight and sound.

In the animation, three different voices (or reading tones) should be used. The first is the narrator's voice — somewhat calm and focused on explaining the events. The second is Farhod's voice — marked by a slightly sorrowful intonation. The third is the voice of the people who are engaged in the arduous task of digging through the mountain — their tone should convey fatigue and a plaintive sense of complaint, reflecting their exhaustion from the hard labor.

The differentiation of tones — that is, the variation of sound, rhythm, and intonation within a poetic text — may not directly influence the process of studying the meter, yet it plays an essential role in understanding the overall mood of the work, perceiving its emotional atmosphere, and enhancing its artistic expressiveness. In particular, in Alisher Navoi's poem "Farhod and Shirin" tone carries a unique semantic weight, allowing for a more vivid portrayal of the characters' inner emotions, psychological states, and the dynamic development of feelings throughout the narrative.

For the listener or student, hearing or analyzing the poem in different tones and intonational variations helps to grasp not only the rhythmic basis of the aruz system but also the inner musicality and polyphony of the poetic text. This, in turn, evokes aesthetic pleasure in students, strengthens their attention to the work, and deepens their emotional engagement.

Moreover, the inclusion of background music serves as an important aesthetic element that brings harmony to the learning process. If the selected music aligns with the theme, poetic tone, and meter of the poem — being calm, lyrical, and romantic in mood — it not only reinforces the emotional atmosphere of the lesson but also directs the listener's focus toward the text, enabling a deeper appreciation of the artistic spirit of the work. In this way, the harmony of tone, sound, and music enhances aesthetic perception in the educational process and cultivates in students a refined sensitivity to the artistic power of poetic expression.

DISCUSSION

After presenting the animation or video material created in accordance with the above-mentioned methodological requirements, it is important for the instructor to provide a coherent explanation of the poem's compositional structure, poetic features, and artistic tone. This sequence of activities significantly enhances the effectiveness of the lesson. Through the use of animation, the content of the poem, its central ideas, and emotional highlights come to life in the students' imagination, helping them to concentrate and preparing them for deeper analytical thinking.
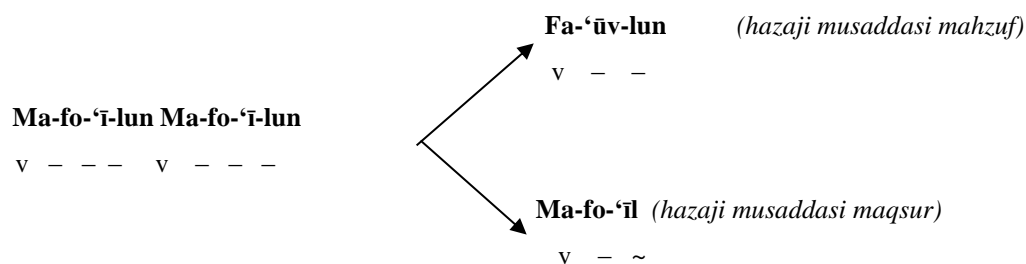
Following this, the instructor should deliver concise, clear, and scientifically grounded explanations regarding the poem's meter — its distinctive features within the aruz system, the harmony between rhyme (qofiya) and refrain (radif), as well as its melodic and rhythmic structure. Such a step-by-step approach ensures the integration of theoretical knowledge with practical skills, allowing students to grasp the structure of a poetic work not only through listening but also through emotional and sensory engagement.

To reinforce comprehension, the use of tables and infographics is recommended. These visual aids can effectively illustrate the metrical pattern, rhythmic variations, and prosodic structure of the poem, enabling students to connect abstract poetic concepts with concrete visual representations — thus deepening their understanding of both the theory and artistry of Navoi's verse.

Table 1.

No	'Afo'īl	Paradigm	Syllable types
1.	Ma-fo-'ī-lun	v – – –	short + long + long + long
2.	Fa-'ūv-lun	v – –	short + long + long
3.	Ma-fo-'īl	v – ~	short + long + overlong

Examples of 'Afo'īl (metrical feet):

Fa-'ūv-lun   *(hazaji musaddasi mahzuf)*

v – –

Ma-fo-'ī-lun Ma-fo-'ī-lun

v – – –   v – – –

Ma-fo-'īl *(hazaji musaddasi maqsur)*

v – ~

If one or two couplets from the animation are used as examples of these two meters, and a theoretical explanation is given as to why the endings of certain lines are pronounced with such an extended (overlong) sound, it will be retained more effectively in the students' memory.

