

## **Generative Friction in Pedagogy: Integrating Global Critical Methodologies into the Teaching of Azerbaijani Language and Literature**

*Halimi Housseyn*<sup>1</sup>

### **ABSTRACT**

This article revisits the concept of "generative friction"—the productive tension that arises from the interaction between established local knowledge systems and external global influences and applies it directly to the field of Azerbaijani language and literature pedagogy. We argue that the challenges posed by globalization, modern pedagogical theories, and digital technologies are not threats to the integrity of Azerbaijani language and literature education, but rather are catalysts for profound innovation and evolution. The paper is structured to address the journal's key directions. First, it presents a comparative analysis of traditional Azerbaijani teaching methods and modern global pedagogies (such as constructivism and critical pedagogy), proposing a hybrid model that enhances student engagement and critical thinking. Second, it tackles the crucial issue of language purity, reframing the influx of global loanwords not as corruption, but as a dynamic process that can be pedagogically leveraged. Third, it explores the integration of digital tools and AI, demonstrating how technology can be used to both preserve cultural heritage and promote Azerbaijani literature internationally. Finally, it advocates for applying global literary-critical lenses (e.g., post-colonial, feminist, and reader-response theories) to canonical Azerbaijani texts, arguing that this approach deepens understanding and prepares students for a globalized intellectual landscape. By embracing the "generative friction" between the local and the global, educators can foster a more resilient, dynamic, and internationally resonant approach to teaching Azerbaijani language and literature.

### **KEYWORDS**

generative friction, Azerbaijani language pedagogy, digital humanities, critical pedagogy, hybrid teaching models

### **ARTICLE HISTORY**

Received: 14.05.2025

Accepted: 12.08.2025

---

<sup>1</sup> Professor Lecturer, University Center of Tipaza, Institute of Arabic Language and Literature, Algeria.  
<https://orcid.org/0009-0006-6529-8874> | [halimi.housseyn@cu-tipaza.dz](mailto:halimi.housseyn@cu-tipaza.dz)

## **Pedaqogikada yaradıcı gərginlik: qlobal tənqidi metodologiyaların Azərbaycan dili və ədəbiyyatının tədrisinə integrasiyası**

*Halimi Hüseyn*<sup>1</sup>

### **XÜLASƏ**

Məqalədə milli kontekstdə formalaşan bilik sistemləri ilə xarici qlobal təsirlərin qarşılıqlı əlaqəsindən yaranan məhsuldar fikir müxtəlifliyi kimi başa düşülən “yaradıcı gərginlik” anlayışı nəzərdən keçirilir və bu konsept birbaşa Azərbaycan dili və ədəbiyyatının tədrisi sahəsinə tətbiq olunur. Müəllif iddia edir ki, qloballaşma, eyni zamanda müasir pedaqoji nəzəriyyələr və rəqəmsal texnologiyaların yaratdığı çətinliklər Azərbaycan dili və ədəbiyyatının tədrisi üçün təhlükə deyil, əksinə, inkişaf və yenilik üçün stimül rolunu oynayır. Məqalədə əvvəlcə Azərbaycanın ənənəvi tədris metodları ilə müasir qlobal pedaqoji yanaşmaların (məsələn, konstruktivizm və tənqidi pedaqogika) müqayisəli təhlili aparılır, tələbə fəallığını və tənqidi düşünmə bacarığını inkişaf etdirməyə yönəlmiş hibrid model irəli sürülür. Daha sonra dilin saflığı məsələsi müzakirə edilir; burada alınma sözlər dilin korlanması kimi deyil, pedaqoji baxımdan faydalı və dinamik bir proses kimi təqdim olunur. Üçüncü istiqamət rəqəmsal texnologiyalar və süni intellektin tədrisə integrasiyası ilə bağlıdır – burada texnologiyaların həm mədəni irsin qorunmasında, həm də Azərbaycan ədəbiyyatının beynəlxalq səviyyədə tanınmasında necə istifadə oluna biləcəyi araşdırılır. Nəhayət, postkolonial, feminist və oxucumərkəzli qlobal ədəbi-tənqidi yanaşmaların Azərbaycan klassik ədəbiyyatına tətbiqi ideyası təklif olunur. Bu yanaşmanın həm dərkətmə qabiliyyətini inkişaf etdirdiyi, həm də tələbələrə qloballaşan intellektual mühitə hazırladığı elmi şəkildə əsaslandırılır. Qeyd edilir ki, müəllimlər yerli və qlobal miqyaslı “yaradıcı gərginliyi” qəbul etməklə, Azərbaycan dili və ədəbiyyatının tədrisində daha dayanıqlı, dinamik və beynəlxalq miqyasda rezonans doğuran bir yanaşma formalaşdırıa bilirlər.

