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### **METHODS OF LITERARY-PEDAGOGICAL ANALYSIS OF THE WORKS OF V. RASPUTIN**

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#### **Abstract:**

This article substantiates a methodological model for the literary-pedagogical analysis of Valentin Rasputin's prose and publicistic heritage. The study proceeds from the assumption that Rasputin's artistic world cannot be adequately interpreted only through plot description or thematic commentary, because his works organize a complex interaction of ethical conflict, memory, family responsibility, rural culture, ecological consciousness, speech culture, and the reader's moral self-reflection. Therefore, the article proposes an integrated analytical framework that unites literary hermeneutics, axiological interpretation, characterological analysis, contextual-biographical reading, linguistic-stylistic observation, and pedagogical modeling. The research focuses on the educational potential of such works as "French Lessons," "The Last Term," "Live and Remember," "Farewell to Matyora," and "Money for Maria," interpreting them as texts that form students' capacity for empathy, ethical judgment, cultural memory, and reflective reading. The article also reviews Uzbek scholarly contributions connected with Rasputin studies and defines practical methodological directions for using Rasputin's texts in literature education.

**Keywords:** Literary-pedagogical analysis, Valentin Rasputin, village prose, ethical education, cultural memory, hermeneutics, axiological method, reader response, literature teaching, moral reflection.



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### **Introduction**

The question of how to analyze Valentin Rasputin's works in a literary-pedagogical perspective is not limited to the ordinary description of artistic images, themes, and genre features. It requires a broader methodological optics in which a literary text is considered simultaneously as an aesthetic structure, a carrier of cultural memory, a field of moral conflict, and an educational situation that can shape the reader's value consciousness[1]. Rasputin's prose belongs to the tradition of Russian village prose, yet it exceeds the narrow borders of rural subject matter because the village in his texts becomes a condensed model of historical continuity, intergenerational responsibility, ecological vulnerability, speech culture, and the tragic fragility of human conscience. In this sense, the literary-pedagogical analysis of Rasputin's works is important not only for philological interpretation but also for the formation of students' ethical, communicative, and cultural competences[2]. In modern literary education, the study of classical and twentieth-century prose increasingly demands a transition from reproductive reading to interpretive, dialogical, and reflexive reading. A student should not merely retell the content of a work, define the author's biography, or memorize ready-made critical evaluations[3]. The student must learn to enter the text as a space of meaning-making, to identify the internal logic of characters' decisions, to correlate artistic conflicts with universal human dilemmas, and to articulate a reasoned position without simplifying the moral complexity of the work. Rasputin's prose is especially productive for this purpose because it places the reader before situations in which external events are inseparable from inner responsibility. The teacher's task is therefore to organize such reading that the text becomes a source of moral cognition rather than a decorative illustration of predetermined didactic conclusions[4]. The methodological relevance of the chosen topic is determined by the need to



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connect literary analysis with pedagogical interpretation. In many classroom practices, literary analysis is reduced to structural elements such as plot, composition, characters, and expressive means, while pedagogical analysis is sometimes reduced to moralizing statements about positive and negative behavior. Both reductions weaken the educational power of literature. A literary-pedagogical approach, by contrast, proceeds from the unity of aesthetic form and educational meaning[5]. It asks how the narrative structure produces ethical tension, how imagery organizes memory, how the speech of characters reveals social and psychological experience, how the chronotope determines the horizon of values, and how the reader is invited to respond to the text not only intellectually but also axiologically. Such an approach does not transform literature into a sermon; rather, it reveals the inner pedagogical energy already contained in the artistic form[6]. Rasputin's works make this methodological task particularly significant. In "French Lessons," the pedagogical relationship between teacher and pupil is represented not as an administrative scheme but as an act of moral courage, tact, and human support. In "The Last Term," the family gathering around an elderly mother becomes an existential lesson about memory, filial responsibility, and the insufficiency of external presence when inner attentiveness is absent. In "Live and Remember," the problem of personal guilt and historical catastrophe is developed through psychological conflict and communal judgment[7]. In "Farewell to Matyora," the destruction of a village for the sake of modernization becomes a symbolic drama of place, ancestral continuity, and the loss of cultural rootedness. "Money for Maria" reveals the moral measurement of human solidarity in a community confronted by practical and ethical necessity. Each of these texts can be analyzed as a literary phenomenon and as a pedagogical situation that teaches readers to perceive the moral depth of ordinary life. The topicality of this article is also connected with