1. Hazaji musaddasi mahzuf

Ko'-rub ul xay- / l+a-ning far-rux / ja-mo-lin,

 v   –   –   – / v   –   –   – / v – –

  Ma-fo-'ī-lun   ma-fo-'ī-lun   fa-'ūv-lun

E-shi-tib bo'y- / la ru-haf-zo / ma-qo-lin.

 v – –   – / v – –   – / v   – –

  Ma-fo-'ī-lun   ma-fo-'ī-lun   fa-'ūv-lun

2. Hazaji musaddasi maqsur

O'-pub yer, de- / di-lar ul xay- / li g'am-nok

v   –   –   – / v – – – / v – ~

  Ma-fo-'ī-lun   ma-fo-'ī-lun   ma-fo-'īl

Ki: "Ey Ru-hul- / a-min-dek gav- / ha-ring pok.

 v   – – – / v – –   – / v – ~

  Ma-fo-'ī-lun   ma-fo-'ī-lun   ma-fo-'īl

To help students more fully sense the rhythm and practice reading in the aruz meter, it would be beneficial to provide a brief explanation of the phenomenon known as vasl. The term "vasl" (from Arabic, meaning "connection") refers to

the process in the aruz system of poetry in which, during expressive recitation, a consonant at the end of a closed syllable is joined with the vowel that begins the following syllable. This occurs in accordance with metrical requirements. If this rule is not observed, the order of syllables is disrupted, and the rhythm of the verse is significantly impaired.

In the first of the above-mentioned couplets, the word "xayl" ends with a consonant cluster, making it an overlong syllable. When the final consonant "l" is linked to the following word "aning," it is read as "xayl aning" (divided as xay-l+a-ning), producing a smoother and more harmonious rhythm.

Thus, at the beginning of the lesson, it is of great importance to actively attract students' attention through the use of digital technologies and to awaken their natural interest in the topic being studied. By presenting the aesthetic and emotional aspects of the subject through audiovisual materials, animated clips, or interactive presentations, the instructor helps form students' initial impressions and psychological readiness for deeper engagement. Subsequently, instead of providing certain theoretical information in the form of complex text, it is more effective to deliver it through digital content that combines visual and auditory elements, making comprehension significantly easier.

Such an approach increases student activity, encourages deeper understanding of the material, and promotes independent thinking and analytical reasoning. In the next stage, the artistic content of the poem is consistently analyzed on several levels — plot, character, idea, and aesthetic dimension — which fosters in learners the ability to perceive and interpret the literary work comprehensively.

CONCLUSION

Teaching Alisher Navoi's "Farhod and Shirin" in higher education through digital technologies is recognized today as one of the most effective and innovative approaches in literary education. This method not only deepens students' understanding of the artistic and aesthetic content of the work but also contributes to developing their thinking in alignment with the realities of the modern information environment. When the emotional moments, dramatic scenes, and psychological experiences of the characters are represented through animated visuals, audiovisual clips,

and digital effects, students do not merely read the text — they feel it, perceiving its rhythm, tone, and emotional depth more profoundly.

Such an approach, on the one hand, integrates traditional theoretical content with visual and auditory forms, making the learning process more interactive, engaging, and easier to comprehend. On the other hand, it allows students to grasp the poem's meter, tone, style, and artistic composition through direct practice. The use of digital educational technologies, particularly in teaching Navoi's poems within virtual environments, enhances students' poetic thinking, strengthens their analytical skills, and directs them toward independent creative exploration. As a result, employing digital and audiovisual tools in teaching "Farhod and Shirin" not only increases lesson effectiveness but also instills in students a deep respect and interest in the national literary heritage — especially in Navoi's vast artistic universe. Ultimately, this process serves the central goal of modern pedagogy: to cultivate in students cultural and aesthetic awareness, creative thinking, and a lasting commitment to national values.

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