



Article

Article Title: Pedagogical and Didactic Bases of Selecting Literary Works

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Annotation: This article clarifies the aspects that need to be considered in selecting literary works from modern Uzbek literature for study in literature classes of general secondary education schools. It focuses on instilling a sense of respect and esteem for writers through these works, analyzing the literature selected for textbooks, and exploring approaches to developing reading habits in the context of national literary education experiences. Furthermore, it defines the necessary conditions for ensuring the three main criteria of work selection: high artistic value, social significance, and the ability to inspire pleasure and enthusiasm in the reader.

Key words: textbook, curriculum, didactics, literary education, style, genre, artistic interpretation.

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Introduction

In the global education system, the strategy for forming the content of literature textbooks and selecting texts is determined by each country's national cultural policy, pedagogical doctrine, and the demands of social and economic development. Analysis of modern international experience shows that today, in developed countries, the main trend in selecting works for literature textbooks has become ensuring a balance between traditional academicism and functional-competency approaches — that is, modern texts and soft skills [1]. Contemporary modern literary education requires raising the student from a mere reader to someone capable of expressing the products of their own thinking. The analysis of this issue based on the perspectives of Western and Eastern scholars, the first-ever experimental study of the conceptual foundations of work selection in general secondary education literature textbooks, and the development of selection criteria deviating from traditional teaching methods further underline the necessity and relevance of this work [2]. Applying views on the selection of literary works to national literary education processes, drawing specific conclusions, and developing recommendations are among the most important tasks of today. Therefore, the selected artistic material must not merely be a "set of good qualities", but must reflect life's contradictions, human experiences, and the clash of real characters, and must be vivid enough not to evoke a sense of "alienation" in the student [3]. Beauty that is not felt and understood cannot serve the formation of spirituality. That is why the analysis of a literary work holds a special place in literature teaching. The monographic approach to the issue of work selection is significant and relevant [4].

Methodology

– In the methodology of Uzbek literature, the problems of school textbooks have been studied in the research works of A. Zunnunov, Q. Yo'ldoshev, H.M. Suyunov, N.I. Tayloqov, Q.T. Olimov, G.S. Ergasheva, M. To'ychiyeva, and others. In particular, methodologist scholar Q. Yo'ldoshev was among the first to bring text-based work and artistic-aesthetic analysis to the forefront in textbooks. According to his approach, a literature textbook should not merely be a source providing students with historical information, but a didactic tool that cultivates artistic taste, the ability to appreciate beauty, and a love for the art of words in the child. In the curricula and textbooks he created, dry facts about writers' lives were reduced, and attention was focused directly on the artistic analysis of the text.

- The problems of selecting educational materials for literature textbooks have been partially studied by M. Mirqosimova, S. Matjonov, Q. Husanboyeva, R. Niyozmetova, M. Jamolitdinov, and M. To'ychiyeva.
- M. To'ychiyeva, in her research on improving existing educational materials in literature textbooks for grades 5–7, puts forward a number of well-founded proposals.

Moreover, Aristotle, even in his work "Poetics," spoke about the perfection of a literary work, indicating that a literary work is "a depiction of a complete and unified event of a certain size." He writes: "A whole is that which has a beginning, a middle, and an end. A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is or comes to be. An end, on the contrary, is that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. A middle is that which follows something as some other thing follows it".

Results

In addition, the works of researchers such as Harold Bloom, John Guillory, Wolfgang Iser, Sebastian Dubois, and V.V. Golubkov have broadly analyzed the issues of which works to include in textbooks (canon formation) and their influence on adolescents' critical thinking [5]. However, the conceptual content and structural methods of selecting the literary works that define the fundamental basis of literature textbooks in the context of literature teaching have not yet been studied as a unified system from a specialized methodological perspective. In this research, a comprehensive methodology was used to determine the pedagogical and didactic bases for selecting modern literary works for school literary education [6]. The research process was carried out in three main stages: 1) theoretical-didactic analysis: the content of current general secondary education literature curricula and textbooks was comparatively studied. The three main criteria for work selection (artistic value, social significance, aesthetic pleasure) were analyzed through the prism of didactic principles (consistency, age-appropriateness, scientific rigor) [7]. 2) empirical study: the literary context of general education schools was studied to determine the need for modern literary examples. Surveys were conducted among teachers on the methodology of analyzing modern works. 3) expert evaluation: the newly selected works were subjected to aesthetic-pedagogical assessment by literary scholars and methodologist scholars [8].

