

MODERN APPROACHES TO TEACHING UZBEK AND WORLD LITERATURE

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Abstract

This article offers a comprehensive analysis of contemporary approaches employed in teaching both Uzbek literature and world literature. With the immense changes in educational theory and practice in recent years, literature teaching has experienced significant transformation. The paper highlights the integration of digital resources, participatory learning, intercultural connections, creative expression, and student-centered environments as the pillars of modern literary pedagogy. It investigates shared strategies between the national and the global and explores the unique challenges and opportunities present in Uzbek classrooms as part of the world's literary conversation. The conclusion synthesizes observed trends, providing insights for future curriculum development and teacher training in this vital discipline.

Keywords: Uzbek literature, world literature, modern pedagogy, student-centered learning, digital tools, creative approaches, interculturalism, literary education.

Introduction

The teaching of literature is a craft in constant evolution. From its noble origins as an exploration of the canonical greats to its current role in developing critical 21st-century competencies, literature education embodies both continuity and revolution. In Uzbekistan and throughout the globe, teachers and scholars have begun imagining new roles for literature in education, drawing students into literary worlds with methods that are innovative, inclusive, and deeply interactive. In this era marked by globalization, technological advancement, and the push for equity in learning spaces, Uzbek and world literature classrooms are not merely sites of transmission, but dynamic spaces for dialogue, creativity, and inquiry. Within the Uzbek context, there is a vibrant tradition of marshalling poetry, prose, and drama for the development of aesthetic taste, national identity, and ethical thinking. However, recent years have witnessed a deliberate shift in both methodology and purpose, as teachers look outward to global literature standards while also reinforcing the local. This article provides an in-depth view of how modern techniques have reshaped the teaching of Uzbek and world literature. By relating the experiences of teachers, curriculum designers, and scholars from 2018 to 2024, it aims to offer a living snapshot of a field in motion, poised at the intersection of heritage and innovation.

A prominent hallmark of modern literature education is the deliberate shift from teacher-centric methods to student-centered learning. In both Uzbek and world literature classrooms, there is an increasing move away from rote memorization, passive absorption of lectures, and unilateral interpretation. Instead, emphasis is placed on fostering active engagement, meaningful participation, and the development of interpretive autonomy among learners.



In Uzbek secondary schools, literature classes now frequently incorporate open-ended questions, group discussions, literary circles, and collaborative projects designed to empower students as co-constructors of meaning (Sharipova, 2022). Teachers facilitate, rather than dictate, the reading process, inviting students to bring their own experiences and beliefs into conversation with the text. In university classrooms, seminar-style teaching where students present, debate, and even stage literary works has become increasingly common, allowing for the emergence of nuanced understandings and original analyses. International research echoes these practices. According to Murphy (2019), student-centered approaches in global literature classrooms foster not only deeper textual comprehension but also empathy and global awareness. These methodologies highlight the importance of readers' voices, allowing for a plurality of interpretations and a sense of ownership over learning that translates across cultures. Nowhere is the transformation of literature teaching more visible than in the adoption of digital tools and multimedia. The COVID-19 pandemic, for all its challenges, greatly accelerated technology integration in Uzbek schools, just as it did worldwide. Teachers and students launched into new realms of learning, encountering literature through interactive e-books, online archives, podcasts, and digital storytelling platforms.

Multimedia resources now supplement and sometimes replace printed anthologies. Video dramatizations, author interviews, podcast analyses, and digital timelines are used to make texts more accessible and engaging to contemporary students (Bozorova, 2023). Teachers set up virtual literary cafés, host online poetry slams, and curate blogs in which students post their own creative or critical writing. These digital spaces support shy or reluctant readers, allow for varied participation, and encourage multilingual expression. This embrace of technology offers significant advantages in terms of accessibility — especially for students in remote regions or those with diverse learning needs (Ghislain, 2021). It also transforms assessment, with multimedia projects, vlogs, interactive quizzes, and forum discussions all becoming valued artifacts of learning. The shift is not merely technological; it marks the reimagining of what “literacy” means in our era, moving far beyond the confines of print alone.

