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EDUCATIONAL MEANING OF RAKHYMZHAN OTARBAEV'S STORIES

Abstract

The article provides a scientific analysis of artistic and aesthetic pursuits within the framework of national values in the writer's stories *Amerikanyñ ulttyq baylygy* (America's National Wealth), *Aspandagy aq kobelekter* (White Butterflies in the Sky), *Qytaydan zhetken salemdeme* (Greetings from China), *Tarki duniye* (Renouncing the World), *Zhalgyzdyq* (Loneliness), *Korgen-baqqañ* (The Experienced), and *Toqtyshaq*. These works contribute significantly to the formation of patriotism, moral qualities, and instructive education, particularly among the younger generation. The effective use of the epistolary genre is demonstrated through Asemy's letters to Omirbay in *Qytaydan zhetken*. The weakening of national values reflected in the actions of individual characters is examined in relation to the concept of spiritual and moral education in modern pedagogy. The artistic and aesthetic features of the stories are analyzed in terms of universal human values, national cognitive characteristics, parallelism, character portrayal, and artistic elements, including mysticism. Categories such as spiritual corruption, loneliness, conscience, compassion, and shame, conveyed through the system of characters, are considered alongside contemporary spiritual-moral education. Particular attention is given to the dominance of lyricism in *Zhalgyzdyq* and the mystical character of *Tarki duniye*. The elevation of the main characters is revealed through monologue and dialogue, while artistic expression is distinguished by its ability to incorporate streams of consciousness, dreams, and phantom visions. The article also discusses national education models—ancestral testament, reverence for homeland and nation, family values, national consciousness, and spiritual harmony—aimed at cultivating patriotism, morality, labour education, appreciation of beauty, and mastery of national values in accordance with the goals of educating future generations and enhancing personal development. The purpose of the article is to identify and scientifically analyze the artistic and aesthetic features of the writer's works in the context of national values and their educational potential in the system of modern spiritual and moral education.

Keywords: national prose, spiritual education, national values, personality education, dialogue, polylogue, parallelism.

Introduction

Since gaining independence, Kazakh prose has enriched ideologically and artistically, with writers making isolated, dissimilar events the basis of their works. One of the writers who has made an immeasurable contribution to modern Kazakh prose is Rakhymzhan Otarbayev.

If a literary work provides cognitive, educational, and aesthetic wealth to the reader, any reader will take what they need from it and use it in their life. In the era of global change and renewal, the state of society's development poses complex challenges for the education and upbringing of youth. In this regard, R. Otarbayev's works are of great importance in forming a personality appropriate to modern times. Regarding child education, in M. Zhumabauily's work "Pedagogika" (Pedagogy): "There are four types of education: physical education, intellectual education, aesthetic education, and moral education. If a person receives all four types of education properly, their education is complete," he stated [1, 236]. From this perspective, the plotlines and manifestations of national character in R. Otarbayev's stories align with the content of personality-oriented education in the modern pedagogical paradigm. From the standpoint of national pedagogy, the writer's works are a practical example of fostering national consciousness and character, as well as propagating moral and ethical values in society. According to S. Kaliyev, who researches national ethnopedagogy, while connecting national education with national thought and national psychology, the writer glorifies national consciousness and moral values in his stories. We evaluate the achievements and shortcomings of the society we live in

through characters, recognising it as a valuable artistic heritage that influences the spiritual development of youth. Analysing the writer's works from a pedagogical perspective offers an opportunity to examine the potential of creative language in shaping national education and moral culture. Revealing the instructive-educational meaning of national values in Rakhymzhan Otarbayev's stories is a relevant issue for pedagogical science in the 21st century.

Materials and methods of research

In conducting a literary analysis of writer R. Otarbayev's stories, artistic-aesthetic pursuits were examined using theoretical analysis and synthesis methods. In applying systematic-structural and functional analysis methods, the views of literary scholars such as A. Baitursynuly, M. Bazarbayev, Z. Akhmetov, and G. Zhumaberdikyzy on the prose genre were reconsidered and reinterpreted from the perspective of modern pedagogical interpretation. In conducting hermeneutic analysis, we considered A. Zhumataeva's creative portrait "Rakhymzhan Otarbayev," written about the writer's works during the independence period, is in the collective monograph "Qazirgi qazaq adebieti: damu urdisteri, esimder men oqigalar" (Modern Kazakh Literature: Development Trends, Names and Events) [2]. Pedagogical ideas, lessons, national education, and spiritual-moral issues in the content of the writer's stories served as the basis.

