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HUMANISTIC IDEAS IN THE WORKS OF V. RASPUTIN AND THEIR PEDAGOGICAL SIGNIFICANCE

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Abstract:

This article examines the humanistic ideas embodied in the artistic and publicistic heritage of Valentin Grigoryevich Rasputin and interprets their pedagogical significance for contemporary moral, aesthetic, ecological and civic education. The central thesis of the study is that Rasputin's prose does not merely describe the fate of the Russian village, the trauma of social rupture, or the tragedy of moral alienation; it constructs a complex educational field in which the reader is invited to compare personal conduct with the categories of conscience, compassion, memory, responsibility, intergenerational continuity and reverence for the native land. The article focuses on such works as "French Lessons," "The Last Term," "Live and Remember," "Farewell to Matyora" and selected publicistic statements, because they reveal the writer's persistent attention to the dignity of the human person, the ethical authority of elders, the formative value of kindness, the spiritual role of literature and the destructive consequences of utilitarian attitudes toward people and nature.

Keywords: Valentin Rasputin, humanism, pedagogical significance, moral education, literature teaching, folk pedagogy, value education, conscience, compassion, ecological responsibility, spiritual culture.



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Introduction

The problem of humanistic education remains one of the most intellectually demanding and practically significant issues in modern pedagogy, because the contemporary learner lives in a cultural environment where the speed of information exchange often exceeds the depth of moral reflection. In such a situation, literature preserves a special educational function: it slows down perception, intensifies empathy, opens the inner world of another person and teaches the reader to see human life not as a sum of external achievements, but as a drama of conscience, responsibility and spiritual self-determination. The works of Valentin Grigoryevich Rasputin are especially important in this context[1]. His prose is usually associated with the tradition of “village prose,” with the artistic representation of Siberian life, with the conflict between modernizing social forces and traditional moral order. Yet the deeper pedagogical value of Rasputin’s writing is not limited to ethnographic or historical material. His texts create an axiological space in which questions of kindness, shame, gratitude, memory, duty, familial attachment, respect for old age, responsibility before nature and the moral consequences of betrayal are presented as living educational problems[2]. Rasputin’s humanism is not sentimental and not abstract. It does not idealize the human being by ignoring weakness, guilt or inner contradiction. On the contrary, the writer constantly places his characters in situations where humanity must be confirmed through action, suffering, memory and moral choice. In “French Lessons,” the pedagogical meaning of kindness is revealed through the teacher’s delicate attempt to protect a vulnerable child without humiliating him. In “The Last Term,” the dying mother becomes the spiritual centre of a family in which everyday haste, egoism and forgetfulness are tested by the demand of filial responsibility. In “Live and Remember,” the tragedy of desertion is not treated merely as a political or historical fact; it becomes a profound moral examination of guilt, loyalty and



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the collapse of human wholeness[3]. In “Farewell to Matyora,” the destruction of an island village is simultaneously a social, ecological and metaphysical drama: the loss of place becomes the loss of memory, and the loss of memory threatens the moral continuity of the people[4]. From a pedagogical viewpoint, Rasputin’s works are valuable because they connect moral categories with concrete images, situations and speech forms. The learner does not encounter conscience as an abstract definition; he or she sees how conscience disturbs, judges, rescues or destroys a person from within. Compassion is not explained as a formal ethical norm; it is experienced in the fragile relation between teacher and pupil, mother and child, old and young, village and nature[5]. This artistic concreteness makes Rasputin’s prose useful for value-based education, because it permits the teacher to organize discussion not around ready-made moral slogans, but around complex human situations. Such situations develop reflective thinking, emotional intelligence, ethical imagination and the ability to evaluate one’s own conduct in relation to another person’s suffering[6]. The relevance of this topic is strengthened by the modern demand for a humanized educational process. Contemporary pedagogy increasingly emphasizes the necessity of placing the learner’s dignity, individuality and spiritual needs at the centre of educational practice. Research on the pedagogical ideas in Rasputin’s oeuvre notes that literary works can support the formation of moral values, national self-consciousness and an active life position, while the study of his folk-pedagogical ideas can contribute to spiritual, moral and aesthetic education. This position is consonant with broader discussions of the humanization of education, where the teacher is expected not only to transmit knowledge, but also to cultivate a humane, dialogic and value-sensitive educational environment[7]. The scientific novelty of the present article lies in interpreting Rasputin’s humanistic ideas not only as literary themes, but also as pedagogical resources that may be translated into educational aims, methods and expected



