

## SHAPING SPEECH COMPETENCIES THROUGH INNOVATIVE APPROACHES IN STUDYING OGAHYI'S LYRICS

**Sulaymonova Nafisa Sattorovna**  
Teacher, NavSU Academic Lyceum  
(+998977963830)

**Scientific Supervisor: Murodova Nigora Kulliyevna**  
Doctor of Philology, Professor

**Abstract;** This article proposes innovative methods aimed at developing speech competencies by pedagogically leveraging the lyrical texts of Ogahiy. The theoretical section identifies artistic devices in Ogahiy's qasidas and ghazals (personification, simile, proportion/semantic harmony, *radif* [refrain], rhyme, hyperbole) and shows how they can be transformed into speech-activity tasks (monologue, dialogue, debate, presentation). Methodologically, the study combines literary-linguistic analysis with a design-based approach for classroom practice (lesson schemas, tasks, assessment rubrics). The practical section presents sample learning tasks built on selected couplets and explains their pedagogical advantages for developing speech competencies. The conclusion and recommendations outline opportunities to use literary texts as innovative tools in mother-tongue classes.

**Keywords:** Ogahiy, lyric poetry, speech competence, mother-tongue methodology, innovative approach, pedagogy.

Ogahiy's lyrics (the tradition of qasida and ghazal) is a source of profound artistic meaning in Uzbek classical literature, embodying the language's rich lexis, rhetorical devices, and rhythmic-melodic resources. In mother-tongue classes, literary texts have traditionally been used for reading and analysis; however, in recent years, communicative and competence-based education has placed stronger emphasis on the formation of speaking skills. In this context, applying the technical and semantic resources of Ogahiy's lyrics in targeted and innovative ways to shape speech competencies is both practically and theoretically relevant.

### Aim of the Article

To identify the artistic devices in Ogahiy's lyrics and propose innovative lesson tasks and assessment methods that transform these devices into tools for forming speech competencies (phonological, lexico-grammatical, discourse, pragmatic, and strategic) in mother-tongue classes.

### Research Questions

1. Which key literary-linguistic devices in Ogahiy's lyrics are most suitable for developing speech competence?
2. How can these artistic devices be converted into innovative didactic tasks?
3. Which target speech abilities do the designed classroom tasks strengthen?

### Pedagogical Novelty

The article offers not only an aesthetic analysis of Ogahiy's texts, but also a practical model (tasks, assessment rubric, lesson schemas) for integrating them into lessons with explicit speech objectives.

### Research Approach

The study—presented as an article—uses a combined approach: literary-linguistic analysis + lesson design (a design-based pedagogical proposal). These two stages are organically linked: (1) analyzing the text from the perspective of internal linguistic and stylistic devices; (2) converting the identified devices into speech tasks for mother-tongue lessons and specifying assessment procedures.

**Texts analyzed:** the qasida “*Ogohnoma*”, the ghazal “*Navro‘z*”, and the ghazal with the refrain “*Ustina*”, together with their analytical commentaries.

### Methods:

1. **Closed and open coding** of the text—isolating lexical, syntactic, and rhetorical elements in the couplets (personification, simile, proportion/semantic harmony, *radif*, rhyme, hyperbole, threat, wordplay).
2. **Functional analysis**—evaluating the suitability of each artistic device for speech tasks (presentation, description, discussion, debate, dramatization).
3. **Design & development**—creating 45–60-minute lesson modules, activities, and an assessment rubric based on the identified devices.
4. **Applied (illustrative) analysis**—showing sample prompts (model student responses, discussion questions, scripts). The student responses here are exemplary and provided as classroom models.

**Limitations:** This article is not based on real classroom experimentation; rather, it follows a text-analysis and didactic-design approach. Practical implementation (piloting) can be carried out by the author or instructors at a later stage.

### Results Presented in Two Blocks

#### (A) Literary-Linguistic Analysis (examples from selected couplets)

##### 1. From the qasida “*Ogohnoma*”

*Qilib ba‘zi lutf-u karam oshkor, / Vale ba‘zi zulm-u sitam ixtiyor.*

**Analysis:** A vivid antithesis is expressed—“kindness and generosity” versus “oppression and tyranny.” This contrast provides a basis for tasks in discussion and argumentation: it helps students emphasize contrast, justify claims, and debate. **Stylistic devices:** antithesis and proportion/semantic harmony.

**Pedagogical benefit:** Using this couplet in a “ruler and the people” debate format fosters strategic and pragmatic competencies (argumentation, register-appropriate language).

##### 2. From the ghazal “*Navro‘z*”

*Tarab tiflin tug‘urdi dahr zoli, / Ango bo‘ldi magarkim doya navro‘z.*

**Analysis:** A blend of personification and simile: the “world” (*dahr*) is likened to an old woman, and Navro‘z is equated with a “midwife.” Explaining these metaphoric images develops descriptive speech (definition, depiction, interpretation) and enriches lexical-semantic range.

### 3. From the ghazal with the refrain “Ustina”

*Mushkin qoshining hay‘ati ul chashmi jallod ustina,*

**Analysis:** Ogahiy employs wordplay based on Arabic graphemes (meaning created through letter-forms), e.g., forming *nas* from the letters *nun* and *sad*. This is a case of linguistic stylistics. **For speech development,** phonetics-intonation drills, letter-based composite analyses, and dramatic readings are effective.