Along with domestic literary scholars, we relied on the opinion of Russian scholar I.P. Pavlov about dreams.

National and universal human values in the stories were analyzed through hermeneutic approach; textual contextual and reader interpretation, cultural-hermeneutic methods; analysis of symbolic, metaphorical, archetypal artistic cognition of stories, and where necessary, comparative literary analysis methods, narration, systematization, synthesis, and reasoning methods were also taken as the basis. Purposeful analyses evaluating the aesthetic value of artistic stories were conducted. To clarify the scientific and pedagogical foundations of the research, several methods were employed:

The pedagogical-hermeneutic analysis method considered the characters' images as models of the educational process.

The axiological analysis method enabled the identification of the value-oriented nature of education in R. Otarbayev's stories.

The ethnopedagogical analysis method aimed to understand the national character of the Kazakh people through reflection on traditional customs.

The personality-oriented pedagogical interpretation method focused on developing the reader's ability to form independent opinions while studying R. Otarbayev's works. The opinions of scholars such as M. Zhumabauily, who laid the foundation of pedagogical science, and Q. Seytaliyev, B. Mukanova, and R. Ilyasova, who research ethnopedagogy and the history of pedagogy regarding education, were taken as guidance.

Results and their discussion

During the analysis of writer R. Otarbayev's stories, several features emerge. The first feature is the use of epigraphs for individual stories. This can be seen in the epigraph from Firdousi, "Don't step on an ant, it seeks life", in the story "Aspandagy aq kobelekter," and from Zhumeken ", I wanted to make the wise grieve, I wanted to make the fool think" in the story "Jasyrynbaq." Literary scholar M. Bazarbayev about epigraph: "Epigraph (Greek epigraphe - written word) - in literature, excerpts, wise words, or verse lines placed before individual works. Usually, the writer presents such brief instructive words to immediately convey their intended thought and purpose," he stated [3, 232]. One of the writer's stylistic features is fitting his intended message into epigraphs.

National values in the writer's stories can be enumerated starting from the story "Amerikany ulattyq baylygy." The first is the ancestral profession of hunting. The rifle called "Qapar's bloody mouth" is an inheritance from his father. Looking at Qapar's profession of

hunting, following in his father's footsteps, one can see the national value inherited from father to son.

The second is the tradition of dressing in-laws in traditional garments (kiit). The writer conveyed the event of Qapar giving clothes to his in-laws when marrying Qadisha through dialogue between father and son:

"'We're sitting here to put a sleeved dress on the in-law,' they said, listing the clothes. 'Isn't it shameful not to dress the respected in-law in collared clothing?...' said this one, constantly leaning on the tablecloth.

His father, counting his meagre wealth, pierced him sharply with his grey eyes. But he said nothing. Only his mother, who couldn't help but be kind: 'Tsk, you're multiplying...' she murmured, and fell silent. 'What about the female in-law?' his distant relatives were whispering, glancing around. 'I'm thinking of a flowered scarf for my female in-law,' his mother said, lowering her voice even more. 'Oh, what about the scarf? At least won't you give me a vest?' this one chirped again" [4, 5].

In both examples from the story, it is evident that the writer truthfully depicted the social conditions of people's lives. The ideas depicted in the story — such as respecting ancestral crafts, showing reverence to elders, caring for the younger generation, and remaining faithful to ancestral traditions — guide readers toward spiritual development, the formation of national consciousness, and respect for cultural heritage.

The loss of national values in the era of globalization is the tragedy of the 21st century, and the writer convincingly portrays this in his short stories. He describes our contemporary who walks around with her belly button exposed in the story "Aspandagy aq kobelekter": "The torn one beside her winks her grey eyes. The more she winks, the more she peers at the other side of the street. The single eye peeking through the gap where the bodice and skirt don't meet - her protruding navel button watches passersby" [4, 36]. The fact that today's youth are beginning to forget national values is conveyed through artistic details about these individual characters.

