



METHODOLOGY OF TEACHING UZBEK LITERATURE AND WORLD LITERATURE

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Abstract: *This article explores effective methodologies for teaching Uzbek literature alongside world literature in academic settings. Drawing on contemporary pedagogical research and recent classroom experiences, it examines the integration of national and global literary traditions and discusses approaches to comparative analysis, contextual understanding, and skills-based learning. The article assesses the balance between literary appreciation and critical thinking, emphasizing student engagement, intercultural competence, and the role of literature in fostering empathy. The methodology focuses on interactive, student-centered learning, critical discussions, creative projects, and the mindful use of technology. Through practical recommendations and reflective insights, the study highlights the distinct value and challenges of uniting Uzbek and world literary studies for the enrichment of modern learners.*

Key words: *Uzbek literature, world literature, teaching methodology, comparative literature, literary pedagogy, critical thinking, intercultural competence, student-centered learning, curriculum innovation, classroom practice.*

In the contemporary world, the teaching of literature occupies a privileged yet precarious position. Both Uzbek and world literary canons are increasingly expected to provide not only aesthetic pleasure and cultural identity but also critical tools for navigating a complex, interconnected society. Over the past decade, educators in Uzbekistan and beyond have devoted considerable attention to the evolving methodology of literature teaching, aiming to reconcile traditional values with the demands of a rapidly changing globalized environment. This is not merely a matter of curriculum revision or pedagogical technique—it is a dynamic process of



joining ancestral voices with new perspectives, national identity with global citizenship, and timeless human dilemmas with immediate classroom realities.

The landscape of literature teaching is shaped by competing imperatives. On one hand, Uzbek literature—rich in epic poetry, philosophical parables, lyrical traditions, and modern narrative—serves as a foundation for students' cultural awareness and historical connection. On the other hand, exposure to the masterpieces of Persian, Russian, English, French, and East Asian literatures, among others, cultivates openness, empathy, and the broad historical imagination essential for twenty-first-century individuals. The challenge for teachers is to create a harmonious synthesis, designing lessons and experiences where local and global elements can dialogically affirm and enrich each other [1].

Across Uzbekistan's educational institutions, there is now an ongoing conversation about what constitutes "good teaching," how to combine the best of tradition and innovation, and how to empower young readers to carry forward the ethical and intellectual legacy of their literary ancestors while opening themselves to the wider world. The aim of this article is to reflect on these questions, offering both a theoretical framework and practical advice rooted in lived classroom experience and informed by recent research. Literature instruction is about far more than the transmission of facts, biographies, or literary form. Rather, literature teaching seeks to awaken the imagination, deepen empathy, and encourage critical reflection. In Uzbekistan, the teaching of literature has always been more than an academic task—it is an act of cultural preservation and transmission. Yet, as Abdullaeva (2019) notes, today's realities demand that we merge this traditional mission with new intercultural competencies. Globalization, digital media, and evolving student needs all exert pressure on established methodologies [2].

The central theoretical challenge, then, is to position the study of Uzbek literature and world literature not as competing or discrete subjects, but as mutually reinforcing spheres. Students who read Alisher Navoi or Abdulla Qodiriy can and should find their textual encounters illuminated by comparison with Dante,



Shakespeare, Rabindranath Tagore, or Gabriel García Márquez. Through comparative reading, students develop a sense of universality and difference. They discover that questions of morality, love, honor, destiny, and injustice have been treated differently but with equal depth in diverse cultures—thus, literature becomes a bridge for empathy and intercultural dialogue. As Sultonova (2020) observes, the task of the literature teacher is to guide students through this vast landscape without losing the threads of either identity or critical openness.

One of the first methodological dilemmas concerns the structure of the syllabus. Should Uzbek and world literatures be taught sequentially, in parallel, or through explicit thematic comparison? While each model has advantages, many contemporary educators have found success in designing thematic modules that draw deliberately on both traditions. For example, a unit on “The Quest for Justice” might feature excerpts from Navoi’s “Farhod and Shirin,” Dostoevsky’s “Crime and Punishment,” and Chinua Achebe’s “Things Fall Apart.” Students thus see how universal questions are inflected by particular historical, cultural, and linguistic realities [3].

