

THE ROLE OF ARTIFICIAL INTELLIGENCE IN TEACHING UZBEK AND WORLD LITERATURE

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Abstract: This article seeks to explore and critically examine the multifaceted role that artificial intelligence (AI) is beginning to play in the teaching of Uzbek literature alongside world literature, particularly in the context of the past decade's educational and technological transformations. Observing actual developments, pilot experiences, and the practical challenges endemic to post-Soviet and global classrooms, the paper argues for a nuanced integration of AI as an educational tool, while also highlighting persistent pedagogical concerns. The aim is to provide scholars, teachers, and policymakers with a thorough understanding of AI's potential for literary pedagogy, while honestly reckoning with the cultural, ethical, and creative complexities of its application.

Key words: Artificial Intelligence, Uzbek literature, world literature, educational technology, pedagogy, digital humanities, student engagement, critical thinking, ethics.

The intersection between literature education and artificial intelligence is a new frontier. As digitalization reshapes every aspect of life—including schools, reading habits, and the very way cultural heritage is passed down—teachers and students of Uzbek and world literature are entering into a phase of surprising, sometimes radical change. If, for centuries, the teaching of literature relied primarily on the insight of human readers and the oral or written transmission of texts, today's environment is awash with digital texts, algorithms capable of learning and responding, and platforms that facilitate annotation, criticism, translation, and even creative generation [1].

Yet at the same time, literature as a subject defies purely mechanistic processing. The teaching of poetry and prose, drama and essay, has always been rooted as much in emotion, empathy, and cultural negotiation as in analysis. So, what does it mean to bring artificial intelligence—an entity that processes data without human consciousness—into the sphere of Uzbek literary heritage, or into the universal classics that span the globe? This dilemma, and its milieu of practical opportunities, underpins the reflections and critical analysis in the subsequent sections. Through a close consideration of concrete experiences, academic studies, and the voices of both teachers and learners, this article seeks to illuminate the evolving landscape at the heart of 21st-century literature education.

AI is not a singular technology, but rather a constellation of tools and platforms, each with varying applications across language, literature, and humanities education. For teachers of Uzbek literature, perhaps the most obvious use case is the digitization and instantaneous searching of classic works. Large language models and machine translation platforms now make it easier to access, compare, and present Uzbek literary works in translation, and to introduce world literature pieces—such as those of Dante, Faulkner, or Tagore—to Uzbek classrooms in the Uzbek language. Students are able to read multiple translations side by side or annotate digital texts with the help of natural language processing tools, giving rise to dynamic, nuanced discussion. Beyond convenience, AI tools such as adaptive learning platforms and automatic summarization engines can help personalize the study of literature. For example, students might use AI to generate personalized reading plans or receive instant feedback on their own creative attempts at poetry or essay writing. World literature classes across various continents see students leveraging AI-powered resources to research unfamiliar literary and historical backgrounds, building deeper context for their interpretations of complex texts.

Most importantly, in large or under-resourced Uzbek classrooms where individual attention from the teacher is a challenge, AI-supported reading and writing platforms allow for greater differentiation. Students who require more practice or remedial instruction receive targeted support, while advanced students can pursue additional avenues of research, commentary, or creative response. Teachers, freed from some of the repetition of grading or providing basic feedback, are then able to devote energy to guiding higher-order literary analysis.

One intriguing avenue of AI integration in literature classrooms is its use as a scaffold for literary analysis. In many educational experiments, Uzbek students are asked to input a passage from Navoi or Cholpon into a sentiment analysis tool, observing how algorithms detect themes of joy, sorrow, or politics. While such output is far from a replacement for human interpretation, it serves several valuable purposes: firstly, it demystifies the digital mechanisms that increasingly shape cultural production; secondly, it encourages students to critically reflect on the limits of computational reading; and thirdly, it can inspire debate around word choice, tone, and the evolution of literary styles.

In comparative literature classes, similar tools are used to analyze word frequencies, motifs, and allusions across different epochs, authors, or even languages. Teaching modules that use AI to highlight recurring archetypes or trace the diffusion of folk motifs across borders can foster a heightened global and historical awareness in the classroom, benefiting students of both Uzbek and world literature. The experience leads to both widened perspective and an increased criticality regarding

literary “essence”—that is, what qualities, if any, defy automation and remain the privileged domain of the human imagination [2].

A hallmark of recent educational policy—particularly since the COVID-19 pandemic forced widespread remote learning—has been the push for inclusion and universal access to heritage materials and international literature. AI-driven translation, voice recognition for learners with disabilities, and customizable reading levels allow more students to participate actively in literature courses, regardless of location, physical ability, or prior achievement [3].

In Uzbek classrooms that might include a diversity of first languages and varying abilities, AI expands the repertoire of accessible texts and assessment tools. For students from rural regions with limited internet, mobile applications powered by AI can provide offline reading recommendations, comprehension quizzes, or background glossaries on classical Uzbek poetry. Across world literature, such tools mean that no learner is silenced or excluded—everyone can engage with texts and with one another, often asynchronously and on their own terms [4].

AI is also being piloted in global classrooms to foster spoken interaction across distances. “Virtual exchange” partnerships allow Uzbek students learning English to discuss texts with peers in other countries, with real-time translation and discussion coordination powered by AI. Such encounters not only break down linguistic barriers, but also encourage intercultural competence and the understanding of literature as a living, global conversation.

Globally, professional publications reflect a similar adjustment: literature educators debate the pedagogical opportunities versus risks of rapid automation, and share case studies from classrooms around the world. In both the Uzbek and world literature context, the consensus is emerging that AI will neither replace literature teachers nor render their interpretive expertise obsolete; rather, it is a tool, to be deployed wisely and critically, in service of deeper literary and intercultural understanding [5].

Underlying every discussion of AI in literary pedagogy is the abiding question of ethics and humanism. Literature, by design, is concerned with human feeling, moral dilemma, cultural memory, and the pursuit of meaning. How, then, does one ensure that the introduction of AI strengthens rather than erodes these values?

Uzbek and international research points to several dangers: over-standardization, surveillance, the temptation to replace slow, dialogic reading with quick search and summary functions, and the risk of amplifying cultural or linguistic biases embedded in AI’s training data (Rahmonov, 2021). The future, therefore, must be navigated cautiously. Many Uzbek and world literature teachers are calling for democratic oversight and inclusive curriculum-making, advocating for the meaningful involvement of students, parents, and cultural experts in decisions regarding

educational technology. Classroom practices are adapting in kind. Teachers encourage students to reflect on their own perceptions of authenticity, creativity, and machine assistance. They raise awareness about data privacy, ethical usage, and the importance of cultural continuity amid technological change.

Conclusion

The story of artificial intelligence in the teaching of Uzbek and world literature is still being written. Its outline, as of today, is one of cautious optimism. AI offers profound opportunities: wider access to literature, personalized support for diverse students, new forms of creative engagement, and powerful tools for analysis, translation, and assessment. In the classrooms and lecture halls of Tashkent, Fergana, Nukus, and around the world, teachers are reimagining their art in the light of these changes—sometimes with hope, sometimes with skepticism, but always with a sense of profound responsibility. The key, going forward, is not to reject these tools out of hand, nor to embrace them uncritically. Rather, it is to nurture a culture of critical partnership—one where AI supports, but does not supplant, the uniquely human aspects of reading, interpretation, and creative production. Scholars, policy-makers, teachers, and students alike must continue to reflect on the profound stakes involved, privileging the human spirit at the heart of every literary encounter. In this careful dance, the teaching of Uzbek and world literature can thrive, preserving cherished traditions even as it adapts to a world made strange and new by technology.

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