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outcomes. In many literary studies, Rasputin's prose is discussed in relation to village prose, moral philosophy, Christian cultural codes, ecological consciousness and the crisis of modernity. However, for pedagogy, the central question is different: how can these artistic meanings be transformed into a method of educating the learner's moral perception? The answer requires a synthesis of literary analysis and pedagogical interpretation. Therefore, the article treats Rasputin's works as a field of educational situations, each of which can stimulate dialogue, reflective judgment, empathy and value clarification in the classroom[8]. The aim of the article is to reveal the core humanistic ideas in the creative heritage of V. Rasputin and to substantiate their pedagogical significance for the formation of spiritually mature, morally responsible and socially sensitive learners. The object of the research is the artistic and publicistic legacy of V. Rasputin in the context of value-oriented literary education. The subject of the research is the pedagogical potential of the writer's humanistic ideas, especially the ideas of conscience, compassion, intergenerational memory, moral responsibility, protection of human dignity and ecological care. The tasks of the study are to identify the dominant humanistic motifs in Rasputin's works, to determine their relation to pedagogical categories, to analyze their applicability in educational practice and to formulate conclusions about their importance for modern literature teaching. The theoretical basis of the article includes the concept of literature as a means of moral and aesthetic education, the axiological approach to pedagogy, the humanistic paradigm of education and the hermeneutic understanding of reading as interpretation. In this framework, a literary text is not reduced to an object of linguistic or historical description. It becomes a dialogue partner that addresses the learner's experience, expands his or her horizon of moral understanding and creates conditions for self-education. Rasputin's prose is especially powerful in this respect because its artistic world is built around border situations: death, guilt,



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poverty, separation, ecological destruction, filial neglect and the temptation to forget one's origin. These situations do not provide simple answers, but they awaken the learner's need to think ethically. Consequently, the pedagogical significance of Rasputin's humanism consists in the possibility of forming a morally active reader. Such a reader does not merely reproduce the plot, characterize heroes or memorize biographical facts about the writer. He or she learns to ask why kindness sometimes requires courage, why memory is a moral obligation, why the destruction of a village may become the destruction of a cultural universe, why an old person's silence may contain more ethical truth than the rational arguments of the young, and why personal survival without conscience becomes spiritually empty. In this sense, the study of Rasputin's works can enrich the educational process with a deep humanistic content and help to restore the formative mission of literature in the modern school and university.

The scholarly discussion of Rasputin's creative heritage demonstrates that his prose occupies a special position at the intersection of literary axiology, folk pedagogy, moral philosophy and the cultural memory of traditional society. In the context of Uzbek literary and pedagogical scholarship, the reception of Rasputin is connected with the broader study of Russian literature, translation, comparative literary relations and the educational role of artistic texts. Two Uzbek scholars are especially relevant for the present article. The first is Professor Ninel Vladimirovna Kamilova, whose research on the interaction of Russian and Uzbek literary traditions, as reflected in the article "Valentin Rasputin and Uzbek Literature: Reassembling Village Prose as Nation-Building," emphasizes the way Rasputin's symbols, images and plot models entered a wider Central Asian interpretive field. Kamilova's approach is important because it shows that Rasputin's village prose is not an isolated Russian phenomenon; it can be read comparatively as a model for understanding national memory, rural identity, ethical rootedness and the struggle



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to preserve cultural continuity. For pedagogy, this means that Rasputin's works may be used not only in the teaching of Russian literature, but also in comparative discussions about the values of homeland, community, language, family memory and responsibility for the historical fate of a people[9]. The second Uzbek scholar whose work is indirectly but substantively significant for this topic is Associate Professor Olim Usmonov of Tashkent State University of Uzbek Language and Literature, who has written on literary translation and the Uzbek reception of world literature, including the translation activity of Ibrohim G'afurov. Usmonov's analysis of translation culture is relevant because Rasputin's works entered Uzbek reading space partly through translation, and translation is not a purely linguistic operation; it is a pedagogical-cultural mediation through which foreign ethical experience becomes accessible to another national audience. When Rasputin's "Live and Remember," "The Fire," or other texts are translated and discussed in Uzbek literary education, the humanistic problems of guilt, compassion, memory and moral responsibility acquire a dialogic character. They begin to communicate with Uzbek pedagogical ideals of respect for elders, family honour, communal responsibility and spiritual upbringing. Thus, Kamilova's comparative-literary framework and Usmonov's translation-cultural perspective together make it possible to interpret Rasputin's humanism as a transnational pedagogical resource. Their approaches also demonstrate that the educational value of literature grows when the teacher links the artistic text with the learner's own cultural horizon, rather than presenting it as a remote historical artifact[10]. Beyond Uzbek scholarship, several lines of research support this interpretation. Studies devoted specifically to folk-pedagogical ideas in Rasputin's works argue that his creative heritage contains valuable material for moral and aesthetic education, especially through the representation of elders, teachers, children, family continuity, labour, native speech and popular wisdom. Literary scholars such as David C. Gillespie



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have examined Rasputin within the wider context of Soviet Russian village prose, emphasizing the social and ethical tensions that arise when traditional communities confront modernization and moral dislocation. Recent research by O. Yu. Yureva interprets Rasputin's aesthetic views through Christian moral categories and stresses that the writer understood literature as a force shaping the soul and preserving national spirituality. These studies are not identical in methodology: some foreground social context, others religious-cultural foundations, and others pedagogical applications. Nevertheless, they converge on one essential point: Rasputin's prose is inseparable from the moral formation of the reader. Therefore, its pedagogical significance should be studied as a complex synthesis of artistic imagery, ethical problematics, cultural memory and educational dialogue.

