

National Values and Educational Ideas in The Artistic World of V. Rasputin

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Abstract: This article examines the artistic world of Valentin Rasputin as a complex pedagogical and axiological system in which national values, moral memory, intergenerational responsibility, respect for the native land and the ethical authority of the family become central instruments of education. The study interprets Rasputin's prose not merely as a literary representation of Siberian village life, but as a spiritually concentrated model of moral upbringing, where the reader encounters the dramatic consequences of losing cultural continuity, weakening communal solidarity and replacing conscience with pragmatic convenience. Special attention is paid to the educational semantics of the home, the mother, the elder, the teacher, nature and ancestral memory in such works as Farewell to Matyora, The Last Term, Live and Remember and French Lessons. The article argues that Rasputin's artistic system transforms national tradition into a universal pedagogical resource: it teaches the learner to perceive values as lived responsibility rather than as abstract moral declarations. The research also connects the analysis with Uzbek scholarly interpretations of Russian and Uzbek literary dialogue, showing that Rasputin's value-oriented prose can be productively used in literature education for developing students' moral reflection, cultural empathy and civic consciousness.

Keywords: Valentin Rasputin, national values, educational ideas, moral education, folk pedagogy, historical memory, artistic world, literature teaching, axiological analysis.

Introduction: The problem of national values in literary education has acquired particular theoretical significance in the contemporary humanitarian sciences, because the educational influence of literature cannot be limited to the transmission of information about authors, plots and historical-literary periods[1]. A work of art becomes pedagogically meaningful when it creates an inner situation of moral choice and allows the reader to understand how cultural memory, family duty, responsibility before the homeland and respect for the spiritual experience of previous generations are embodied in human behavior. In this regard, the artistic world of Valentin Grigorievich Rasputin occupies a special place in twentieth-century Russian prose[2]. His works do not construct national character through external ethnographic description alone; rather, they reveal the moral structure of

national life through the everyday drama of conscience, memory, labor, compassion and fidelity to the native land. Rasputin's artistic system is therefore important for pedagogical interpretation, since it presents values not as ready-made ideological formulas, but as existentially experienced principles that determine the fate of the individual and the community[3]. Rasputin's prose emerged in the context of the so-called village prose, yet its meaning considerably exceeds the boundaries of a literary trend. The village in his works is not a passive geographical background, but a moral space where the continuity of generations is tested and where the erosion of tradition becomes visible in concrete human destinies[4]. The house, the river, the field, the cemetery, the old woman's memory, the teacher's compassion and the communal ritual form a symbolic network through which the writer raises the problem

of spiritual rootedness. In Farewell to Matyora, the destruction of an island village is not only an ecological or social catastrophe; it is also a crisis of historical consciousness, because the relocation of people from their ancestral space destroys invisible moral connections between the living, the dead and those yet to come. In The Last Term, the figure of the mother becomes an ethical center around which the children's spiritual maturity or spiritual poverty is revealed. In Live and Remember, the problem of betrayal is shown not as an abstract violation of law but as a painful rupture between the person and the moral order of the people. In French Lessons, the image of the teacher demonstrates that education begins where formal instruction is transformed into mercy, tact and personal responsibility for the child's dignity[5]. The relevance of this topic is strengthened by the fact that modern education increasingly faces the difficulty of connecting knowledge with value orientation. Students may master literary facts without developing the ability to evaluate moral conflicts, distinguish cultural continuity from mechanical traditionalism, or understand the difference between external success and internal responsibility. Rasputin's works are valuable in this context because they provide an artistic field for axiological reflection. They encourage the learner to ask why memory is a form of duty, why the homeland is not reducible to political territory, why the family is not merely a private institution, and why kindness has educational power only when it is supported by courage and moral tact. The writer's prose therefore offers a methodological opportunity for integrating literary analysis with moral education, cultural studies and pedagogy of personality development[6]. The concept of national values in this article is understood not as a closed and static set of customs, but as a historically formed system of meanings through which a community interprets dignity, duty, kinship, labor, nature, speech, faithfulness and responsibility. In Rasputin's artistic world these values are inseparable from the category of conscience. Conscience functions as the inner pedagogical mechanism of the text: it evaluates human actions more deeply than public opinion, legal regulation or external success. The characters who preserve living contact with memory and nature are usually capable of moral judgment, while those who

break this connection often become spiritually disoriented. Such artistic logic gives Rasputin's prose a high educational potential, because it shows the reader that national values are not decorative signs of identity but practical forms of ethical orientation in situations of uncertainty and conflict[7]. For the educational process, Rasputin's artistic world is particularly productive because it allows the teacher to develop several competencies simultaneously: analytical reading, moral interpretation, cultural comparison, dialogical thinking and the ability to relate literary conflict to contemporary social life. When students analyze Rasputin, they do not simply discuss the fate of Russian village culture; they encounter universal questions that are close to many national traditions, including Uzbek pedagogical thought, where respect for elders, family solidarity, reverence for the homeland, preservation of memory and moral responsibility before the community have deep educational significance. Thus, the study of Rasputin can become a bridge between Russian literary heritage and the broader humanistic aims of education in a multicultural academic environment. The aim of this article is to reveal how national values and educational ideas are artistically embodied in Rasputin's prose and to justify their methodological usefulness for forming students' moral and cultural consciousness. The object of the study is the axiological structure of Rasputin's artistic world, while the subject is the educational interpretation of national values expressed through images, conflicts, narrative situations and moral choices in his works. The scientific significance of the research lies in demonstrating that Rasputin's prose can be read as a literary-pedagogical model in which national tradition becomes a means of cultivating conscience, responsibility and spiritual continuity[8].