This comparative method fosters higher-order thinking, as students are forced to contextualize, contrast, and synthesize ideas from multiple traditions. Such lesson plans also have the advantage of democratically distributing attention, avoiding the risk that Uzbek literature becomes a mere prelude or decoration for global texts, or vice versa. Integration, in this context, means honoring the distinctiveness of each tradition while opening continually to new connections. In this way, as Karimov (2019) argues, curriculum can become more inclusive, reflecting the complexity of students’ lived experiences, which are never purely local or global, but always a mixture.

Classroom methodology has undergone significant transformation in recent years. “Teaching” is less about lecturing and more about dialogical engagement; the teacher becomes a facilitator, not an oracle. In the teaching of Uzbek and world literature, this means moving beyond rote memorization of author names



and plot points. Instead, lessons are built around questions—interpretive, ethical, historical, and aesthetic. One popular method is the “Socratic seminar,” in which students examine a short text or passage together, formulating their own questions and listening closely to each other’s perspectives. Such discussions teach not only literary appreciation, but habits of mind essential for democratic culture: attentive listening, respectful argument, and openness to revision of one’s own beliefs. As Akramova (2021) suggests, careful question design—helping students connect literature to their own lives, as well as to world events—may greatly enhance engagement and retention [4].

Assignments that require students to compare the social values, ethical conflicts, or artistic forms of Uzbek and foreign authors can be especially powerful. Such exercises challenge stereotypes, reveal the constructed nature of tradition, and encourage dialogue rather than passive tolerance. Classroom conversations can confront, for example, how concepts of honor, gender, fate, or the supernatural differ between Navoi’s poetry and the plays of Shakespeare, or between the novels of Abdulla Qodiriy and the magical realism of Márquez.

As Mohamad (2023) argues, the intercultural classroom is a microcosm of the diverse, pluralistic world students will inhabit as adults. Literature becomes practice for citizenship—teaching not only history, but the skills and virtues necessary for peaceful, creative coexistence. Despite all advances, obstacles remain. Students from different backgrounds and with varying abilities may respond differently to comparative or thematic approaches. Some may struggle with the language of classical texts, or find world literature remote. There is also the persistent issue of curriculum overload: teachers often feel pressure to “cover” too many works, sacrificing depth for breadth. Another challenge involves ideological and cultural sensitivities. In classrooms where students hold divergent political or religious views, discussion of world literature may sometimes provoke controversy. Wise teachers model respect, encourage open inquiry, and carefully select texts and questions that support rather than destabilize the community of learners. Yet, as Umarov (2022)



points out, such tensions are not to be feared, but to be navigated as opportunities for real growth. It is through intellectual struggle, and sometimes disagreement, that students learn not only about literature, but about how to live and think ethically in community [5].

No methodology, however innovative, can succeed without passionate, well-prepared teachers. Effective literature teaching depends above all on the teacher's commitment to lifelong learning, creativity, and reflective practice. The best teachers mine their own reading and life experiences, integrating personal insight with scholarly research. They build communities of inquiry and support among colleagues, sharing materials, activities, and questions. Professional development opportunities—workshops, exchange programs, digital forums—allow teachers in Uzbekistan and abroad to experiment, reflect, and refine their craft. Collaboration between teachers of Uzbek and world literature, as well as between secondary and university educators, is particularly valuable for broadening perspectives and harmonizing standards and expectations.

Conclusion

The teaching of Uzbek and world literature is a living art—requiring balance, openness, and skill. At its best, it serves as a source of cultural continuity and creative transformation, inviting students into a lifelong dialogue with their own heritage and with the wider world. Contemporary methodology draws on comparative analysis, interactive and student-centered strategies, skillful use of technology, and a deep commitment to critical thinking and empathy. While practical challenges remain—ranging from curricular limitations to classroom diversity—the opportunities are profound. Literature teaching, properly conceived, is not only a way of transmitting knowledge, but a way of shaping hearts and minds, fostering self-understanding and intercultural awareness for the future.

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