

Methodology for Teaching Saddi Iskandariy In Lectures Through Audiovisual Tools

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Abstract: This article examines a methodology for teaching Alisher Navoi's epic *Saddi Iskandariy* in university lectures through audiovisual tools. It analyses the didactic potential of animation, video, presentations, and audio texts for teaching the architecture of the epic, the confrontation with the Ya'juj people and the construction of the wall in Chapter 68, and the work's *mutaqārib* metre. Criteria are proposed for selecting and visualising passages from a large-scale epic, integrating audiovisual materials into successive stages of a lecture, and assessing students' textual analysis and artistic-aesthetic thinking. The study substantiates that audiovisual tools should not replace the epic text; rather, they should help students comprehend its narrative, symbolic, ideological, and rhythmic layers.

Keywords: Alisher Navoi, *Saddi Iskandariy*, lecture, audiovisual tool, animation, visualisation, *mutaqārib* metre, *aruz*, multimodal learning, textual analysis.

Introduction: As the concluding epic of Alisher Navoi's *Khamsa*, *Saddi Iskandariy* constitutes complex instructional material because of its broad narrative scope, philosophical content, system of characters, and compositional structure. Studying the epic in higher education requires students not merely to memorise information about the work, but to understand the logic of events, symbolic meanings, the relationship between the ruler and the sage, artistic representation, and poetic rhythm as an integrated whole. For this reason, reliance on oral exposition alone may be insufficient for students to absorb a large-scale text and recognise the connections among its constituent parts. Audiovisual tools make it possible to present complex epic material by coordinating listening, viewing, and active engagement with the written text. Animation or video, however, should not be selected as mere decoration for a lesson; each resource must perform a clearly defined didactic function. Instead of attempting to screen an entire chapter of the epic, the teacher

should select concise episodes that reveal its central ideas and narrative movement, connect every screening to a text-based question, and subsequently return students to the original passage. This sequence establishes a productive relationship between media perception and philological analysis.

The purpose of this study is to define the content, tools, stages, and assessment criteria for teaching *Saddi Iskandariy* through audiovisual resources in a lecture. To achieve this purpose, the study identifies structurally significant features of the epic for instructional use; divides the material of Chapter 68 into units suitable for visualisation; develops a scenario for using animation and audio texts; demonstrates an audio-visual method for explaining *aruz* metre; and proposes criteria for evaluating the learning outcomes of the lecture.

LITERATURE REVIEW

Navoi scholar S. Tohirov explains the place of the epic within the *Khamsa* as follows: "Because *Saddi*

Iskandariy concludes the Khamsa, it embodies the structural, thematic, and ideological features of the epics included in the cycle; that is, it reveals a blending and integration of the structural characteristics of the theoretical and ethical epic Hayrat ul-abror, the unified-plot epics Farhod va Shirin and Layli va Majnun, and the cyclically plotted epic Sab'ai sayyor" [1, p. 181]. This observation shows that teaching the work requires attention not to a single narrative line alone, but to the interrelationship among theoretical and ethical reflections, supplementary tales, travel and battle episodes, and conversations with sages.

The epic is written in the mutaqārib metre, which is characteristic of heroic narratives and works devoted to rulers. Its principal form is mutaqāribi musammani mahzuf, represented by the pattern fa'ūlun fa'ūlun fa'ūlun fa'al, while its variant, mutaqāribi musammani maqsūr, appears as fa'ūlun fa'ūlun fa'ūlun fa'ūl [2, p. 100]. Merely presenting this rhythmic structure as a formula is insufficient for students. When the pattern is combined with an audio model, colour-coded syllables, and animated scansion, metre becomes an instructional object that can be heard, observed, and reproduced.

METHODOLOGY

The study employs textual and comparative analysis, pedagogical modelling, content segmentation, and audiovisual scenario design. The objects of analysis are the compositional features of Saddi Iskandariy, the confrontation with the Ya'juj people and the construction of the wall in Chapter 68, and the aruz rhythm of the work. The methodological unit is organised as a sequence of four interdependent components: text passage, audiovisual tool, student activity, and expected learning outcome.

Four criteria guide the selection of audiovisual material: fidelity to the text, didactic necessity, appropriate scope, and the possibility of returning to the original text. Fidelity means that details absent from the epic must not become the dominant content of an animation or video. Didactic necessity requires every episode to serve a specific question or task. Appropriate scope ensures that the material remains concise and purposeful. Returning to the text means that students verify their visual impressions against the relevant bayts rather than treating a screen adaptation

as an autonomous or definitive interpretation.