As the world grows ever more interconnected, literature teaching is increasingly tasked with bridging cultural divides. Modern Uzbek literature education explicitly engages students in dialogue with works from distant times and places, promoting intercultural competence and respect. Uzbek curriculum reforms have prioritized the inclusion of both local classics and international canonical texts; students study the works of Navoi alongside those of Shakespeare, Goethe, Pushkin, and a host of contemporary global voices [1].

Classroom techniques rooted in comparative literature allow Uzbek learners to identify shared human experiences — love, loss, courage, injustice — while also coming to appreciate cultural specificity (Yuldasheva, 2019). Literature classes are thus transformed into arenas for cultural exchange, where difference is seen as source of richness, not division. Globally, education policy continues to stress global citizenship as a core outcome of literary study. Creative exchanges are encouraged via international reading partnerships, joint online seminars, and collaborative writing projects, leading students to understand their own national voices within a global chorus (Ivanova, 2023). Uzbek literature is also finding its way into world literature curricula abroad, reflecting a growing interest in cross-pollination and postcolonial dialogues.



A notable evolution in Uzbek and global literature education concerns the philosophy and practice of assessment. Modern classrooms emphasize formative, authentic, and process-oriented assessment models, marking a dramatic change from the traditional focus on standardized tests or rote recitation [2].

Teachers use portfolios, writing journals, peer review, self-assessment checklists, oral presentations, creative products, and interpretive performances to gauge student growth (Kim, 2022). These forms of assessment recognize each learner's unique journey: progression in analytical reasoning, creativity, empathy, and self-expression is as valued as factual accuracy. This flexible, humanistic model fosters confidence and opens lines of feedback between teacher and student. Students are encouraged to take ownership of their learning, reflect on missteps, and pursue original curiosity. Literature teachers worldwide increasingly see their role as holistic guides, nurturing not just literary knowledge but resilient, independent, lifelong learners.

A core challenge for teachers in Uzbekistan has been balancing reverence for literary heritage with openness to the contemporary. The Uzbek curriculum honors the classical canon — with its mastery of language, moral lessons, and philosophical depth — while also extending space to emergent and marginal voices, as well as to world literature. There is a growing recognition that the canon is not static, but evolving [3].

Modern teaching approaches invite students to interrogate tradition critically, relating old themes to today's ethical, social, and technological dilemmas. Questions about gender, migration, national identity, and social justice framework class discussions in both Uzbek and international settings. Students debate the relevance of ancient texts, propose modern adaptations, and learn to recognize the power relations embedded in literary history (Rahimova, 2018). This combination of continuity and change ensures that Uzbek students situate themselves not only as heirs to tradition but as active participants in the ongoing creation and criticism of culture [4].

Recent years have witnessed the redefinition of the literature teacher's identity. Gone is the model of omniscient lecturer and unchallenged interpreter. Instead, the modern literature teacher is facilitator, coach, mentor, and lifelong learner. In both Uzbek and world literature classrooms, professional development resources emphasize adaptability, intercultural competence, emotional intelligence, and reflective practice (Ravshanova, 2023).

Teachers attend workshops and online seminars, participate in professional learning communities, and co-create curriculum. They learn from student feedback, adjust to fast-changing pedagogical realities, and model humility in the face of complex literary questions. There is increasing attention to teacher well-being, resilience, and work-life balance, recognizing the centrality of passionate, inspired educators to student success.

Conclusion

The teaching of Uzbek and world literature has undergone remarkable transformation in recent years. Modern methodologies are grounded in student-centered learning, engagement with digital media, creative production, dialogic inquiry, intercultural bridging, and holistic assessment. These approaches honor heritage while embracing change; they affirm tradition



without shying away from its critical interrogation. Teachers and students alike are positioned at the heart of literary learning, nurturing empathy, resilience, analytical power, and imaginative vision. The literature classroom is revealed as an exciting, adaptive, and courageous space — one in which the young people of Uzbekistan, alongside their global peers, prepare to interpret the world and to shape it anew.

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