

TEACHING THE DRAMA “SOHIBQIRON” THROUGH INTERACTIVE METHODS*Bozorova Gulruh Ravub qizi**Independent Researcher of Samarkand State University of Veterinary Medicine,**Animal Husbandry and Biotechnology bozorovagulruh77@gmail.com*

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Annotation:This article provides recommendations for teaching Abdulla Oripov’s drama “Sohibqiron”, which is included in the 9th-grade Literature textbook. Teaching the Drama “Sohibqiron” in 9th Grade Using Interactive Methods Teaching the drama “Sohibqiron” through interactive methods in the 9th grade serves to deepen students' understanding of the content, develop their critical thinking skills, and make the lesson more engaging. Below are effective methods for teaching this drama interactively:

1. Role-play

Students are assigned different characters from the play and perform a selected scene. They analyze each character’s motivation, emotional state, and objectives. This method helps students understand the conflicts in the drama and feel the historical context.

2. Hot Seat Technique

One student takes on the role of Amir Temur, while the rest ask him various questions (e.g., “Why did you make that decision?”). Through these questions and answers, the psychological depth of the characters is explored.

3. Cinquain Method

Students are assigned to write a five-line poem (cinquain) for the main characters of the drama. This method helps to briefly describe and better understand the characters' traits.

4. Creating a Cluster Map

A cluster (mind map) is created around the key themes in the drama (such as justice, patriotism, courage). Students find their own examples related to these ideas and analyze the drama according to its thematic elements.

5. Debate

For example, a class debate can be organized on the topic: “Do you consider Amir Temur’s decisions to be fair?” Students are divided into groups and defend their positions with supporting arguments from the play.

6. Reconstructing the Historical Context

Students are given tasks to work with historical sources to study the historical foundations of the drama. They compare events from “Sohibqiron” with actual historical facts.

The connection between the beginning and end of a dramatic work helps develop a comprehensive understanding of the play. It is crucial to draw the class’s attention to the time period covered in the drama. What we see on stage always occurs in a specific moment. The audience's time and the dramatic action’s time align, but the events and actions can span days, weeks, or even years.

The emergence of a problem, its root causes, the basis of existing relationships, and the origin of certain signs are often linked to real-life events outside the drama itself.

Choosing events to read in class depends on the goals of both studying the entire drama and analyzing specific actions. This selection is determined during the teacher’s preparation for teaching the whole play. At this stage, the teacher decides during which lessons and for what reasons to focus on specific events.

Additionally, during the preparation process, the teacher must determine when to use audio recordings, what and why students will read, and whether reading aloud is appropriate. However, it is especially important to encourage students to imagine what is happening on stage. One of the methodological approaches that encourages students to engage with the dramatic text is the creation of imaginary scenes—in other words, during analysis, students are invited to imagine how characters might be positioned at a certain point in the action, including their posture, gestures, and movements. At the same time, the teacher must ensure that when students are working on an individual scene, they perceive it as part of a whole, understanding its role in the development of the action and in transitioning to the drama’s finale. To help them grasp how the main elements of the plot unfold and are prepared within individual actions, the teacher should guide students to identify:

Exposition

Rising action (plot)

Climax

Students’ ability to track the development of the action should be inseparable from their deep engagement with the characters. As they observe how characters behave and what they experience in various dynamic situations, students gradually begin to grasp the essence of different character traits.

In the process of analyzing the drama, identifying the meaning of the characters’ speech plays a crucial role. Working on uncovering the subtext of characters’ dialogue requires special attention in grades 9–11. In the final lessons, it is advisable to complete the study of dramatic works by visiting a theatre, watching a film adaptation, or attending a school performance. Discussing the drama also requires including information about the stage history of the studied work and drawing from the history of Uzbek theatre. In the final lessons, students can be introduced to the most significant facts in Uzbek theatre history. Delivering this content through lectures that include the study of dramatic literature is effective.

It is also beneficial to involve students in:

Performing Uzbek dramatic works on stage.

Learning about the theatrical life of the studied drama.

Understanding the creative path of the Uzbek playwright.

Exploring how the drama influenced the formation and development of Uzbek dramaturgy. To conclude the discussion of the viewed drama, the teacher can offer the following reflective questions:

1. How well did the actors' appearance match your visual impression of the characters?
2. In which scenes did the actors most clearly and accurately reveal the characters' key traits? What external means (such as gestures, facial expressions, tone) did they use to draw attention to those traits?
3. What role did music, scenery, and lighting play in conveying the mood and meaning of the performance?

Thus, the teaching methods used in studying dramatic works are not entirely different from those used in analyzing epic and lyrical works, though the proportion and emphasis of certain techniques may differ.

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