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the contemporary educational demand for value-oriented reading. In conditions of accelerated digital communication, fragmented attention, and the dominance of utilitarian information, literature lessons must protect the student's ability to read slowly, interpret responsibly, and recognize the human meaning behind social processes. Rasputin's prose resists superficial consumption because it requires attention to silence, gesture, memory, tone, and the hidden consequences of decisions. The teacher who works with such texts must therefore combine close reading with problem-based discussion, cultural commentary with personal reflection, and linguistic analysis with ethical interpretation. The aim is not to impose a single moral formula but to cultivate a disciplined openness to the text's complexity[8]. The scientific problem of the article lies in determining which methods make it possible to disclose the pedagogical potential of Rasputin's artistic world without violating its aesthetic autonomy. The proposed answer is an integrated methodological model. Literary hermeneutics helps to reveal the layered meanings of plot situations and symbolic images; axiological analysis identifies the hierarchy of values represented in the conflict between memory and forgetfulness, responsibility and indifference, compassion and formal correctness; characterological analysis clarifies the psychological and moral development of heroes; contextual analysis connects the text with the historical experience of Soviet modernization and rural transformation; linguistic-stylistic analysis shows how synonymy, colloquial speech, silence, and narrative rhythm create emotional and conceptual density; reader-response methodology allows the teacher to observe how students construct meaning and learn to justify their interpretations. The object of the article is the process of literary-pedagogical interpretation of Rasputin's works, while the subject is the system of methods through which this interpretation can be organized in the educational context. The purpose is to define, justify, and demonstrate the methodological possibilities of



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analyzing Rasputin's prose as a source of ethical, cultural, and reflective development. The tasks of the research are to clarify the theoretical basis of literary-pedagogical analysis, to examine Uzbek scholarly approaches relevant to Rasputin studies, to describe the methods used in the analysis, to formulate the results obtained from their application, and to discuss the methodological debate between reader-centered and text-centered interpretation. The article's practical significance is determined by the possibility of using its conclusions in courses of Russian literature, comparative literature, literary education methodology, and moral-aesthetic education. Thus, the introduction of literary-pedagogical analysis into the study of Rasputin's works allows the researcher and the teacher to move from a purely thematic reading toward a complex educational interpretation. Rasputin's prose becomes a methodological laboratory in which students learn to perceive the text as an event of moral encounter. The value of such analysis is that it helps connect the intellectual discipline of literary criticism with the humane mission of pedagogy. It also demonstrates that the educational meaning of literature is not an external supplement added by the teacher, but an internal potential that emerges from the artistic organization of the work, from the voice of the narrator, from the fate of characters, and from the reader's responsible participation in interpretation.

The literature review of the topic shows that the literary-pedagogical analysis of Rasputin's works can rely on a developing body of Uzbek research in Russian literary studies, especially where scholars examine memory, speech culture, stylistic resources, and moral-philosophical semantics. One of the most relevant contributions is the study by Gulstanem Jalgasbaevna Allamuratova and Aysanem Jalgasbaevna Allamuratova, who investigate the concept of memory in Rasputin's "Farewell to Matyora." Their work is important for the present article because it interprets memory not as a decorative motif but as a fundamental