The methodology of the article is based on an integrative research strategy that combines literary interpretation with pedagogical analysis. Since the central problem of the study concerns the pedagogical significance of humanistic ideas, the research did not treat Rasputin's texts only as objects of historical-literary classification, but analyzed them as value-bearing educational situations capable of influencing the moral consciousness of learners. First, the hermeneutic method was used to reveal the inner meaning of key episodes, character relations and symbolic details in "French Lessons," "The Last Term," "Live and Remember" and "Farewell to Matyora." This method made it possible to interpret the text as a dialogue between the writer, the reader and the moral experience of culture. Second, the axiological method was applied to identify the value structure of Rasputin's prose: conscience, kindness, mercy, memory, responsibility, truthfulness, respect for old age, attachment to the native land and reverence for nature were considered not as separate motifs, but as an interconnected system of humanistic meanings. Third, the comparative-typological method was used to compare Rasputin's ideas with the broader principles of humanistic pedagogy,



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especially the principle that the learner's personality, dignity and spiritual development must remain at the centre of the educational process. Fourth, contextual analysis was applied in order to connect the writer's works with the tradition of village prose, with the moral crisis of late Soviet modernity and with the pedagogical demand for literature that forms ethical judgment rather than merely literary erudition. Fifth, the pedagogical modeling method was used to transform the results of literary analysis into possible forms of educational practice: problem-based discussion, reflective essay, value-oriented dialogue, comparative reading, project work and interdisciplinary lessons. The unity of these methods allowed the article to move from textual interpretation to educational generalization. In this sense, the methodological logic of the research may be described as a movement from image to value, from value to pedagogical function and from pedagogical function to didactic application. The chosen methodology also presupposed a qualitative mode of analysis, because humanistic meanings cannot be adequately measured only through quantitative indicators. They require interpretive attention to the learner's moral perception, emotional response and reflective judgment. Therefore, the article used a complex methodological approach in which the literary text, the reader's ethical experience and the teacher's formative aim were considered as interdependent components of one pedagogical process.

The results of the study show that the humanistic ideas in Rasputin's works form a coherent pedagogical system, even though the writer did not present them in the language of formal educational theory. The first result is the identification of conscience as the central category of Rasputin's humanism. His characters are judged not primarily by external success, ideological correctness or social status, but by their ability or inability to remain inwardly faithful to truth. This is pedagogically significant because the concept of conscience develops the learner's



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capacity for internal moral regulation. The second result is the recognition of compassion as an active educational force. In “French Lessons,” the teacher’s kindness is not reduced to pity; it becomes a courageous pedagogical act that protects the child’s dignity. This episode demonstrates that humane education requires tact, empathy and readiness to accept personal responsibility for the learner’s vulnerability. The third result concerns intergenerational memory. In “The Last Term” and “Farewell to Matyora,” the elderly characters preserve cultural experience, moral language and the spiritual continuity of the community. Their presence teaches that education cannot be limited to innovation and adaptation; it must also transmit memory, gratitude and respect for inherited values. The fourth result is the ecological dimension of Rasputin’s humanism. Nature in his prose is not a passive background, but a living moral environment. The destruction of Matyora reveals that violence against the land becomes violence against memory, community and the human soul. This result allows teachers to use Rasputin’s texts in ecological education, connecting environmental responsibility with moral and cultural responsibility. The fifth result is the pedagogical importance of moral ambiguity. Rasputin does not create simplified didactic schemes in which good and evil are mechanically separated. His characters suffer, hesitate, justify themselves, repent or fail to repent. Such complexity is useful for education because it develops critical ethical thinking and prevents superficial moralization. The sixth result is the confirmation that Rasputin’s prose can function as a resource for dialogic learning. The teacher may organize classroom activities in which learners compare the actions of characters with contemporary social problems: neglect of elders, loss of family communication, migration from rural spaces, ecological irresponsibility, poverty, shame and the difficulty of helping another person without humiliating him. The seventh result is the conclusion that Rasputin’s humanistic ideas correspond to the aims of modern humanized education. They support the



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formation of empathy, responsibility, cultural identity, reflective thinking and a value-based worldview. Therefore, the study of Rasputin should not be limited to biographical information or plot retelling. It should be organized as a process of moral interpretation in which learners discover the relationship between literary meaning and personal life experience.

Conclusion:

The analysis carried out in this article allows the conclusion that the humanistic ideas in the works of V. Rasputin possess substantial pedagogical significance for modern literary education and for the broader process of moral formation. Rasputin's prose presents the human being as a morally responsible subject whose dignity is revealed through conscience, compassion, memory, truthfulness and responsibility before others.

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