RESULTS

In both scale and architecture, Saddi Iskandariy is more complex than the preceding epics of the Khamsa. The object of visualisation should therefore not be a consecutive depiction of every event, but a set of focal points that illuminate complex images and ideas. Such focal points include Iskandar's construction of the wall that blocks the route of the Ya'juj, his conversations with sages, supplementary stories supporting theoretical questions, and the metrical features of the epic.

Animation is particularly effective for making movement, space, and causal relationships visible. In the wall-building episode, it can show the selection of the site, the need for protection, the construction process, and the resulting barrier in a coherent sequence. Symbolic meaning, however, should not be presented on screen as a ready-made conclusion. After viewing, students return to the text through questions such as "Is the wall merely a physical barrier in the epic?" and "How are kingship and enlightenment combined in Iskandar's actions?"

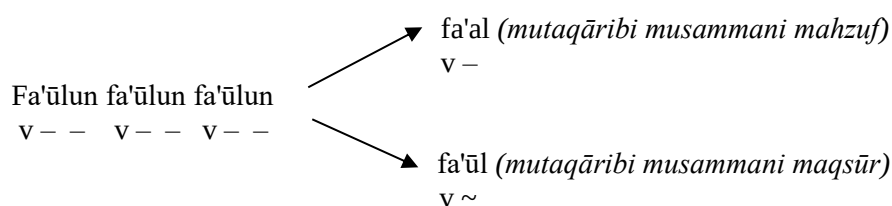
Presentations and short videos are more appropriate for theoretical and ethical chapters, introductory and concluding sections, and Iskandar's questions and answers with the sages. In these materials, the central concept, question, response, and conclusion are revealed gradually. The screen should not be overloaded with continuous prose; it should contain a key phrase, a relational scheme, and one or two essential bayts. The lecturer's explanation interprets the visual material, while students compare the scheme displayed on screen with the original passage.

Iskandar's confrontation with the forces of Ya'juj is described in Chapter 68, which consists of 206 bayts. Animating the chapter in its entirety would obscure the instructional purpose and occupy an excessive proportion of lecture time. The chapter should therefore be divided into two brief but semantically complete episodes. The 69 bayts numbered 92-160 describe the confrontation between the Ya'juj people and Iskandar's army, whereas the 39 bayts numbered 161-199 depict the construction of a high and durable wall intended to prevent the creatures from returning.

Textual segment	Content	Audiovisual format	Student task
Bayts 92-160 69 bayts	Confrontation with the Ya'juj people	5-6-minute animation	Identify the sequence of events and the cause of the conflict
Bayts 161-199 39 bayts	Construction of a high and durable wall	3-4-minute animation or infographic video	Explain the narrative and symbolic functions of the wall with textual evidence

The first episode foregrounds outward drama and movement, while the second emphasises construction, order, and protection. Showing the episodes in sequence allows students to recognise the compositional relationship between conflict and resolution. Before each screening, the teacher provides an observation question; afterwards, student groups locate supporting evidence in the bayts. In this way, animation does not function as a device for abbreviating the text, but as a means of guiding students into it.

The theoretical explanation of metre is most effective after the animated episodes. The rhythm heard during representations of battle and movement helps students associate the formula with the content of the work. The teacher first plays an expressive audio reading of a bayt. The line is then divided into syllables on screen, and short and long syllables are marked graphically. Only after students have heard and observed the rhythmic organisation does the teacher provide a concise theoretical explanation of the metre.



The audio-visual exercise proceeds in four steps. First, students listen and perceive the rhythm. Second, they identify short and long syllables. Third, they divide the line into metrical feet. Fourth, each student reads the bayt and compares the performance with the audio model. When an error occurs, the teacher does not immediately provide the correct answer; instead, the rhythmic boundary is displayed again so that the student can self-correct. This procedure transforms

aruz from a formula to be memorised into a practical skill of rhythmic and expressive reading.

The proposed model is designed for an 80-minute lecture. Audiovisual blocks occupy a limited portion of the total time; most of the session is reserved for the lecturer's explanation, engagement with the original text, and student reflection. The sequence of tools follows the logic of context, observation, analysis, generalisation, and reflection.

Stage	Time	Content and tool	Expected outcome
Introduction and motivation	5 min	Topic, objectives, and a problem-based question	Attention is focused and the learning objective is understood
Theoretical context	15 min	Architecture of the epic and presentation	The place of the work within the Khamsa is understood
First AV block	10 min	Animation of bayts 92-160 and a text-based question	The causes and consequences of the confrontation are analysed
Second AV block	10 min	Bayts 161-199 and the construction of the wall	Narrative and symbolic meanings are connected

Aruz section	20 min	Audio text, animated scansion, and reading exercise	The mutaḳārib metre is heard and segmented
Discussion and consolidation	15 min	Group questions and textual evidence	Interpretations are supported with evidence
Conclusion and reflection	5 min	Brief synthesis and feedback	The central learning outcomes are consolidated

Assessment in the lecture should cover not only factual recall, but also the ability to connect audiovisual material with the original text. The learning objective is achieved when a student can accurately reconstruct

the sequence of events, support an interpretation of the animation with a bayt, explain the narrative function of the wall as a symbol, distinguish the feet of the mutaḳārib metre, and read a bayt in accordance with its rhythm.