In this story, the writer doesn't mention the old cemetery for nothing. This can be seen from the old woman's words, who steps gently on her swollen right foot: "They leveled the old cemetery and built this 'Wedding Palace' on top of it. Oh, the young ones!" The fact that one can convey the author's position through the character's words is evident in this example, and this is also the beginning of forgetting the values inherited from ancestors. A people who always respect the spirits of the deceased with reverence (arwaq siylau - ancestral spirit veneration). For elderly people, the destruction of a cemetery is an unforgivable sin. Recalling that thousands of young people's marriages are performed in the "Wedding Palace" built on that cemetery site, the writer hints at the secret of why young families today are divorcing en masse.

The next artistic feature is parallelism. The writer, who skillfully draws attention to their differences by depicting opposite things side by side, portrayed an old woman with water accumulated in her feet and a young girl dressed with her navel exposed in opposition to each other in the story. "Oh, life!" - she turned to the voice. No one looked back. An old soul passes by, gently stepping on her swollen right foot" [4, 36].

A clear example of parallelism can be seen in the lives of the market owner and those who trade there. The market owner's social life is evident from the polylogue about him:

"'What can you say? He changes his suit twice a day.' 'Oh my, what about the clothes you're talking about, at least once a week he drives out in a new car.' He bought his wife a villa in Paris. She doesn't use other perfumes, only bathes in Chanel.' He has only one daughter. She doesn't get out of her Jeep. She's sitting, sitting." 'Oh my, she's sitting and choosing a rich one. Isn't it shameful, can you and I say?' 'Listen, if she married a Negro, quarrelled with a tribal leader, and was expelled from abroad, would you see her not sitting? She sits!' they were making noise like a beehive" [4, 39].

The writer has made several issues the subject of many people's words. First - the market owner's insatiability, greed, and wastefulness. There is a Kazakh proverb "Don't buy your child a toy your neighbor can't afford." If today's mothers of the people who inherited moral values from their ancestors are like this, trampling on those who can, where is the hope, what charity for the nation's future? This question comes to the throat.

The second is - while we teach our children to be patriots of their country, saying "Homeland is hotter than fire," some of our contemporaries yearn for abroad and live there - this is the reality of the times. The third is child rearing. The market owner's daughter, who grew up in abundance, is crude and shameless. The fact that the girl expelled from her studies abroad for her loose behavior struts around among people is itself crude.

One of them is Syrgaly, who, if you ask those rude women, quarrelled with a tribal leader. Pink-cheeked, manly, free movement. Her eye makeup is excessive.

If a portrait is one of the artistic methods that completes the character's image, this is evident in Syrgaly's portrait in this story. "The sky-blue of her interlocking and connecting two advisors is deeply dyed. When you stand face to face, her two trembling pomegranates seem to prop your chin and feed into your mouth" [4, 40].

Another feature of this story is character speech. "In my youth, like you, I wouldn't get off a horse. A useless fool has become your shame. I said, "If you don't finish school, get married." I said let me propose to neighbor Qudaybergen's daughter.' She's fat, you say... What's wrong with that? A fool who doesn't know the benefit of his head! In winter – warm, in mud – shade..." says the grumbling old man, saying "s" instead of "zh." From each character's speech structure, one can gain some insight into them. The author is skilled at conveying the nature and behaviour of individual characters through their actions and dialogue.

The market owner takes Dauren, who was selling pants at the bazaar, as his assistant, brings him closer to his daughter, and performs their wedding within a month. At this time, Alima, who is six and a half months pregnant with Dauren's child, enters the hospital as an emergency and dies prematurely. The story ends ambiguously. The reader guesses that the character who comes to Alima's water-selling place at the bazaar, saying, "Give me water. Water! Water!" is Dauren. It's known that Syrgaly destroyed the water-selling place to get Dauren in her hands, and that the experienced lady cunningly cornered the young man while abroad. Pedagogy specialists say about the formation of an individual personality: "In the formation and development of an individual personality, the influence of three main factors – heredity (internal conditions), environment and upbringing (external influences) – is enormous." [5, 79]. Suppose we rely on this opinion of scholars. In that case, we understand that internal and external factors directly affected the upbringing of a girl who studied abroad, quarrelled with a tribal leader, and was expelled from her studies. The market owner's first consideration in making Dauren his deputy as a father was his daughter's future. The father who considered how to corner a simple young man from nowhere didn't think that the heart doesn't obey orders. Ignoring even the child born to Alima from Dauren, he thought of his own daughter's future. From Dauren's desperate cry "No-no!" at the marriage ceremony attended by many, we see that he didn't go to commit treachery before his conscience. If that's the case, their upbringing has been directly affected by the environment they grew up in, along with their parents, for Dauren and Syrgaly, who grew up in one environment. Syrgaly is a collective image of youth who have become shameless, saying they're studying abroad while trampling on national values. At the same time, Dauren is a man of integrity who didn't leave the village and was raised in a Kazakh household. When Alima entered the hospital, he arrived desperately, but it was all too late. His beloved, along with her unborn child, said goodbye to life. At that time, the white butterfly that appeared before his eyes didn't stay behind the mountain pass. It enters his dreams when he sleeps and doesn't leave his sight for a moment when he's awake. For committing treachery