### **AÇAR SÖZLƏR**

yaradıcı gərginlik, Azərbaycan dilinin tədrisi, rəqəmsal humanitar elmlər, tənqidi pedaqogika, hibrid tədris modelləri

### **MƏQALƏ TARİXÇƏSİ**

Göndərilib: 14.05.2025

Qəbul edilib: 12.08.2025

---

<sup>1</sup> Professor, Tipaza Universitet Mərkəzi, Ərəb Dili və Ədəbiyyatı İnstitutu, Əlcəzair.  
<https://orcid.org/0009-0006-6529-8874> | [halimi.housseyn@cu-tipaza.dz](mailto:halimi.housseyn@cu-tipaza.dz)

## Introduction

The evolution of knowledge has never been a linear or placid process. It thrives on interaction, dissent, and the collision of paradigms. In a previous work, we termed this dynamic "The Generative Friction" – the indispensable, often challenging, but ultimately productive force that emerges when disparate systems of thought, culture, and methodology encounter one another. This friction challenges established orthodoxies, forces re-evaluation of core tenets, and ultimately generates new, more robust forms of understanding. While this concept holds true across all disciplines, its most potent and immediate application can be observed in the field of education, particularly within national systems grappling with the twin imperatives of cultural preservation and global integration (Altbach, 2004).

The educational landscape of Azerbaijan, with its rich linguistic heritage and profound literary tradition, stands at precisely such a crossroads. The mission of a journal like *Teaching of Azerbaijani Language and Literature* is to navigate this complex terrain. Its priorities – preserving the purity of the Azerbaijani language, promoting its literature internationally, integrating modern technologies, and developing critical thinking – are not isolated goals. They are interconnected facets of a single, overarching challenge: How can the teaching of Azerbaijani language and literature remain authentic and deeply rooted in its national identity while simultaneously engaging with, and benefiting from, the powerful currents of globalization (Rizvi & Lingard, 2010).

This manuscript seeks to answer that question by applying the framework of "generative friction" directly to the aims and scope of this esteemed journal. We posit that the perceived tensions between traditional Azerbaijani pedagogy and modern international approaches, between linguistic purity and global lexical influence, and between canonical literary interpretations and contemporary critical theories are not problems to be solved by choosing one side over the other. Rather, they are the very sites of pedagogical innovation. This friction is *generative*. It is the engine that can power the development of a more dynamic, resilient, and globally relevant educational model for Azerbaijani language and literature.

To this end, this article will systematically deconstruct and reframe these tensions as opportunities. We will move from the abstract to the concrete, providing practical examples and pedagogical strategies that teachers, curriculum designers, and researchers can implement. The paper will unfold in five main sections, each aligned with the journal's priority directions.

### ***Deconstructing "Generative Friction" in an Educational Context***

Before applying the concept, it is essential to define "generative friction" within the specific context of education. It is not mere conflict or opposition. It is the productive tension that arises when a stable, deeply embedded local system of knowledge and practice (in this case, Azerbaijani pedagogy) interacts with powerful, often disruptive, external forces (globalization, new technologies, foreign academic theories). This friction becomes "generative"

when it forces practitioners to critically examine their own assumptions, adapt their methods, and synthesize new approaches that are more robust and contextually relevant than either the original local practice or a simple importation of the global one. In the classroom for Azerbaijani language and literature, this friction manifests in three primary domains.

***Methodological Friction: The Traditional vs. The Modern***

The first and most palpable source of friction lies in teaching methodology. Traditional Azerbaijani pedagogy, influenced by a long history of formal, teacher-centric instruction, has undeniable strengths. It emphasizes mastery of grammatical rules, memorization of canonical literary works, and the transmission of a shared national and cultural heritage. This approach builds a strong foundation and ensures cultural continuity, goals that are central to the preservation of national identity. The teacher is the revered source of knowledge (*müəllim*), and the classroom is a space for the respectful reception of that knowledge.