Criterion	Advanced level	Intermediate level	Initial level
Textual comprehension	Explains the event and idea with textual evidence	Retells the content; evidence is only partly precise	Reproduces the visual impression
Symbolic analysis	Connects the narrative and symbolic functions of the wall	Provides a general explanation of the symbol	Repeats a ready-made conclusion
Aruz competence	Correctly identifies feet and paradigm and reads expressively	Identifies them with several errors	Recites the formula but struggles to apply it
Evidence-based reasoning	Supports a conclusion with a bayt and observation	Provides one relevant piece of evidence	Expresses an opinion without evidence

The first didactic condition for implementing the model is the prior alignment of each audiovisual fragment with the objective of the lecture and a specific unit of the text. Before the screening, the teacher determines which concept or relationship will be revealed, what students should observe, and which bayts they should use to substantiate their answers. The screen material thereby becomes not an independent source of information, but a methodological link between the lecturer's explanation and the epic text. Without a precise observation task, students may focus on artistic decoration or movement, relegating the central idea to a secondary position.

The second condition is the balanced distribution of information between visual and auditory channels. When a long text is displayed and the teacher simultaneously reads the same content aloud, cognitive load increases. A slide should therefore retain only a concise key phrase, bayt, or scheme, while complex relationships are explained orally. During

expressive reading, scansion marks should appear on screen step by step. Colour, movement, and sound should jointly serve a single learning task at any given moment. This requirement does not impoverish the aesthetic quality of animation; it gives the animation didactic precision.

The third condition is active processing after viewing. Students re-express the episode through an event map, a concise oral explanation, evidence from a bayt, or rhythmic reading. The teacher evaluates not whether the answer conforms to the visual material, but how firmly it is grounded in Navoi's text. Immediate feedback is then provided: a narrative error is corrected by reconstructing the sequence of events, an imprecise symbolic interpretation by considering the context of the bayt, and a metrical error by returning to the audio model and animated scansion. Such processing transforms an audiovisual impression into durable knowledge and a practical analytical skill.

DISCUSSION

The methodological results indicate that the effectiveness of an audiovisual tool depends not on its technical complexity, but on its relationship to the text and to a clearly defined learning activity. Dividing Chapter 68 into two semantically complete passages does not simply abbreviate a large epic text; it directs attention to the central conflict and its resolution. Animation represents narrative movement, a presentation organises theoretical relationships, and audio makes poetic rhythm perceptible. Because each medium performs a different function, applying a single tool indiscriminately to every component of the work is methodologically unjustified.

Audiovisual material inevitably contains an artistic interpretation, and students should not accept its imagery as the sole meaning of the work. The question “How is this represented in the animation?” must therefore be followed by “How is it expressed in the text?” This comparison develops the ability to receive media texts critically, recognise the distinction between the author's text and a visual interpretation, and support conclusions with evidence.

The proposed approach is a theoretical and methodological model. Further research should test it experimentally with a defined student cohort, compare the outcomes of audiovisual and conventional lectures, and measure textual comprehension, expressive reading, aruz analysis, and artistic-aesthetic thinking. The effect of animation duration and information density on students' cognitive load should also be investigated in order to establish the conditions under which the model is most effective.

CONCLUSION

Teaching Saddi Iskandariy through audiovisual tools in a lecture makes it possible to comprehend the epic's complex architecture, philosophical and symbolic content, and poetic rhythm in their interrelationship. The governing principle is not to screen the epic in full, but to select focal episodes that serve a specific educational purpose.

Separate animations of bayts 92-160 and 161-199 of Chapter 68 reveal the compositional relationship between the confrontation and the construction of the wall. Presentations or short videos are appropriate for theoretical chapters and conversations with sages, whereas expressive audio texts and animated scansion

are suitable for the mutaqārib metre. Each screening must be linked to a question posed in advance and to subsequent textual analysis.

An audiovisual tool does not replace the epic text. It leads students into the text, makes complex relationships visible, and coordinates the actions of listening, viewing, and analysis. A lecture organised in this way contributes to the development of textual comprehension, symbolic thinking, sensitivity to aruz rhythm, expressive reading, and evidence-based reasoning.

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