LITERATURE REVIEW

The analysis of Uzbek scholarship on Rasputin and related comparative literary problems shows that the writer's artistic world has been considered not only as a phenomenon of Russian village prose, but also as a productive field for intercultural interpretation. In this respect, the work of Z. Djalmatova is important because her study of specificity and commonality in the works of Russian and Uzbek writers, including the comparison of P. Kadyrov's *The Diamond Belt* and V. Rasputin's *Farewell to Matyora*, places Rasputin in a

comparative framework where national mentality, urbanization, ecological consciousness and moral memory can be understood through parallel literary systems. Djalmatova's approach is valuable for the present article because it makes it possible to interpret Rasputin's national values not as isolated Russian cultural signs, but as elements of a broader dialogue between literatures that are concerned with the fate of the human being under historical pressure. In her scholarly perspective, the similarity between Russian and Uzbek literary representations does not erase national distinctiveness; on the contrary, it reveals how different cultures use artistic form to protect the dignity of the person, the moral authority of memory and the ethical bond between human beings and their native space[9]. A second Uzbek scholarly position relevant to the present topic is represented by A. R. Makhkamova, who, together with N. M. Petrukhina, analyzes the moral and philosophical aspects of Rasputin's prose of the 1980s. Their research emphasizes that works such as *Farewell to Matyora*, *The Last Term* and *Live and Remember* are centered on the crisis of the human soul caused by the destruction of historical memory, the loss of traditional values and disharmony with nature. This position is methodologically significant because it connects Rasputin's poetics with the pedagogical problem of value disorientation. Makhkamova's interpretation helps to clarify that in Rasputin's works the ecological theme is not separate from moral education: the destruction of nature becomes a sign of the destruction of inner human order. For literature teaching, this conclusion has direct methodological value, since it allows the teacher to organize the reading of Rasputin as a process of ethical diagnosis: students can observe how the weakening of memory, family responsibility and respect for the land leads to personal and social crisis. Taken together, the works of Djalmatova and Makhkamova create a scholarly foundation for reading Rasputin in an Uzbek educational context, where comparative analysis, national values and moral upbringing can be integrated into a single interpretive model[10].

METHOD

The methodological basis of this article is formed by an integrated literary-pedagogical approach in which axiological analysis, hermeneutic interpretation,

comparative-typological reading, contextual analysis and pedagogical modeling were used as interconnected research methods. Axiological analysis made it possible to identify the value dominants of Rasputin's artistic world, including conscience, memory, native land, family continuity, compassion, labor, responsibility and respect for ancestral experience. Hermeneutic interpretation was used to reveal the internal meanings of images and narrative situations, because in Rasputin's prose the educational idea is rarely expressed in the form of direct didactic instruction; it is usually embedded in the dramatic structure of events, in the speech of characters, in the symbolic organization of space and in the moral consequences of choice. Comparative-typological reading was applied in order to understand how Rasputin's national values can enter into dialogue with other literary and pedagogical traditions, especially with Uzbek scholarly approaches to the relationship between national mentality, moral education and artistic representation. Contextual analysis was necessary for connecting Rasputin's works with the historical situation of the second half of the twentieth century, when rapid modernization, displacement of rural communities, ecological disruption and ideological pressure created a crisis of cultural continuity. At the same time, the article avoids reducing literary meaning to historical circumstances, since Rasputin's texts transform concrete social conflicts into universal ethical questions. The pedagogical modeling method was used to determine how the value content of Rasputin's prose can be introduced into the educational process. In this model, the literary text is treated as a space of guided moral reflection, where students first reconstruct the plot conflict, then identify the value opposition within it, and finally relate the artistic problem to contemporary educational and social experience. Such a methodological sequence prevents superficial moralizing and encourages evidence-based interpretation. For example, the analysis of *Farewell to Matyora* requires attention not only to the fact of the village's destruction, but also to the symbolic role of the cemetery, the old people's attachment to the island and the contrast between administrative rationality and moral memory. The analysis of *French Lessons* requires an understanding of the teacher's pedagogical

tact, because her kindness is not sentimental pity but a morally responsible response to a child's hidden suffering and dignity. The article also uses elements of discourse analysis to examine how narrative voice, dialogue and silence function as carriers of educational meaning. This integrated methodology allows Rasputin's artistic world to be interpreted as a dynamic system in which national values are artistically embodied, pedagogically activated and transformed into a means of developing the learner's moral consciousness.