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artistic category through which the writer builds the moral ontology of the text. In their reading, memory is connected with land, home, kinship, the correlation of times, symbolic images, spirituality, and the moral-philosophical structure of human existence. Such an approach gives the teacher a methodological basis for explaining why Rasputin's village is not merely a geographical location but a value-laden cultural space. When students analyze Matyora as a world of ancestral memory, they learn to understand the opposition between historical continuity and utilitarian modernization, between living tradition and administrative abstraction. Therefore, the Allamuratovas' interpretation can be pedagogically transformed into classroom tasks that ask students to trace how images of home, earth, graves, water, and speech create an ethical map of the work[9]. A second Uzbek contribution directly relevant to the topic is the article by Shoiria Baymuradovna Babaeva and Asal Alisherovna Khuseynova on the representation of lexical synonymy in the works of V. Rasputin and V. Astafiev. Although this study belongs primarily to linguistic and stylistic analysis, it has clear pedagogical value because it demonstrates that Rasputin's meaning is produced not only through plot but also through the fine selection of words, synonymic chains, phraseological shades, and productive contextual meanings that are not always fixed in dictionaries. For literary-pedagogical analysis, this conclusion is essential: if students are taught to observe how lexical nuance reveals character, emotional atmosphere, social evaluation, and moral tension, they begin to perceive artistic speech as an educational instrument of attention. Babaeva and Khuseynova emphasize that synonymy in such prose is not used simply to avoid repetition; it clarifies the writer's intention, evaluates events, and characterizes people with psychological precision. In pedagogical terms, this permits the use of linguistic commentary, semantic mapping, and expressive reading as methods that deepen moral interpretation. Together, the studies of



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Allamuratova and Babaeva show two complementary directions in Uzbek Rasputin scholarship: the first moves from the category of memory toward value education, and the second moves from lexical detail toward speech culture and stylistic competence. Their integration creates a strong basis for the present article's methodological model[10].

In this article, the methodological part was constructed on the basis of an integrated literary-pedagogical approach in which each method served not as an isolated technical procedure but as a component of a single interpretive system. The hermeneutic method was used to disclose the deep semantic layers of Rasputin's texts and to interpret plot situations as value conflicts rather than as simple narrative events. Through this method, "French Lessons" was examined as a pedagogical drama of compassion and tact, "Farewell to Matyora" as a symbolic conflict between memory and historical rupture, and "The Last Term" as an existential meditation on family responsibility. The axiological method was applied to identify the system of values represented in the works, including conscience, mercy, duty, memory, rootedness, speech sincerity, respect for elders, and responsibility before community and nature. This method made it possible to move from external moral commentary to the internal hierarchy of meanings formed by the text itself. The comparative-typological method was used to compare the educational situations in different Rasputin works and to reveal recurring moral structures. For example, the teacher in "French Lessons," the elderly mother in "The Last Term," the villagers in "Money for Maria," and the inhabitants of Matyora all function as figures through whom the text tests the reader's understanding of responsibility. The characterological method was applied to analyze the inner logic of heroes' actions, their speech, silence, hesitation, shame, endurance, and capacity for moral choice. The biographical-contextual method was used cautiously, not to reduce the work to the author's



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life, but to illuminate the historical background of Siberian village culture, postwar memory, rural modernization, and ecological sensitivity. Linguistic-stylistic analysis was employed to observe synonymy, phraseological density, colloquial intonation, symbolic repetition, and the relationship between narrative tempo and emotional perception. Content analysis helped systematize the recurring categories of memory, home, road, farewell, lesson, guilt, and communal judgment. The pedagogical modeling method was used to transform literary findings into educational procedures: problem questions, dialogical discussion, value-semantic commentary, reflective writing, comparative reading, and interpretive debate. The reader-response method made it possible to consider the student not as a passive recipient of correct conclusions but as an active participant in meaning formation whose interpretation must nevertheless be disciplined by the text. Finally, the method of didactic projection was used to define how Rasputin's artistic conflicts may develop students' ethical reflection, communicative culture, and interpretive competence. The unity of these methods ensured that the article did not separate the artistic from the pedagogical. The analysis proceeded from the assumption that the educational effect of Rasputin's prose arises through form, language, image, and narrative conflict, and that the teacher's methodological task is to make this inner connection visible, discussable, and personally meaningful for students.