against his beloved and child, for preferring momentary pleasure, for straying from the right path, his life changed beyond words. His chest tightens even when sleeping; it tightens all day, even when awake. Through Dauren's state, the writer truthfully portrayed that the life of a young man who didn't appreciate the girl selling water was ruined. The story ends with "White butterflies... Fluttering white butterflies..." The butterflies that won't leave Dauren's sight appeared the moment Alima's soul left her chest. The reader associates the phantom butterflies that didn't stay behind the mountain pass with Alima's soul. When her little soul left her chest, her soul that flew out hovers in the air looking for her beloved.

The next feature of the writer's stories is the epistolary genre model. This is evident from several letters his wife, Asemay, wrote to Omirbay, who left his wife and children on the other side of the border and crossed into Kazakhstan, in the story "Qytaydan zhetken salemdeme." "...Then they settled us in a village touching the border. In winter, we herded livestock; in summer, we mowed hay. Freezing in the cold, ripening in the sun, I raised your two sons to adulthood, Omeke. I didn't let them be trampled by hooved animals or pecked by beaked ones. Earlier, when I was mowing hay with a hand sickle from Kolsay, two naughty boys would climb to the mountain top and gaze toward the other side. If they saw something black moving from the basket side, they would fly away saying 'Father must be coming!' I, too, believing in them, would start singing, thinking perhaps Omekeng would remember us" [4, 33].

Omirebay, in the story, abandoned his two children and beloved wife out of fear of politics, but his life didn't improve when he came to Kazakhstan. The tears of two children left him childless. Omirebay is a character who carries what he does with his hands on his neck, suffering wretchedly, unable to reach his two children. Because he renounced his two children at the border, the writer conveyed through the character's fate that Allah is testing him with children and offspring. **The story "A Parcel from China" is not only a historical or psychological work but also deserves to be evaluated from a pedagogical perspective as an effective means of fostering national spiritual education.**

The story "Tarki duniye" develops with the memories of Salamatin's widowed wife. When their only daughter, who was looking at the face of one house, married a barefoot aspirant (graduate student), the parents were indeed upset for a while. Parents who came from somewhere didn't think to give my daughter to a poor young man. The young aspirant, over time, defended his dissertation on the topic "Man is the offspring of apes" through an interdisciplinary connection between biology and medicine, and joined the ranks of people.

The next noticeable feature is the humour of the writer's language. This can be seen in Academician Salamatin's words to his daughter-in-law, who was plucking her eyebrows stuck to the mirror: "My dear, you've been plucking since I was a child. What will you pluck when the eyebrows run out?" and in the story built on humour. His scientific supervisor, who flew from Moscow, said, "When returning, we need to find a live ape, butcher it, and examine its lungs and liver. The conclusion will come from that..." [4, 53], bringing chaos with him. Since his supervisor said so, he decided to find it somehow. While haunting the zoo morning and evening, he finally found a gorilla that was completely aged, with sagging jaws, watery eyes, bedridden. The poor gorilla was taken by ambulance and sacrificed for science. That was it – the direct disciple continuing Darwin's path had his fame soar to the sky. With his supervisor's support, he defended his doctoral dissertation on this topic and quickly took his place among the ranks of the academicians.

After Academician Salamatin went to Africa and returned, he became depressed. He refuted the topic he had researched his whole life and burned all his research. The burning of the perfect lie wasn't easy either. Afterwards, at the world assembly in Rio de Janeiro, I found a new element in human blood composition. This isn't in any animal on earth, let alone apes. Therefore, man didn't evolve from apes. Darwinism science is false. It led us in the wrong direction,' he

said, making lightning play under the open sky, and threw it in the face of scholars who had gained considerable fame with Darwinism science.