RESULTS

The research demonstrates that the artistic world of V. Rasputin is structured around a stable hierarchy of national values that perform an educational function within the text. The first and most important result is the identification of memory as the central value-forming category. In Rasputin's works, memory is not a passive recollection of the past but an ethical obligation that connects the individual with family, homeland, language, graves, labor and collective experience. Characters who preserve memory possess moral depth, while those who reject it often lose the ability to understand the meaning of their own actions. This principle is especially visible in *Farewell to Matyora*, where the island becomes a living archive of national existence. Its destruction means not only the loss of houses and land, but also the interruption of a pedagogical chain through which values are transmitted from elders to younger generations. The second result is the clarification of the educational role of family images. The mother, grandmother and elder in Rasputin's prose are not simply domestic figures; they are guardians of moral measure, language, patience and forgiveness. Through them, the writer shows that education begins long before formal schooling and is rooted in the everyday culture of responsibility, care and respect. The third result concerns the artistic unity of ecological and moral themes. Rasputin presents nature as an axiological environment that educates the person through labor, humility and awareness of limits. The violation of natural harmony becomes a symptom of spiritual disorder. Consequently, ecological consciousness in Rasputin has a pedagogical dimension: it teaches that the human being cannot be morally healthy while treating the land as a disposable object. The fourth

result is connected with the image of the teacher. In *French Lessons*, the teacher's action reveals a model of humanistic pedagogy based on empathy, moral courage and respect for the learner's dignity. The educational idea here is not limited to academic instruction; it includes the ability to notice hidden vulnerability and to support the child without humiliating him. The fifth result is the discovery that Rasputin's national values have universal educational potential. Although the writer speaks through the cultural experience of Russian Siberia, his artistic conflicts are understandable in other national contexts because they concern the general human need for memory, belonging, conscience and moral continuity. For Uzbek literature education, this means that Rasputin's prose can be used not only as material for studying Russian literature, but also as a methodological resource for developing comparative moral thinking, respect for national heritage and sensitivity to the ethical consequences of modernization.

DISCUSSION

The discussion of the topic becomes more productive when the educational interpretation of Rasputin is placed into a polemical dialogue between two foreign scholarly positions. M. A. Sorokina's pedagogical interpretation emphasizes that Rasputin's creative personality and worldview were formed through the comprehension of folk-pedagogical ideas, national traditions and universal values embodied in folklore. From this perspective, Rasputin appears primarily as a writer-pedagogue whose artistic world continues the moral experience of folk education. The strength of Sorokina's position lies in its ability to explain why Rasputin's prose has direct educational power: the writer does not artificially insert moral lessons into the text, but builds the entire artistic system on folk ideas of duty, labor, memory, respect for elders and reverence for nature. In such a reading, the national value is pedagogically positive because it preserves the spiritual continuity of the community and gives the individual an inner measure of behavior. However, this position may be polemically expanded: if Rasputin is read only as a transmitter of folk-pedagogical wisdom, the tragic complexity of his prose can be partly simplified, since many of his works show not the stable functioning of tradition, but its crisis, rupture and

painful disappearance. A different emphasis is found in the scholarship of Ma Xiaodi, who studies the problem of national self-consciousness in Rasputin's work. This approach shifts attention from folk pedagogy as a source of moral norms to national identity as a complex and historically vulnerable form of consciousness. From this point of view, Rasputin's artistic world is not merely a repository of traditional values but a dramatic field where national self-understanding is tested under the pressure of modernization, displacement and moral amnesia. The polemic between these two perspectives is significant for the present article. Sorokina helps to reveal the educational content of Rasputin's values, while Ma Xiaodi helps to understand the conflictual nature of these values in a changing historical world. The synthesis of the two approaches shows that Rasputin's prose should be taught neither as nostalgic idealization of the past nor as purely tragic representation of loss. Its pedagogical importance lies in the fact that it teaches students to perceive tradition critically and responsibly: tradition is valuable when it cultivates conscience and human dignity, but it becomes vulnerable when society stops living it as a moral practice. Therefore, the most effective educational discussion of Rasputin should be dialogical, encouraging students to debate whether national values can remain alive without memory, whether modernization can be moral without responsibility, and whether the loss of native space inevitably leads to the loss of spiritual identity.

CONCLUSION

The analysis carried out in this article makes it possible to conclude that national values and educational ideas in the artistic world of V. Rasputin form a unified moral-aesthetic system. Rasputin's prose is pedagogically significant because it does not teach through abstract moral commandments, but through the artistic experience of loss, choice, compassion and responsibility. The writer's national values are embodied in living images: the mother who preserves family memory, the elder who guards the moral measure of the community, the teacher who protects the dignity of the child, the native land that stores the labor and pain of generations, and the home that connects personal biography with collective history. These images function as educational symbols, because they help the reader understand that morality is not an

external norm imposed from outside; it is an internal relation to people, memory, nature and the homeland.

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