The results of the study show that the literary-pedagogical analysis of Rasputin's works is most effective when it is organized as a synthesis of textual precision and value reflection. First, it was established that the pedagogical potential of Rasputin's prose cannot be reduced to direct moral lessons. The writer's works educate the reader through dramatic ambiguity, emotional restraint, and the gradual revelation of responsibility. In "French Lessons," the teacher's behavior becomes pedagogically significant because it violates formal rigidity in order to



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preserve the dignity of a hungry child; however, the educational meaning is not expressed by abstract slogans but by the delicate structure of trust, shame, gratitude, and risk. In “The Last Term,” the family situation reveals that physical closeness does not automatically mean moral attention, and this result is important for lessons devoted to family values and intergenerational dialogue. In “Farewell to Matyora,” the reader understands that the loss of place is also the loss of memory, speech, ritual, and moral orientation. Second, the research demonstrated that Rasputin’s works are especially productive for forming interpretive competence because they require students to connect image, detail, speech, and ethical meaning. The image of the island, the house, the mother, the lesson, the road, the river, and the farewell can be analyzed as symbolic centers around which the text organizes its educational message. This allows the teacher to build tasks in which students do not merely answer what happened, but explain why a certain detail changes the moral tonality of the whole work. Third, the study revealed the importance of linguistic-stylistic analysis. The works of Rasputin show how lexical nuance, synonymic variation, colloquial speech, and phraseological expressiveness help create a living moral atmosphere. When students analyze these elements, they develop speech sensitivity and become more attentive to the ethical force of language. Fourth, the article found that Rasputin’s prose supports a dialogical classroom model. The teacher can organize discussion around open questions such as whether compassion may conflict with rules, whether modernization may destroy cultural memory, whether silence may be a form of guilt, and how personal responsibility is formed in a community. Such questions do not simplify literature into moral instruction; they activate students’ reflective thinking. Fifth, the research proved that Uzbek scholarly approaches to Rasputin, especially the studies of memory and lexical synonymy, can be productively integrated into educational methodology. The category of



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memory provides a conceptual foundation for value analysis, while the study of synonymy provides a linguistic foundation for close reading. As a result, the proposed methodology forms a balanced model in which literary knowledge, moral reflection, and pedagogical practice mutually reinforce one another.

### **Conclusion:**

The conclusion of the article confirms that the methods of literary-pedagogical analysis of V. Rasputin's works must be organized as an integrated system that respects both the artistic autonomy of the text and its educational influence on the reader. Rasputin's prose is valuable for modern literary education because it unites moral seriousness with aesthetic restraint, social conflict with intimate psychological experience, and national-cultural memory with universal human questions. His works do not offer ready-made didactic formulas; rather, they create situations in which the reader is compelled to think, compare, doubt, sympathize, and take responsibility for interpretation. For this reason, the study of Rasputin in educational practice should avoid mechanical retelling and simplified moral labeling. It should be based on close reading, value-semantic analysis, dialogical discussion, and reflective tasks that help students discover how meaning is generated by narrative form, speech, image, and conflict. The research showed that hermeneutic, axiological, comparative-typological, characterological, contextual, linguistic-stylistic, reader-response, and pedagogical modeling methods are especially suitable for analyzing Rasputin's works. Their combination makes it possible to interpret "French Lessons" as a model of humane pedagogical responsibility, "The Last Term" as a text about family memory and moral attentiveness, "Live and Remember" as a narrative of guilt and conscience, "Farewell to Matyora" as a symbolic drama of cultural continuity, and "Money for Maria" as a study of communal solidarity. The



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literature review also demonstrated that Uzbek scholars have already created important foundations for such analysis by examining the category of memory and the stylistic function of lexical synonymy in Rasputin's prose. These approaches should be further developed in the methodology of teaching literature. As a practical recommendation, teachers should construct Rasputin lessons around interpretive problems rather than around closed questions. Students should be encouraged to compare characters' choices, trace symbolic details, analyze speech nuances, formulate ethical dilemmas, and support their personal responses with textual evidence. Such work develops not only literary knowledge but also speech culture, critical thinking, empathy, cultural memory, and moral self-awareness. Thus, the literary-pedagogical analysis of Rasputin's works can become an effective means of forming a reflective reader who is capable of understanding literature as an aesthetic, ethical, and cultural phenomenon.

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