The question of how to group selected works in a literary reading course is also of great importance. V.A. Nikolsky indicates that grouping should be approached in three ways:

- placing works of the same genre side by side;
- selecting works that are thematically close to each other;
- finally, arranging works in chronological order.

There are also other views on composing a literary reading curriculum: the art of composing such a curriculum comes down to placing a positive type after a negative one, a peasant after a feudal landowner, a hero after a base person, a novel after a novella, a poem after a ballad, prose after poetry [9][10].

Great attention must also be paid to poetry in work selection. In poetry, the poet's personal mood and universal values are embodied. Therefore, attention is also paid to the harmony of the tone or mood in poetry with the era. Summarizing the stated ideas, we consider it necessary to focus on the following principles of work selection:

- Paying attention to the relevance of the selected work to the students' chosen professions and their correspondence to their interests;
- The content of the work and the issues raised in it must be comprehensible to the student;
- Selecting a work of educational and upbringing value;
- The student should be able to imagine and feel the psychology and character of the work's protagonists;
- The language of the selected work should be comprehensible or should not create too many difficulties for the student's understanding [11]. Attention should be paid to the language of the work being close to current literary language norms;
- The selected work must be of high artistic quality, capable of exerting an aesthetic influence on the student, and serving the cultivation of their artistic taste and spiritual elevation;
- Paying attention to selecting works with diverse topics, genres, and varied styles;
- Targeting works appropriate to the student's age and not excessively large in volume;
- Selecting works that allow comparative study with examples of related and world literature [12].

Discussions

Thus, in determining the content of teaching Uzbek literature, it is necessary to carry out work selection with literary preparation in mind; for this, it is essential today to identify artistically excellent excerpts recognized by our society, and in doing so, to achieve diversity in the volume of the work, the number of unfamiliar words, word usage within it, and the thematic and genre variety of the selected excerpt [13][14].

As a result of the conducted comparative-didactic analyses, empirical surveys among teachers and students, and expert evaluations, the following pedagogical and didactic results of selecting modern works for literature textbooks of general secondary education schools (particularly grades 5–6) were obtained:

Three-Component Didactic Model of Work Selection

As a result of the research, a three-sided criteria system that ensures balance in incorporating modern Uzbek literature examples into textbooks was developed and tested in practice [15]. The proportion of each criterion in the textbook was mutually coordinated (Table 1).

Table 1. Three-component didactic criteria system.

No.	Criterion Name	Didactic Function	Evaluation Indicators
1	Artistic-Aesthetic Value	Developing artistic taste and language sense in the student	Richness of figurative devices, genre diversity, stylistic originality.
2	Social-Educational Significance	Forming national and universal values	Humanism, patriotism, image of the modern hero, ecological culture.
3	Aesthetic Pleasure (Emotionality)	Arousing interest in reading, reading culture	Dynamism of plot, level of interest, correspondence to adolescent psychology.

Conclusion

Selecting a modern work for a textbook is not merely a process of filling lesson hours or filtering texts, but designing the citizen of the country's tomorrow and their spiritual and intellectual worldview. Every modern hero we bring to the pages of the textbook – whether it is Hojiakbar Shayhov's resolute Shahnoza conquering space or Shodiqul Hamro's hero cherishing his roots – becomes a living model in shaping the student's personal relationships and spiritual character. Therefore, viewing modern literary texts as strategically filtered pedagogical and didactic material in creating textbooks, and maintaining the balance between the spirit of the age and national values, is our most responsible methodological duty before the future of the nation.

According to the concept of high artistic value in literature, words and linguistic means that are untouched, unexpected in the work overall, and unblemished in finish must be used. However, if we take into account another emphasis of Izzat Sultan: "The writer's language, while standing out for its variety and richness, must at the same time be comprehensible to all."

In today's modern education, the subject of literature teaches students to independently understand and analyze rare examples of national and world literature, and through this serves to attract students to literary fiction, cultivate reading culture and the spiritual-moral world and literary-aesthetic taste of students, and to form and develop in them knowledge, skills, and abilities related to independent thinking and figurative thinking.

In conclusion, when a work is selected for a textbook, special importance is given to its being comprehensible in terms of language. If it is necessary to choose between 2 works of equal significance, works that are relatively smaller in volume and whose language is closer to current literary language norms are preferred.

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