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**INNOVATIVE APPROACHES TO TEACHING SHUKUR KHOLMIRZAEV'S
SHORT STORIES IN THE TRAINING OF FUTURE UZBEK LANGUAGE AND
LITERATURE TEACHERS**

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This article explores the theoretical and practical foundations of applying innovative approaches in teaching the short stories of Shukur Kholmiraev to prospective teachers of Uzbek language and literature. The study highlights the significance of pedagogical innovation in modern higher education and examines various methodological approaches, including individual activity-based, dialogic, humanistic, and individual-creative approaches. Special attention is paid to the educational and moral value of Kholmiraev's works, particularly their role in developing students' emotional sensitivity, ethical thinking, and understanding of human dignity.

Introduction

In the context of rapid social, cultural, and technological development, modern education requires new approaches that ensure the effectiveness and relevance of the teaching and learning process. One of the key objectives of contemporary pedagogy is to foster innovative thinking and professional competence among future teachers. In this regard, the training of prospective Uzbek language and literature teachers necessitates the use of innovative pedagogical approaches that go beyond traditional methods of literary instruction.

Teaching literary works is not limited to conveying textual content; it also involves developing learners' moral values, emotional awareness, and critical thinking skills. The works of Shukur Kholmiraev occupy a special place in Uzbek literature due to their deep psychological insight, realistic depiction of human relationships, and emphasis on human dignity. Therefore, teaching his short stories through innovative approaches enables students to grasp not only the artistic features of the texts but also their ethical and educational significance.

Taking into account that prospective teachers of Uzbek language and literature can achieve their goals by implementing an innovative approach in the process of teaching the works of Shukur Kholmiraev, we carried out research on the concepts and pedagogical technologies related to innovative approaches.

From a lexical perspective, the term "innovation", translated from English, means "introducing something new." The concept of innovation expresses a clearly defined state in terms of content.

If we focus on the essence of the pedagogical innovation process, one of the most important characteristics of modern education is considered to be achieving an innovative character in pedagogical activity. In developed foreign countries, the issue of ensuring the innovative nature of pedagogical activity began to be seriously studied starting from the 1960s of the last century. In particular, the works conducted by researchers such as H. Barnet, J. Basset, R. Edem, D. Hamilton, S. M. Godnin, F. N. Gonobolin, N. Gross, V. A. Kan-Kalik, R. Carlson, N. V. Kuzmina, M. Miles, V. A. Slastenin, A. Havelock, D. Chen, and V. I. Zagvyazinsky highlight the essence of innovative activity, innovative approaches to pedagogical practice, substantiation of innovative ideas and their effective implementation, as well as practical actions aimed at actively using pedagogical innovations created both abroad and within the republic.

In essence, innovations represent a dynamic system of introducing novelty into relationships or processes. Naturally, as a system, innovation reflects, first, the internal logic of the relationship or process, and second, the consistent development of the introduced novelty over a certain period of time and its interaction with the environment. V. A. Slastenin defines innovation as a purposeful, directed set of processes aimed at creating, disseminating, and using new ideas. According to the author, any innovation aims to satisfy the needs of social subjects and stimulate their aspirations through new means.

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In any innovation, the concepts of “new” and “novelty” play a crucial role. The novelty introduced into various relationships and processes manifests itself in the form of specific, subjective, local, and conditional ideas. A specific novelty implies changing or renewing one of the elements related to a relationship, object, or process. A subjective novelty expresses the necessity of renewing a particular object itself. A local novelty serves to characterize the practical significance of the novelty introduced for a specific object. A conditional novelty, in turn, reflects a set of certain elements that ensure complex and progressive renewal in a relationship, object, or process.

R. N. Yusufbekova focuses on examining innovations from a pedagogical perspective. In particular, pedagogical innovations are defined by the author as the variable content of a pedagogical phenomenon that leads to previously unknown or unrecorded states or results in the process of education and upbringing. Russian scholars such as A. I. Prigozhin, B. V. Sazonov, V. S. Tolstoy, and N. P. Stepanov, among others, focus their attention on studying the innovation process and its structural components. In this regard, they acknowledge the existence of two approaches to organizing the innovation process:

1. the individual micro-level of innovation, according to which a new idea is introduced into practice;
2. the micro-level that reflects the interaction of separately introduced innovations, where the interaction, unity, competition, and replacement of one innovation by another are considered significant.

In their research, A. I. Prigozhin, B. V. Sazonov, and V. S. Tolstoy attempt to substantiate a systemic concept of innovation. In this context, the authors distinguish two important stages of the innovation process:

1. the development of ideas that manifest themselves as innovations (for example, planning the production of a specific type of product by an enterprise or organization);
2. the large-scale production of the innovation (a specific product).

In organizing innovation processes in higher education institutions, specific approaches can be observed. These include:

1. The gnostic-dynamic approach, according to which educators consistently acquire knowledge, skills, and competencies related to pedagogical innovations, their types, creation, and implementation, advanced pedagogical (educational) innovations developed in foreign countries and their study, as well as the use of these innovations in practice while

taking local conditions into account. They also master experiences related to the active application of pedagogical innovations in their professional activities.

