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METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**SCIENTIFIC AND THEORETICAL ANALYSIS OF TEACHING EXAMPLES OF
WORLD CHILDREN'S LITERATURE BASED ON MODERN PEDAGOGICAL
TECHNOLOGIES****Maftuna Zaripova**

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ABOUT ARTICLE

Key words: world children's literature, pedagogical technologies, innovative education, cognitive approach, interactive methods, aesthetic upbringing, critical thinking, interdisciplinary integration, literary analysis, ICT.

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Abstract: This article analyzes the scientific and theoretical foundations of teaching masterpieces of world children's literature within the modern educational system. The primary goal of the study is to substantiate the effectiveness of utilizing innovative pedagogical technologies instead of traditional approaches in delivering international literary heritage to students. The article highlights the role of world literature in the spiritual and moral upbringing of the younger generation, its significance in cognitive development, and the issues of teaching based on interdisciplinary integration in the context of Uzbek schools. Furthermore, the role of ICT (information and communication technologies), interactive methods, and "critical thinking" technologies in expanding students' worldviews is scientifically analyzed. The conclusion provides practical recommendations for developing intercultural communication skills among students through the study of world literary examples.

Introduction. The formative years of childhood serve as the bedrock for cognitive, emotional, and social development, with literature acting as one of the most potent instruments

in shaping a child's worldview. In an increasingly globalized era, the significance of world children's literature transcends mere linguistic acquisition or basic literacy; it serves as a critical vessel for transmitting universal human values, fostering cross-cultural empathy, and cultivating a nuanced understanding of diverse societies. However, the traditional pedagogical approaches to teaching literature—often rooted in rote memorization and passive reception—are increasingly proving inadequate for the contemporary "digital native" generation. This article provides a comprehensive scientific-theoretical analysis of how modern pedagogical technologies can be strategically integrated into the teaching of world children's literature to bridge the gap between classic literary heritage and the dynamic requirements of 21st-century education.

The integration of modern pedagogical technologies—ranging from information and communication technologies (ICT) to interactive collaborative learning models—redefines the classroom from a site of instruction to a laboratory of discovery. When students engage with narratives from diverse cultural contexts, the pedagogical challenge lies not merely in comprehension but in internalization and critical evaluation. Traditional methods often fail to leverage the potential of digital tools to create immersive experiences that bring a story to life. By utilizing tools such as digital storytelling, virtual reality environments for narrative immersion, and collaborative online platforms, educators can transition from a teacher-centered model to a student-centered, inquiry-based framework. This shift is essential because it allows students to engage with literary texts as active participants rather than mere observers, enabling them to connect, compare, and contrast the cultural codes inherent in global literary works with their own realities. The theoretical framework for this integration relies heavily on constructivist approaches, where learners build their understanding of complex themes—such as justice, friendship, and conflict—by interacting with technology in the context of literary discourse.

Furthermore, the pedagogical shift towards technological integration facilitates the development of higher-order thinking skills, as described by Bloom's Revised Taxonomy, moving students beyond simple "remembering" and "understanding" towards "analyzing," "evaluating," and "creating." When a teacher replaces a static lecture on a classic fairy tale with an interactive project where students utilize multimedia software to re-interpret the narrative through different cultural perspectives, the learner's cognitive engagement deepens significantly. This approach also addresses the diversity of learning styles present in modern classrooms, as technological mediums offer various entry points for visual, auditory, and kinesthetic learners. The inclusion of digital tools in teaching world literature does not diminish

the aesthetic value of the text; rather, it amplifies it by providing layers of context, intertextuality, and socio-cultural commentary that might otherwise remain inaccessible to the average student.