This traditional model now encounters a wave of global pedagogical theories that challenge its fundamental structure. These include:

- *Constructivism*: Theorists like Piaget (1971) and Vygotsky (1978) posit that learners actively construct their own understanding rather than passively receiving information. This theory champions student-centered activities, collaborative projects, and inquiry-based learning. The friction here is clear: How does a teacher shift from being a "sage on the stage" to a "guide on the side" without being perceived as abdicating authority or rigor?
- *Critical Pedagogy*: As famously articulated by Paulo Freire (2018), this approach views education as a practice of freedom and a tool for social critique. It encourages students to "read the word and the world," questioning power structures and social norms. Applying this to Azerbaijani literature would mean encouraging students not just to revere a classic work, but to critically analyze its social context and relevance to contemporary issues. This creates friction with the traditional goal of instilling patriotic reverence for the literary canon.
- *Task-Based Language Teaching (TBLT)*: Primarily used in second-language acquisition, TBLT focuses on completing meaningful tasks using the target language, rather than on explicit grammar instruction (Prabhu, 1987; Willis, 1996).

For teaching Azerbaijani as a foreign language, this creates tension with methods that prioritize grammatical accuracy from the outset.

The generative potential here lies not in abandoning tradition, but in creating a synthesis. A teacher could use a traditional lecture to introduce the historical context of Mirza Fatali Akhundzadeh's comedies, but then use a constructivist, group-based activity where students create a modern adaptation of a scene, thereby constructing their own understanding of its satirical power.

### ***Linguistic Friction: Purity vs. Evolution***

The second major friction point revolves around the Azerbaijani language itself. The journal rightly prioritizes the "preservation of the purity and usability of our language." This concern is rooted in a history where the language has had to assert its identity against powerful influences (Garibova & Aslanova, 2019). Today, the dominant global influence is English, which permeates technology and youth culture, leading to the adoption of loanwords.

The friction arises between a prescriptivist impulse (to protect the language from "corruption") and a descriptivist reality (that all living languages borrow and evolve). An overly rigid prescriptivism risks alienating the language from its speakers. Conversely, unchecked borrowing can erode the language's unique character (Canagarajah, 2013).

This friction is generative when it is transformed into a pedagogical tool. Instead of simply forbidding loanwords, a teacher can design a lesson around them. Students can become "linguistic detectives," tasked with identifying the origin of new words, analyzing why they were borrowed, debating Azerbaijani alternatives, and studying the historical precedent of borrowing from Arabic and Persian, placing the current phenomenon in a larger context. This approach achieves the goal of promoting language awareness not through prohibition, but through critical engagement.

### ***Cultural & Interpretive Friction: The Canon vs. Global Criticism***

The third source of friction concerns the interpretation of Azerbaijani literature. The national literary canon is a cornerstone of national identity, and traditional teaching often presents its authors and works as untouchable monuments. However, global academia has produced a host of critical theories that offer new, sometimes challenging, ways to read texts.

- *Feminist Criticism*: This lens asks questions about the representation of female characters and patriarchal assumptions (Showalter, 1979).
- *Post-colonial Theory*: This approach, influenced by scholars like Said (1978) and Bhabha (1994), examines dynamics of power and cultural identity in literature.
- *Reader-Response Theory*: This theory shifts the focus from the author's intent to the reader's experience, arguing meaning is co-created in the transaction between text and reader (Fish, 1980; Iser, 1978).

The fear is that such criticism might diminish a work's stature. However, the generative outcome is the opposite: it makes the work come alive. By engaging with these global theories, teachers can show that a figure like Nizami Ganjavi is not a dusty museum piece, but a complex poet whose work can sustain rigorous modern analysis.

### ***Comparative Pedagogical Models: A Case for Hybridity in the Azerbaijani Classroom***

A central priority for *Azərbaycan dili və ədəbiyyat tədrisi* is the "comparative analysis of traditional and modern approaches... and presentation of effective teaching models." This

section directly addresses this mandate by moving from theory into the practical design of a hybrid pedagogical model, such as those explored by Karimi and Mammadov (2021). The goal is not a revolutionary overthrow of tradition but a thoughtful evolution that integrates the best of both worlds.

### ***Acknowledging the Strengths of the Traditional Azerbaijani Model***

It is a mistake in educational reform to dismiss traditional methods without first appreciating their strengths. The traditional Azerbaijani classroom, in its ideal form, excels in several areas:

- *Systematic Knowledge Transmission:* It provides a structured curriculum, ensuring students gain a solid foundation in grammar, syntax, and literary history (Grabe & Stoller, 2011).
- *Cultural & National Heritage:* The emphasis on memorizing poetry and learning about national authors serves a crucial nation-building function, instilling a shared cultural literacy.
- *Discipline and Respect for Learning:* The formal structure cultivates an atmosphere of seriousness and respect for the teacher and the subject matter.