### 4. General themes

The texts open several thematic blocks: (a) power and justice; (b) human affection and suffering; (c) nature and renewal (Navro‘z); (d) rhetorical-linguistic creativity (letter games, *radif*). Each block aligns with different speech tasks: debate (power), monologue (inner feeling), description/depiction (nature), intonational and phonetic exercises (letter games).

### (B) Pedagogical Transformation: Lesson Tasks and Targeted Speech Competencies

Below are sample tasks designed to transform Ogahiy’s couplets into activities that build speech competencies, along with their target competencies.

#### 1. “Contrast Debate” (20–25 minutes)

**Material:** the couplet from the qasida above.

**Task:** Two groups—“supporters of the state” and “defenders of the people”—prepare for 5 minutes, then hold a 6–8-minute debate.

**Speech goals:** argumentation, communicative strategies, precise lexis, register appropriacy.

**Assessment:** logical quality of evidence, clarity of speech, and use of stylistic resources (*radif*, antonyms).

#### 2. “Metaphor & Depiction” (15–20 minutes)

**Material:** the couplet “*Tarab tiflin tug‘urdi dahr zoli ...*”

**Task:** In small groups, rewrite the couplet with new metaphors and prepare a 2–3-minute descriptive monologue.

**Speech goals:** figurative speech, lexical richness, intonation, rhetorical style.

#### 3. “Letter-Play / Phonetics” (10–15 minutes)

**Material:** the couplet “*Mushkin qoshining hay‘ati ul chashmi jallod ustina.*”

**Task:** Each student takes a line, extracts new words from the letter patterns, then performs a 30–40-second dramatic mini-speech using those words.

**Speech goals:** phonology, intonation, creative speech.

#### 4. “Performative Reading & Micro-analysis” (10–15 minutes)

**Material:** the lines “*Boshimg‘a yoqqan g‘am toshin ...*”

**Task:** Two students perform a role-reading (the lover and the lyrical persona), followed by short peer questions focusing on emotional and lexical critique.

**Speech goals:** interaction, exchange of opinions, emotional intonation.

### Applied (illustrative) analysis—expected learning outcomes:

These tasks expand students’ vocabulary, teach them to employ metaphor and stylistic devices in speech, and strengthen their ability to express evidence coherently and logically in debates and discussions. **Illustrative student samples:**



- **Debate (Student A):** “If the ruler grounds the state in justice, the people prosper; as Ogahiy says, *‘Qilib ba ‘zi lutf-u karam oshkor’*—this shows the positive side of rule. But *‘Vale ba ‘zi zulm-u sitam ixtiyor’*—if power turns unjust, the people suffer.” (demonstrates: use of contrast, quotation, argument)
- **Descriptive monologue (Student B, on Navro‘z):** “Navro‘z is the world’s rebirth: as Ogahiy says, *‘Tarab tiflin tug ‘urdi dahr zoli’*; I compare Navro‘z to a new hope born in the human heart...” (demonstrates: metaphor analysis, figurative speech)

### Discussion and Conclusions

#### 1. Artistic devices and speech skills.

Ogahiy’s use of personification, simile, and proportion/semantic harmony provides rich material for speech tasks. For instance, antithesis readily adapts to debate and argumentation exercises; personification and simile support descriptive speech and presentations. Thus, transforming classical lyric texts into communicative tasks in mother-tongue classes develops students’ speech competencies in a comprehensive way—not only lexically and grammatically, but also at discourse and pragmatic levels.

#### 2. Innovative didactics.

Blending traditional analysis with interactive, performative, and creative tasks (debate, dramatization, metaphor workshops, phonetic games) fosters active speech participation. This approach aligns with design-based learning principles and transfers theoretical analysis into classroom practice.

#### 3. Assessment and measurement.

To assess speech competencies, clear rubrics are needed across criteria such as fluency, accuracy, coherence, lexical resource, use of stylistic devices, and pronunciation/intonation. Such rubrics enable effective feedback for both teachers and students.

#### 4. Limitations and suggestions.

The practical analysis in the article is conceptual and illustrative; a genuine pedagogical experiment (trial lessons with empirical data) is required. Future work should pilot these lesson modules and measure outcomes both quantitatively and qualitatively.

**Summary:** The article identifies the literary-linguistic resources of Ogahiy’s lyrics and offers a practical model for converting them into innovative didactic tasks that foster speech competencies. Lyric couplets serve as effective materials for (1) debates and argumentation; (2) descriptive monologues and presentations; (3) phonetics-intonation drills; and (4) dramatization and role-play.

### Recommended Practical Steps

1. Integrate a module based on Ogahiy’s texts into the mother-tongue syllabus (2–3 lesson scenarios).
2. Develop standard assessment rubrics and pilot them in class.
3. Conduct teacher workshops (master classes) on creating speech tasks from texts.

**Future work:** Conduct a brief pedagogical experiment (pretest–posttest with control and experimental groups) to empirically evaluate the effectiveness of the proposed modules.

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