'The greatest expert of the ape family, Darwin's own blessed disciple, reached the prophetic age, saying, 'How long life was?! Twisted like bitter intestines, never ending, really!' and one day disappeared without a trace.

'Some said they saw him from the top of Koktobe. They said they noticed him leave on a flying saucer. Many rumors, he himself is gone.' The academician who disappeared without a trace had his annual memorial the following spring. While some of those gathered at the academician's memorial, who in his doctoral dissertation said we're apes' descendants and at the prophetic age said we're sky's children, making people confused repeatedly, came running, his rivals came rejoicing at his death.

The story developed as his forty-year-old wife reviewed her past life before sleep. After reviewing her whole life and hanging tiredly, she closed her eyes.

"As if waiting for this moment, his portrait hanging on the wall swelled on its own and turned into the living Salamatin. He came silently, stepping once, stepping twice with his toes, then gently opened the satin blanket and entered his spouse's embrace.

'I'm tired,' he then whispered. 'Who are you?' 'I am the son of the sky, servant of God, follower of Muhammad, master of Shadiyar.' 'Who are we?' 'You are nothing!'

The widow who woke up startled by the alien voice looked around in her original position of hugging her pillow. Salamatin's glasses glinted and quickly retreated, reaching the wall, and were absorbed again into the lifeless image" [4, 58].

The startled widow rushed to the window, saying "Pisimilda, pisimilda" (prayer phrase). The story ends with "Dawn had broken violently. Rain is sprinkling. Won't its end be prolonged?..."

Academician I.P. Pavlov, who explained dreaming from a physiological perspective, says that during sleep, brain cell activity is not completely inhibited, and some parts function as if awake [6]. If dreaming is a passive form of the imagination during sleep, the dream in the story serves to continue the character's thoughts.

If we understand mysticism as fearful, mysterious forces that don't obey logic, then the writer used it in the story. Salamatin's portrait comes to life, talking with his sleeping wife as if alive, answering her questions, and when she wakes up, going back and entering his portrait is inconceivable. In depicting frightening horror that brings fear to humans, the author uses mysticism. Using mysticism, he drew attention to the academician's regret about his work in the other world. It turned into aliens saying, "Man was made from apes - labor made man into human," scientifically proving it throughout his conscious life, then, at the end of his life, finding a new element in the human body and saying it's a humanoid. From this scene, one can observe that those who lived in error throughout their lives aren't finding peace in the afterlife.

The writer's "Zhalgyzdyq" - a lyrical story dedicated to his mother Shamen's (Shamsia) spirit. "I've been deaf since childhood... A lonely house, a widowed woman, an orphan foal, we're living our lives. Thank God, we're a people whose number hasn't diminished," says the character whose fate is hinted at in the story with only three episodes. The first is the orphan foal's emaciated state with countable ribs when not fitting the yoke, the second is when the land expanded, and the orphan foal's side swelled. The third is when a character says, "I fell asleep soundly" - Dream or phantom, a little black round baby wakes her up, pulling "Mother, get up! I came, mother!" He had deep sorrow in his eyes... Then he briefly looked at this one's face, froze, as if something occurred to him, as if he had startled someone [4, 63]. From this last excerpt, the reader delves into the character's feelings. The one who woke her up, pulling her out of her dream, is like a boatman's child. What connection could there be between these two? The story ends with "She didn't recognize, you see,' her voice was heard croaking from afar. 'How could

she recognize, he became a stranger, the poor child...' [4, 65]. There's a big issue in the subtext of these words. The boatman is the child of a lonely woman wrapped in a red scarf. For unknown reasons, the child who grew up far from his mother was recognised by her, but he couldn't possibly recognise her. Although there isn't a particularly exciting event in the story, the lyricism of the widowed woman's mood became the basis. In the story built on an individual character's lyrical feeling, regret for the past predominates. It's about a character who, for various reasons, renounced her child and now lives alone. Through this event, the writer reminds us that a human being answers for their actions while alive.

The story "Jasyrynbaq" is based on the reality of the society we live in. The purpose of taking Zh. Nazhimedenov's verse lines "I wanted to make the wise grieve, I wanted to make the fool think" as an epigraph is to make our society's fools think. This is evident in the life of the story's main character, the Boss. When the Boss went bankrupt, and his luck ran out, "countless friends and comrades who had been buddies, slapped backs and hugged disappeared without a trace like frightened deer running from ridge to ridge." Although he installed soundproof doors and windows in his office, he couldn't escape the cries and noise of his subordinate workers.