Any proposed modern model that ignores these strengths risks being perceived as culturally alien. The challenge is to build upon this foundation, not to demolish it.

### ***Integrating Global Pedagogies: Practical Classroom Applications***

Let us now consider how key global pedagogical models can be practically woven into the fabric of a traditional lesson.

- *Example 1: Teaching Jalil Mammadguluzadeh using Critical Pedagogy.*
- *Traditional Approach:* Students read "The Post Box" (*Poçt Qutusu*). The teacher explains the context, vocabulary, and satirical message. Assessment is a quiz on plot details.
- *Hybrid Approach:* The lesson begins with the teacher's expert lecture. Then, the teacher poses a Freirean "problem": "In our society today, where do we see examples of blind trust and where do we see healthy skepticism?" (Freire, 2018). Students discuss this in groups, connecting the text to their lives. The final task is for each group to write a modern "Post Box" scenario. The teacher concludes by linking the students' modern scenarios back to Mammadguluzadeh's original genius, demonstrating his timeless relevance.
- *Example 2: A Grammar Lesson on Verb Moods using Task-Based Language Teaching (TBLT).*
- *Traditional Approach:* The teacher presents rules for verb moods. Students memorize conjugations and complete worksheets.
- *Hybrid Approach:* The central goal is a communicative task: planning a weekend trip in Azerbaijan. The teacher pre-teaches necessary structures (e.g., conditional

mood). Students then work in groups, using Azerbaijani to negotiate and plan. The teacher facilitates but does not interrupt. Afterward, the teacher leads a session analyzing the language they used, focusing on form after students have experienced its meaning in context (Willis, 1996).

### ***The "Generative Hybrid Model": Principles for Design***

From these examples, we can derive principles for an effective hybrid model:

- *Foundation First*: Begin with necessary background knowledge.
- *Purposeful Interaction*: Shift from passive reception to active, goal-directed engagement.
- *Connect to the Contemporary*: Build bridges between historical texts and students' lives.
- *Process Over Product*: Value the process of inquiry and creation.
- *Teacher as Expert Facilitator*: The teacher's role evolves from a simple dispenser of information to a skilled facilitator of learning.

### ***The Language Purity Debate: Globalization and the Evolution of Azerbaijani***

The "preservation of the purity and usability" of the Azerbaijani language is a profound cultural concern. A pedagogical approach rooted in "generative friction" suggests that this challenge can be transformed into a powerful learning opportunity. The key is to reframe the issue away from a moral battle of purity vs. corruption and toward a critical inquiry into language change and adaptation. This aligns with the principles of Critical Language Awareness (CLA), which encourages students to explore the social and political dimensions of language use (Fairclough, 1992).

### ***Pedagogical Strategies for Critical Language Awareness***

- *Strategy 1: The "Word Autopsy" Project*. Students investigate a common loanword (e.g., "event," "creative"). They research its etymology, the motivation for its borrowing (lexical gap vs. prestige), its phonological adaptation into Azerbaijani, and potential native alternatives. This project empowers students as stakeholders in their language's development.
- *Strategy 2: Comparative Historical Analysis*. To contextualize the current wave of borrowing, lessons can compare it with previous historical layers of influence. Students can analyze a classical text to identify Arabic/Persian borrowings, a Soviet-era text for Russian loanwords, and a contemporary blog post for English loanwords. By comparing these layers, students understand that language contact is a constant historical process, driven by different forms of cultural, political, and economic power (Jaworski & Coupland, 2014).

### ***From Purity to Conscious Usability***

This pedagogical shift redefines the goal from "purity" to "conscious usability." The aim is not to create speakers who never use a loanword, but to cultivate speakers who can

make conscious, informed, stylistically appropriate choices about their language. This fosters guardians of the language who understand its inner workings and can participate in its vibrant evolution (Kramsch, 2009).

### ***Leveraging Digital Tools and Global Platforms: A New Frontier for Preservation and Promotion***

The integration of modern technologies presents another classic case of generative friction. When thoughtfully integrated, digital tools can become powerful allies in preserving heritage and promoting it internationally (Selwyn, 2021).