Moreover, the socio-pedagogical importance of this study rests on the necessity of cultivating "global citizenship" among learners. As our world becomes more interconnected, the literature we expose children to must reflect this complexity. By employing modern pedagogical technologies to teach world literature, educators can dismantle ethnocentric biases and promote a more inclusive educational environment. The theoretical basis of this analysis posits that when technology is used purposefully—not as a gimmick, but as a bridge—it enables a dialogue between the past (the literature) and the future (the student). Through this systematic scientific-theoretical analysis, this article intends to delineate the most effective strategies for incorporating these technologies, thereby providing a robust pedagogical framework that honors the depth of world literature while embracing the transformative power of modern educational tools. Consequently, the ensuing discussion will categorize these technologies, evaluate their impact on student engagement and cognitive growth, and propose a model for the future of literary education that is both technologically advanced and humanistically grounded.

The transition from traditional "teacher-centered" instruction to "student-centered" learning is the cornerstone of modern pedagogy. In the context of Uzbek national education, this shift is particularly relevant as the curriculum moves toward developing competencies rather than just memorizing facts. The scientific basis for teaching world children's literature relies on Constructivism, which suggests that students "construct" meaning through their interaction with the text and their environment. Modern technologies in this field are not limited to hardware (computers or tablets) but include intellectual technologies—structured methods of thinking and analysis. For Uzbek students, world literature serves as a "cultural bridge." When a student in Tashkent or Samarkand reads *The Little Prince* by Antoine de Saint-Exupéry, the pedagogical technology used must help the student connect the universal themes of friendship and responsibility to their own cultural values, such as "Aql va Odob" (Wisdom and Manners).

One of the most effective modern technologies for Uzbek classrooms is Comparative Literary Analysis. This method allows students to find parallels between world classics and Uzbek national folklore. For example, a teacher might use a Venn Diagram to compare the European fairy tale *Cinderella* (Charles Perrault) with the Uzbek folk tale *Zumrad va Qimmat*.

Example for the Classroom: By using digital graphic organizers, students map out the character traits of "Zumrad" and "Cinderella." This technology moves the lesson from a simple reading exercise to a high-level cognitive analysis. It allows students to see that while the cultural settings differ, the "Global Hero" archetype remains constant. This theoretical approach fosters "Intercultural Competence," a key requirement in the 21st-century globalized world.

To ensure a scientific approach to teaching, the use of Bloom's Taxonomy is essential. In many traditional Uzbek classrooms, questions often remain at the "Remembering" level (e.g., "What was the name of the protagonist?"). Modern pedagogical technology pushes this to the "Evaluating" and "Creating" levels.

When teaching Mark Twain's *The Adventures of Tom Sawyer*, the teacher can employ the "Case-Study" method.

Practical Application: Instead of summarizing the fence-painting scene, students are given a "case": How did Tom use psychological persuasion to turn a chore into a privilege? Students must analyze Tom's tactics and debate whether his actions were ethical. For an Uzbek student, this develops critical thinking skills that are applicable in real-life social entrepreneurship and leadership.

Information and Communication Technology (ICT) plays a vital role in visualizing the "World" in world literature. For a student who has never left their home region, the snowy landscapes of Hans Christian Andersen's *The Snow Queen* or the Victorian streets of London in *Oliver Twist* can be difficult to imagine.

Digital Visualization: Using Virtual Reality (VR) tours or interactive maps, teachers can transport students to the settings of these books. Furthermore, the use of Digital Storytelling (creating short video summaries or podcasts) allows Uzbek students to practice English or Russian language skills while demonstrating their understanding of the plot. This "multimodal" approach caters to different learning styles: visual, auditory, and kinesthetic.

Project-Based Learning is a modern technology that turns a literary unit into a long-term research project. For instance, a month-long project titled "The Wisdom of Fables" could involve students studying the fables of Aesop (Greece), Jean de La Fontaine (France), and Ivan Krylov (Russia), comparing them with the didactic poems of Alisher Navoi.

Implementation: Students are divided into groups. Each group chooses a moral theme (e.g., honesty, greed). They must research how different cultures express this theme through animal characters. The final "product" of this pedagogical technology could be a classroom play

or a digital "E-Book of Wisdom" compiled by the students. This method promotes teamwork, research skills, and a deep theoretical understanding of the "Fable" genre.

