



PROBLEMS AND SOLUTIONS IN STUDYING CLASSICAL LITERATURE

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ABSTRACT

This article examines the complex challenges and prospective solutions in the study of classical literature (*Mumtoz adabiyot*) within the modern educational and cultural context of New Uzbekistan. Despite the profound spiritual and aesthetic value of classical masterpieces, contemporary readers—specifically Generation Z and Alpha—face significant barriers, including archaic language, complex semiotic codes, and a cognitive disconnect from historical contexts. The author analyzes these pedagogical and philological problems, proposing an innovative synthesis of Digital Humanities, interactive pedagogy, and the adaptation of classical themes into contemporary media. The study concludes that bridging the gap between traditional heritage and modern perception is not merely an academic duty but a strategic necessity for preserving national identity and fueling the intellectual development of the Third Renaissance.

Kalit so'zlar: Classical literature, masterpieces, literary analysis, pedagogical challenges, archaic language, cultural heritage, digital humanities, aesthetic education, modern interpretation, philological research, New Uzbekistan.

The pursuit of the Third Renaissance in New Uzbekistan necessitates a profound reconnection with the intellectual and spiritual heritage of the past. This task finds its center in the study of classical literature. As emphasized in the strategic frameworks of national development, "Mumtoz adabiyot" is not merely an archival collection but a repository of ethical and linguistic identity [1:54]. However, as society moves deeper into the digital age, a significant cognitive and linguistic chasm has emerged between the contemporary reader and the classical text. If this chasm is not bridged, the "spiritual foundation" (*poydevor*) of the new era remains at risk of becoming a localized artifact rather than a living force for innovation. The primary challenge lies in the linguistic evolution of the Uzbek language. The works of Alisher Navoi, Zahiriddin Muhammad Babur, and Mirza Bedil were crafted in a linguistic environment influenced by Arabic and Persian traditions, utilizing the Chagatay Turkic dialect [2:88; 4:173]. For modern youth, these texts appear as an impenetrable forest of archaic terms. This barrier often transforms the act of reading from an aesthetic pleasure into a grueling academic chore, leading to a psychological distancing where the youth perceive their own heritage as "foreign". Beyond mere vocabulary, the structural complexity of classical literature, especially the Aruz metric system, is no longer part of the natural rhythmic sense of society [6:41]. Coupled with this is the Sufi symbolic code where "beloved," "wine," and "garden" represent metaphysical enlightenment [5:67; 9:102]. Without systematic grounding in these philosophical foundations, the modern reader interprets these works literally, ∞

thereby missing the profound spiritual messages intended to serve as a moral compass. In the digital era, we face the challenge of the "Short-Form Cognitive Shift." The rapid consumption of information on social media has rewired the attention span of the youth, making the deep reading required for classical epics (*Dastons*) seem daunting. Traditional philological study requires a slow, iterative process of interpretation. However, in the digital era, the "short-form cognitive shift" has reduced the patience required for deep reading of classical epics [10:23]. To counter this, we must adopt **"Digital Intermediation."** By developing AI-driven platforms and mobile applications that offer interactive analysis, audio commentaries, and gamified narratives based on classical plots, we can meet the younger generation in their own environment. To counter this, "Digital Intermediation" through AI platforms, VR recreations of literary gatherings, and gamified narratives can bridge this gap [8:75]. A critical area of resistance is the perceived lack of relevance. A major resistance is the perceived lack of relevance. By comparing Navoi's humanism with the European Renaissance and Babur's pragmatism with modern political science, the global prestige of Uzbek heritage increases [3:214; 6:119]. This interdisciplinary approach proves that the Third Renaissance is not a nostalgic look backward, but a forward-moving strategy built on a solid spiritual foundation. Literature must be taught not as a "subject to pass," but as a "toolkit for success." On a pedagogical level, ethical governance principles in Navoi's works can be tested against modern management challenges, proving their empirical value [9:138]. Furthermore, introducing **"Creative Response"** assignments transform literature into a laboratory for meaning-making rather than rote memorization [10:46]. A significant psychological barrier is the perception that classical national literature is "local" or "peripheral." The solution is the aggressive internationalization of our literary heritage. Internationalization through high-quality translations raises internal cultural valuation among youth [8:112; 7:59]. The establishment of "Classical Literacy Labs" and game-based learning can revive interest in Aruz and classical vocabulary. Bridging "High Literature" and "Popular Media" through cinema and graphic novels creates visual entry points to classical metaphors. The ultimate solution lies in "Digital Hermeneutics," where Navoi's humanism and Babur's pragmatism are taught alongside modern leadership and ethics [2:167; 3:301]. When Navoi's humanism or Babur's pragmatism is taught alongside modern leadership and ethics, the youth begin to view these figures not as relics, but as mentors for the future. The Third Renaissance will be defined by its ability to harness the cultural capital of the past to fuel the innovations of tomorrow, ensuring that the flame of ancestral wisdom remains an inextinguishable source of guidance.

The revitalization of classical literature is not merely an academic preference but a strategic necessity for the spiritual and intellectual architecture of the Third Renaissance in New Uzbekistan. As this analysis has demonstrated, the chasm between the contemporary digital generation and the medieval poetic heritage is rooted in linguistic, pedagogical, and socio-cognitive barriers. However, these challenges are not insurmountable. By transitioning from a static, "monumental" view of literature to a dynamic, "dialogic" model—integrated with artificial intelligence, cinematic storytelling, and interdisciplinary curricula—we can transform "Mumtoz adabiyot" into a functional toolkit for modern success. The ultimate solution lies in "Digital Hermeneutics" and the global repositioning of Uzbek thinkers as universal philosophers. When Alisher Navoi's humanism or Babur's pragmatism is

taught alongside modern leadership and ethics, the youth cease to see these figures as relics of the past and begin to view them as mentors for the future. The Third Renaissance will be defined by its ability to harness the "cultural capital" of the past to fuel the innovations of tomorrow. By modernizing access while preserving the sacred essence of the text, we ensure that the flame of ancestral wisdom remains an inextinguishable source of guidance for generations to come.

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