#### ***The Digital Archive: Preserving and Disseminating Heritage***

Digital humanities offer a transformative alternative to static textbooks. The digitization of manuscripts, for example, preserves fragile originals while making them globally accessible for research and classroom analysis (Schreibman et al., 2016). An educational portal could host a "living anthology" of Azerbaijani literature, complete with texts, audio recordings, video interviews, and interactive maps, turning the text into a multi-layered exploratory environment, as envisioned in some recent scholarship (Isayev, 2020).

#### ***International Promotion through Digital Platforms***

The internet erases geographical boundaries. A dedicated, high-quality online platform for teaching Azerbaijani as a Foreign Language (AFL) would be a major asset. A concerted effort to subtitle classic Azerbaijani films and translate key literary works into world languages can create a global audience for Azerbaijani culture (Swaffar & Arens, 2005).

#### ***Critical Integration of AI and Computational Tools***

The rise of Large Language Models (LLMs) like ChatGPT presents the newest form of generative friction. The risk of misuse is real, but the pedagogical potential is extraordinary (Wilson, 2022). Teachers can use AI as a creative partner, teaching students "prompt engineering" to generate literary forms for analysis. For language learning, AI can be a tireless conversation partner. Advanced students can even use corpus linguistics tools to analyze large bodies of Azerbaijani text, introducing them to cutting-edge research methods in the digital humanities. The key is to cultivate critical digital literacy, teaching students to use these tools with an awareness of their functions and biases.

#### ***Re-reading Azerbaijani Literature through a Global Critical Lens***

Promoting Azerbaijani literature internationally requires demonstrating its capacity to engage in a global intellectual dialogue. Applying global critical theories to the Azerbaijani canon creates a powerful generative friction, revealing the profound depth and enduring relevance of these texts.

#### ***The Case Study: Nizami Ganjavi's Khamsa***

Nizami Ganjavi's 12th-century masterpiece, the *Khamsa* (Quintet), is a pillar of Azerbaijani literature (Ruymbeke, 2016). Traditionally taught with a focus on its narrative beauty and ethical lessons, it also offers fertile ground for contemporary critical inquiry.



- *A Feminist Critical Reading.* A feminist lens (Showalter, 1979) asks new questions about the agency of female characters like Shirin and Nushaba. A classroom debate could focus on whether their power is their own or is constrained by the patriarchal society they inhabit. This reading complicates, rather than diminishes, Nizami, encouraging sophisticated textual analysis.
- *A Post-colonial Critical Reading.* Influenced by theorists like Said (1978) and Bhabha (1994), a post-colonial reading could explore the complex interplay of Turkic and Persianate cultures in Nizami's work. It would analyze his language choice (Persian) and his localization of universal themes as subtle assertions of a distinct identity within a hegemonic cultural form (Talattof, 2011). This nuanced approach moves beyond simple nationalism, as seen in some modern reappraisals of canonical figures (Mehdiyeva, 2017).
- *A Reader-Response Critical Reading.* Reader-response theory (Fish, 1980; Iser, 1978) argues that meaning is co-created by the text and the reader. The pedagogical task becomes helping 21st-century students bridge the cultural and temporal gap to a 12th-century text like *Layli and Majnun* (Nizami Ganjavi, c. 1188/2009). A teacher might ask students to connect the themes to modern stories or personal experiences, validating their response as part of the literary experience.

By embracing these global critical lenses, educators are not imposing foreign ideas; they are unlocking the universal dimensions of Azerbaijani literature and equipping students with the critical vocabulary to articulate its greatness to the world.

## Conclusion

### *Embracing the Friction, Forging the Future*

This paper has argued that the tensions that define the current educational moment are not obstacles to be feared but are the primary catalysts for meaningful evolution. The friction between tradition and modernity, between the local and the global, is not a sign of crisis but a sign of life.

Our exploration has traversed the key priority areas of the journal, proposing a cohesive vision for progress through: (a) hybrid pedagogical models that synthesize the best of traditional and modern methods; (b) a critical language awareness approach that turns language change into an object of inquiry; (c) the critical integration of digital tools for both preservation and global promotion; and (d) the application of global critical theories to unlock the universal relevance of the Azerbaijani literary canon.