In many Eastern cultures, including Uzbekistan, there is a deep respect for authority, which can sometimes lead to students being hesitant to challenge a text. The Socratic Seminar technology encourages a "Democratic Classroom" where the teacher is a facilitator, not an oracle. While discussing Jonathan Swift's *Gulliver's Travels*, students sit in a circle and ask each other open-ended questions: "Is Gulliver a hero or a victim of his own pride?" This technology is crucial for developing the "Soft Skills" (Communication and Collaboration) that modern education systems prioritize. It teaches Uzbek students that literature is an open dialogue where multiple interpretations can coexist scientifically.

The theoretical analysis of this article also looks at Scaffolding—a technique where teachers provide temporary support as students tackle complex world literature. For Uzbek students reading translated versions or original English texts, "Graphic Organizers" (such as "Fishbone Diagrams" for cause and effect) serve as cognitive scaffolds.

Example: When analyzing the complex plot of *Harry Potter* or *The Chronicles of Narnia*, students use a Story Map to track the "Hero's Journey." This makes the abstract structure of Western fantasy literature concrete and understandable, ensuring that the cognitive load is managed effectively.

Finally, the teaching of world children's literature through modern technology aims at Aesthetic Education. The goal is not just to "read" but to "feel." Using Interactive Journaling (where students write letters to characters or rewrite endings), students develop emotional intelligence (EQ). In the Uzbek educational context, where "Tarbiya" (Moral Education) is a core subject, world literature provides a rich field for exploration. Whether it is the sacrifice in Oscar Wilde's *The Happy Prince* or the courage in Eleanor Porter's *Pollyanna*, modern pedagogical technologies ensure that these moral lessons are not "preached" but "discovered" by the student through active participation.

Methodology. The methodological framework of this research is based on a multi-dimensional approach that integrates literary theory with modern pedagogical praxis. The analysis identifies several key methodological pillars:

Methodologically, world children's literature is treated as a dynamic system where the national and the universal coexist in a dialectical relationship. The teaching process must balance the preservation of the student's national identity (Uzbek values) while expanding their horizons to include global literary aesthetics. This approach ensures that students do not just perceive foreign literature as "alien," but as a different expression of shared human values.

The methodological basis for text analysis is rooted in Hermeneutics—the theory of interpretation. In the classroom, this means moving from the "whole" to the "part" and back to the "whole."

- Step 1: Understanding the overall historical context of the world classic (e.g., the Victorian era in *Oliver Twist*).
- Step 2: Analyzing specific linguistic and stylistic devices.
- Step 3: Returning to a deeper, more enriched understanding of the work's universal message.

Modern pedagogy in Uzbekistan is currently centered on the formation of Core Competencies. The methodology of this article focuses on:

- Communicative Competence: Using literature to improve language skills and dialogue.
- Cultural Awareness: Developing an appreciation for the diversity of world cultures through folklore and classical stories.
- Self-Development: Encouraging moral reflection through the actions of literary heroes.

This methodology views a literary work not as an isolated story, but as a structure of interconnected elements (plot, character, setting, and theme). In the classroom, teachers use Modeling Technologies. For instance, students create a "Structural Model" of a fairy tale by identifying its repetitive elements (e.g., Propp's *Morphology of the Folktale*). This allows students to scientifically understand how world literature is constructed. The methodological analysis emphasizes that children's literature should not be taught in isolation. It must be integrated with:

- History: Understanding the era the author lived in.
- Psychology: Analyzing the emotional growth and "coming-of-age" of characters.
- Ethics (Tarbiya): Discussing the moral choices presented in the narratives.

To measure the effectiveness of the proposed pedagogical technologies, the research utilizes qualitative and quantitative metrics:

- Pre-test/Post-test: Measuring the students' level of literary comprehension before and after applying modern technologies.
- Observation and Feedback: Analyzing student engagement levels during interactive sessions (e.g., Socratic Seminars or Project-Based Learning).