2. The individual activity-based approach, according to which teachers achieve a certain level of consistency in applying pedagogical innovations in practical activities based on their individual capabilities, abilities, and professional experience.

3. The multi-subject (dialogic) approach, which reflects the use of innovations in the pedagogical process through interaction with colleagues, particularly by becoming familiar with the activities of teachers who possess many years of work experience, professional mastery, and pedagogical expertise, as well as by benefiting from their recommendations and guidelines on the effective, purposeful, and continuous application of educational innovations.

4. The humanistic approach, which emphasizes the appropriateness of taking into account learners' capabilities, desires, interests, and levels of knowledge, skills, and competencies when applying innovations in the pedagogical process.

5. The individual-creative approach, according to which each teacher organizes the educational and instructional processes creatively, based on the subject being studied, the essence of the learning material, as well as their own capabilities, potential, mastery, and professional experience.

Based on these definitions, alongside the traditional teaching of Shukur Kholmiraev's works, we set the goal of implementing an innovative approach in order to convey the content and essence of the works more clearly and vividly. To achieve this, we also studied several definitions proposed by scholars. For example, innovation is not merely creativity; rather, the dissemination of innovations represents a type of change characterized by transformations in modes of activity and ways of thinking.

According to A. I. Prigozhin, innovation should be understood as a purposeful new approach to relations within a particular social unit—such as an organization, population, society, or group—enriching these relations with relatively stable elements. In this regard, it becomes evident that the author's views directly reflect the essence of innovative approaches to social relations. Based on this, it can be stated that prospective teachers of Uzbek language and literature can organize a distinctive innovative activity when explaining the content of literary works to young people in the future.

The American psychologist E. Rogers, in his research, examined the socio-psychological aspects of socially innovative relations, the introduction of novelty into social relations, the

categories of individuals involved in this process, their attitudes toward innovation, their readiness to accept and comprehend innovation, as well as the classification of socially innovative relations among different categories of individuals.

When conveying socially innovative relations to students through the works of Shukur Kholmiraev, it is necessary to clearly demonstrate new and distinctive approaches. For instance, in all his stories, Shukur Kholmiraev seeks to depict human dignity based on real-life realities. This can be observed in his short story “Ko‘ngil” (“The Heart”). The revelation of the child’s character is closely connected with the beginning of the story. Regardless of how heavily the snow falls, they certainly go hunting—and they go “whizzing” along. Through this single word, the author vividly conveys the child’s energy and determination.

As the story continues, the narrator says:

“I had a friend named Nazrulla whose house was hidden among old willow trees. He lived alone with his mother. His father had died in the war. He was an interesting boy. Whoever invited him to go hunting, he would follow without hesitation. He did not think about school or lessons. He did not even have a gun. Yet he never complained, never asked his mother to buy him one; he simply followed those who went hunting. When we went hunting, he would guard our clothes and light a fire, and if our hunt was successful, he would rejoice more than any of us.”

Nazrulla is portrayed by Shukur Kholmiraev with great sincerity—as an obedient, gentle-natured, and aspiring child. Throughout the story, the author simply depicts how the two friends return tired from hunting and stop by Nazrulla’s house to eat. At the same time, the young hunter reflects:

“After all, I should give one of the partridges to Nazrulla! He walked with me all day... But if I do, will I enter the house with only one partridge? Won’t Nurmat Kachal say, ‘So, you barely shot one?’ Or imagine him saying, ‘In fact, you couldn’t shoot any and begged one from another hunter.’”

Driven not by jealousy but by a childish desire to prove himself and show what he was capable of, the boy does not give even one partridge to his friend. Later, as he turns into the street, he looks back and sees Nazrulla scratching his neck and gazing at him from below. He jumps along the road, shaking the partridge more noticeably, hoping someone might see him—but no one appears before he reaches Nurmat Kachal’s gate. There, he cleans his spotless gun with snow, but Kachal is nowhere to be found. Cold and disappointed, he finally goes home, only to find neither his mother nor his father there.

In the morning, after his father asks, “So, was it a wolf or a fox?” the boy silently reaches toward the discarded cabinet in the hallway. There is nothing left—only the feathers of the partridge, taken by the cat.

At the conclusion of the story, Shukur Kholmiraev writes:

“Once again, at dawn, I took my gun and set out on the road. Nazrulla was shoveling snow in the yard. When he saw me, he slightly sniffed his reddened nose and continued working.

— Nazri... Come on, — I said.

He shook his head.

— Everything I shoot today is yours, — I said.

Nazrulla suddenly lifted his head.

— What do I need it for? I’m not desperate! It’s not about that... It’s about the heart, do you understand? — he said, forcefully thrust the shovel into the snow, and went back into the house.”

Through this ending, the author emphasizes the delicacy of human feelings and the immense power of the human heart. When explaining the meaning of this episode to children, it is essential to take into account the emotional sensitivity of the human heart and its capacity to determine a person’s moral stance and behavior. The episode clearly demonstrates that material compensation cannot always heal emotional wounds; rather, sincerity, empathy, and moral responsibility play a decisive role in human relationships.

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