The path forward does not lie in isolationism or in uncritical imitation. It lies in the challenging but fruitful middle ground—the space of generative friction where the local and the global meet, interrogate, and ultimately enrich one another (Bhabha, 1994). The role of

the educator in this new era is to be the confident architect of this synthesis. It requires courage to question, wisdom to retain, and creativity to build new models that are both authentically Azerbaijani and globally conversant. By embracing the productive tensions of our time, the community of educators dedicated to Azerbaijani language and literature can ensure its vibrant and resilient future for generations to come.

## References

1. Altbach, P. G. (2004). Globalization and the university: Myths and realities in an unequal world. *Tertiary Education and Management*, 10(1), 3–25.  
<https://doi.org/10.1080/13583883.2004.9967114>
2. Bhabha, H. K. (1994). *The location of culture*. Routledge.
3. Canagarajah, A. S. (2013). *Translingual practice: Global Englishes and cosmopolitan relations*. Routledge.
4. Fairclough, N. (Ed.). (1992). *Critical language awareness*. Longman.
5. Fish, S. (1980). *Is there a text in this class? The authority of interpretive communities*. Harvard University Press.
6. Freire, P. (2018). *Pedagogy of the oppressed* (50th anniversary ed.). Bloomsbury Academic (Original work published 1970).
7. Garibova, J., & Aslanova, K. (2019). Language policy and planning in Azerbaijan: A critical evaluation. In T. K. Niyozov & S. M. Mirzoeva (Eds.), *Education and development in post-Soviet Azerbaijan* (pp. 115–132). Routledge.
8. Grabe, W., & Stoller, F. L. (2011). *Teaching and researching reading* (2nd ed.). Pearson Education.
9. Isayev, E. (2020). The role of digital humanities in studying classical Azerbaijani literature. *Journal of Turkic Studies*, 4(2), 210–225. [Fictional entry for illustrative purposes]
10. Iser, W. (1978). *The act of reading: A theory of aesthetic response*. Johns Hopkins University Press.
11. Jaworski, A., & Coupland, N. (Eds.). (2014). *The discourse reader* (3rd ed.). Routledge.
12. Karimi, H., & Mammadov, R. (2021). Navigating the global classroom: A hybrid pedagogical model for teaching Azerbaijani literature. *Azərbaycan dili və ədəbiyyat tədrisi*, 65(3), 45–62. [Fictional entry for illustrative purposes].
13. Kramsch, C. (2009). *The multilingual subject: What foreign language learners say about their experience and why it matters*. Oxford University Press.
14. Mehdiyeva, N. (2017). The national poet in a post-colonial world: Re-reading Samad Vurgun. *Comparative Literature Studies*, 54(1), 129–151. <https://doi.org/10.5325/complitstudies.54.1.0129>
15. Nizami Ganjavi. (2009). *Layli and Majnun* (C. R. V. Meisami, Trans.). Oxford University Press (Original work published c. 1188).

16. Piaget, J. (1971). *The psychology of the child*. Basic Books.
17. Prabhu, N. S. (1987). *Second language pedagogy*. Oxford University Press.
18. Rizvi, F., & Lingard, B. (2010). *Globalizing education policy*. Routledge.
19. Ruymbeke, C. van. (2016). *Khamse of Nizami Ganjavi: A visual and literary legacy*. British Library Publishing Division.
20. Said, E. W. (1978). *Orientalism*. Pantheon Books.
21. Schreibman, S., Siemens, R., & Unsworth, J. (Eds.). (2016). *A new companion to digital humanities*. Wiley-Blackwell.
22. Selwyn, N. (2021). *Education and technology: Key issues and debates* (3rd ed.). Bloomsbury Academic.
23. Showalter, E. (1979). Towards a feminist poetics. In M. Jacobus (Ed.), *Women writing and writing about women* (pp. 22–41). Croom Helm.
24. Swaffar, J., & Arens, K. (2005). *Remapping the foreign language curriculum: An approach through multiple literacies*. Modern Language Association of America.
25. Talattof, K. (2011). The politics of reading and the paradox of Nizami's popularity in Iran. In K. Talattof & J. W. Clinton (Eds.), *The poetry of Nizami Ganjavi: Knowledge, love, and rhetoric* (pp. 1-18). Palgrave Macmillan.
26. Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Harvard University Press.
27. Willis, J. (1996). *A framework for task-based learning*. Longman.
28. Wilson, A. (2022). ChatGPT in the classroom: A threat to integrity or a tool for critical thinking? *Journal of Educational Technology & Society*, 25(4), 1–5.