In essence, the methodology moves from passive reception (traditional) to active construction of knowledge (modern). It employs a synthesis of classical literary analysis and

innovative instructional design, ensuring that world children's literature becomes a powerful tool for the holistic development of primary school students.

Results and Discussions. The scientific and theoretical analysis of teaching world children's literature through modern pedagogical technologies reveals that the integration of global literary heritage into the Uzbek educational system is not merely a linguistic or aesthetic endeavor, but a profound transformative process for the learner's cognitive and moral development. As established throughout this article, the transition from traditional, passive reading models to active, technology-driven instructional designs is essential for meeting the demands of the 21st-century classroom. By utilizing innovative frameworks such as Bloom's Taxonomy, Project-Based Learning (PBL), and Information and Communication Technologies (ICT), educators in Uzbekistan can bridge the gap between local cultural identity and global human values.

One of the most significant findings of this analysis is the efficacy of Comparative Methodology. For Uzbek primary school students, the ability to find "shared humanity" between the characters of Western classics and national folklore creates a powerful psychological anchor for learning. When a student analyzes the resilience of a character like Robinson Crusoe alongside the perseverance found in Uzbek epic heroes, they develop a sophisticated level of analytical thinking. This methodological synergy ensures that world literature does not replace national values but rather enriches them, providing a broader canvas upon which students can paint their understanding of the world.

Furthermore, the research highlights that the "Digital Native" generation requires a Multimodal Pedagogical Approach. The traditional textbook is no longer sufficient to maintain the engagement of young learners who are accustomed to interactive and visual stimuli. The integration of ICT—ranging from interactive e-books to digital storytelling platforms—has proven to be scientifically effective in increasing reading comprehension and retention. For the Uzbek teacher, these tools serve as "scaffolds" that make complex foreign contexts accessible. By visualizing the settings of Hans Christian Andersen or Mark Twain, students move from abstract decoding to concrete emotional experience, which is the ultimate goal of aesthetic education. The pedagogical implications of Intercultural Dialogue also emerge as a cornerstone of this study. In a world that is increasingly interconnected, the classroom must serve as a space where "Otherness" is explored with curiosity rather than apprehension. Modern pedagogical technologies like the Socratic Seminar and Collaborative Reading Circles empower students to voice their interpretations and respect the perspectives of others. This is particularly vital in the context of "Tarbiya" (Moral Education) in Uzbekistan, as it fosters a generation of citizens

who are tolerant, empathetic, and capable of participating in global discourse while remaining rooted in their own heritage.

Scientifically, the application of Vygotsky's Zone of Proximal Development within literature lessons proves that with the right pedagogical "tools"—such as graphic organizers, case studies, and peer-to-peer mentoring—children can master literary concepts that were previously considered too advanced for their age group. The shift from "what the character did" to "why the character acted" marks a significant leap in the student's executive function and moral reasoning. This analysis confirms that modern technologies do not distract from the text; rather, they provide the lens through which the text's deeper meanings are magnified.

Conclusion. In final reflection, the modernization of teaching world children's literature in Uzbekistan requires a systematic commitment to teacher training and curriculum design. The teacher must evolve from a "transmitter of knowledge" to a "facilitator of discovery." The strategies outlined in this article—ranging from the use of Venn diagrams for cultural comparison to the implementation of digital projects—offer a robust roadmap for this evolution. By treating world literature as a living, breathing entity that can be interacted with through modern technology, we ensure that the "Golden Age" of children's stories continues to inspire, educate, and shape the future leaders of our society. Ultimately, the goal of this scientific-theoretical analysis is to demonstrate that when we teach a child to read the "World," we are teaching them to understand themselves. Through the disciplined application of modern pedagogical technologies, world children's literature becomes a mirror for self-reflection and a window to a limitless future. This approach guarantees that the literary treasures of the past remain a vital, vibrating force in the education of the next generation of Uzbek thinkers.

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