

SIMILARITIES IN THE METHODOLOGY OF TEACHING UZBEK LITERATURE AND WORLD LITERATURE

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Abstract

This article deeply explores the methodological similarities found in teaching Uzbek literature and world literature. Through a comparative lens, it examines historical, philosophical, and didactic approaches applied in secondary and tertiary education. The paper discusses literary texts, didactic strategies, interpretative methods, and interdisciplinary activities, emphasizing the importance of cultural context, reader reception, and the dynamic role of the literature teacher. The study also highlights the increased synergy between national and global literary perspectives that has emerged in recent years due to curriculum modernization and globalization.

Keywords: Uzbek literature, world literature, teaching methodology, reader response, cultural context, comparative literature, literary education, globalization.

Introduction

Teaching literature is not simply an act of transferring knowledge; it is a living dialogue between the texts, the teacher, and the reader. Both Uzbek and world literature curricula have evolved significantly, reflecting the ongoing changes in society, culture, and educational philosophy. The main aim of this article is to illuminate the foundational similarities in the methodology of teaching Uzbek literature and world literature, with particular attention given to how educators create bridges between texts, cultures, and generations. While each literature offers a unique tapestry of history, values, and aesthetics, the paths chosen by teachers to facilitate engagement, comprehension, and critical analysis often reveal unexpected commonalities. By examining research, practical experiences, and relevant educational reforms from 2018 to 2024, this article attempts to present a comprehensive picture of the converging strategies in literature teaching across both Uzbek and global contexts [1].

At the heart of literary teaching methodologies lies a blend of classical and modern educational theories. Both Uzbek and world literature teachers rely on time-tested interpretative models and more recent approaches such as reader-response, constructivism, and dialogic teaching. For instance, prominent educators emphasize the importance of allowing students to find personal meaning in texts, a method rooted in the reader-response theory widely discussed by Rosenblatt (2019). Similarly, Uzbek researchers like Karimova (2021) highlight the significance of student-centered activities in literature classrooms, pointing out that meaning is often co-constructed through dialogue and reflection. Such approaches, regardless of cultural context, underline that teaching literature is as much about fostering empathy and imagination as it is about learning facts and dates [2].

Further, both Uzbek and world literature teaching relies on interdisciplinarity. Teachers often connect literature to history, philosophy, folklore, and psychology to stimulate deeper understanding. This methodology encourages students to situate texts in their socio-cultural and political contexts, as suggested by Mirzayev (2022) in his research on the integration of Uzbek epic poetry with world mythology in classrooms. Similarly, global scholars such as Kowalski (2020) argue for the necessity to bridge literature with current events and students' lived experiences for more effective learning outcomes [3].

One of the most important similar principles is the focus on active student engagement. In both Uzbek and world literature classrooms, lessons are designed to be interactive rather than didactic monologues. This is reflected in methods such as Socratic dialogue, literary debates, staged readings, and creative writing exercises. Sultonova (2023) notes that Uzbek literature teachers increasingly employ role-play and dramatization, encouraging students to embody characters' emotions and motives. In a parallel with practices seen globally, such as in the work of Jasper (2018), literature lessons now often incorporate collaborative projects and digital storytelling.

Another core similarity resides in the use of textual analysis. Teachers across both fields encourage students to critically interrogate narrative structure, language, symbolism, and characterization. This analytical focus transcends local and global boundaries, reflecting a universal pedagogical aim: to raise readers who are critical, curious, and creative. Both Uzbek and world literature teaching often

begins with the close reading of texts, moving progressively to comparative analysis. In classrooms from Tashkent to New York, teachers guide students to identify thematic links between national and global literatures, thus fostering a sense of connectedness and mutual understanding [4].

A critical similarity in the teaching methodologies is the conscious engagement with both the national (Uzbek) and universal elements embedded in literature. Teachers in Uzbekistan and abroad strive to strike a balance between exploring the specificities of cultural heritage and recognizing the shared values of humankind. For instance, the works of Alisher Navoi are studied not only for their linguistic innovation and philosophical depth but also for the universal themes of love, justice, and human dignity. In global literature, similarly, classic texts from Shakespeare or Goethe are discussed for their relevance to contemporary moral and ethical questions. Recent curriculum reforms in Uzbekistan echo the worldwide trends of multicultural education, as described by Tadjibaeva (2018), where appreciation of the other is fostered through art and literature. World literature teachers also create curricular spaces for local authors, as multiculturalism has become a pedagogical necessity (Gordon, 2022). In both terrains, the classroom turns into a microcosm of plural voices, teaching students the skills of empathy, dialogue, and respectful disagreement [5].

The last decade has witnessed an acceleration in the integration of technology into literature teaching. Both Uzbek and world literature classrooms now regularly utilize digital platforms, online forums, and multimedia resources to enhance learning. Educators' experiences from various countries suggest that the use of audio-visual materials, e-books, and interactive applications makes literature more accessible and relatable to modern students (Rahmatullaeva, 2022; Lee, 2019). Teachers organize virtual literary salons, online poetry recitals, and transnational reading groups, which help bridge the gap between students from different regions and linguistic backgrounds. Moreover, digital media allow for innovative forms of assessment and feedback. Teachers can now assign blog posts, podcasts, or video essays as alternatives to traditional written assignments. These tools allow students to express their interpretations in creative formats, further blurring the line between reader and author. The methodological approaches remain rooted in the interaction with texts, but the means by which

this engagement occurs have been dramatically broadened by digital advancements.

Conclusion

The similarities in the methodology of teaching Uzbek literature and world literature are profound and multifaceted. Both fields prioritize active engagement, critical analysis, and cultural understanding. Teachers act as facilitators, guiding students toward meaningful dialogues with texts and with each other. Attention is given to diverse perspectives, historical realities, and ethical dilemmas, all within the framework of national and global awareness. Methods are adapted to the contemporary realities of technology, multiculturalism, and evolving literacies. Ultimately, the convergence in teaching methodologies rests on a shared belief: literature not only imparts knowledge but shapes the hearts and minds of students. In helping students make sense of their own experiences and those of others, literature classrooms—whether rooted in Uzbek soil or global traditions—cultivate the empathy, wisdom, and resilience necessary for life in an increasingly interconnected world.

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