The writer describes the boss who prepared so much in front of the mirror, saying "my people, my community, my nation" as follows: "My dear people," he kept saying, taking out a large handkerchief from his pocket, trying to dab his eyes, but no tears stuck to his eyelashes. For that, your inner world needs to be crushed, your heart needs to cry, your nerves need to be completely released, apparently. Oh my, who knows!" [4, 69]. When no tears came out, he put the handkerchief down to his nose like a palm. Although people pitied their boss, who was sobbing and blowing his nose kindly, an old man who couldn't get his pension, desperately rushed saying, "Find my pension! You'll find it now, scoundrel!" Pedagogy specialists propose this conclusion about a wise, honourable person according to Kazakh people's understanding: "According to Kazakh people's understanding, the first and foremost quality that helps achieve life's purpose is wisdom. This is a comprehensively perfected knowledgeable, dignified and calm, simple and humble, extremely honorable person" [7, 238]. But the story's main character Tugensh which is out of his mind, a greedy soul who considers everyone except himself a fool. This is confirmed by the character's nose-blowing act in the given excerpt and his spoken words.

Although many rallied around old woman Kemiek's wisdom to "make a head from one side, an arm from one sleeve," they couldn't defeat the seven-headed monster called "bankrupt." The following words of the embittered people show one era's tragedy:

"Our national currency has turned into Baksbay's pocket.' 'Even Abay grandfather became useless for zdash!' 'Didn't they put worthless tenge, the head of one of the many rulers on it... Without humiliating the great one!' 'From nowhere came a bi (judge), from respected places came a slave!' 'The government says 'Come on, have children!' What they make carry is too little...' 'No smoke rises from factories!' 'Prostitution has spread!' 'Die of hunger? If the only organ standing for service is that...' [4, 69].

The writer fit pressing issues in society's life into each character's single sentence. This is the state of an independent country where images of Kazakh historical figures are placed on devalued tenge. It's known that in the first years of independence, the nation couldn't see good days and stumbled. The portrayal of black-eyed Kazakh girls, who in one era "had forty houses forbid girls," selling their bodies is depicted as a national tragedy. Each word of the characters contains society's tragedy. It's the devaluation of tenge with images of historical figures, unemployment when factories closed, Kazakh girls selling their bodies to feed their families and clans, and the government forgetting the people. A. Zhumataeva's following statement confirms this opinion of ours: "Artistic images born from the writer-dramatist's pen and life problems appearing in works are expressed not through mere authorial remarks, but through successful strokes and skilful details" [2, 364].

At the end of the story, people, embittered by their inability to receive their wages and pensions, stormed into Tugenshevich's office. At this time, the Boss disappeared without a trace. He ordered his secretary, who opened the closet door: "Shh! Fool! Don't shout! I'm playing hide and seek. Close the door!" A yellow child with a bug-like appearance sat, suffocating, in the closet, wearing a small cap with whitened edges. The story ends with "Is there any sense in these people?!" makes the reader think. The writer truthfully portrayed the era's reality through the life of one institution head, the one he lived. According to A. Baytursynuly's opinion about historical stories: "Historical stories differ from mere anecdotes only by the truthfulness of content. Stories that people tell as legends often contain many falsehoods. Historical stories are true stories based on historical foundation" [8, 284], if we recall this opinion, this is a story that brought the truth of Kazakh history in the last decade of the 20th century into literature.

The story "Korgen-baqqa" is based on the conversation of three passengers going to Qanishken. The conversation between Mynzhylqy, the young woman, and the old man is narrated in the third person. After his wife died, his only son took a girl from the city and followed her, his daughter grabbed someone's skirt and left. Now he wanted to take as a companion a contemporary younger than himself, but her aim too was to sell the old man's eight-room house. In a short story, the writer raised the issue of human nature's corruption. What the only son, the daughter, and the young woman all aimed for was one thing: property. Throughout his life, the old man's home, accumulated by scraping, was property. The eight-room house became the eyesore of them all. None of them has the concept of qara shanyrak (main family home). There was a sacred concept in Kazakh called qara shanyrak. While a person has breath in their chest, they try not to let the smoke from the qara shanyrak escape. The writer leads his reader to thoughts - have people corrupted, or has the era corrupted? From the wayside conversation among just three characters, the perception and wisdom about life of our contemporaries who lived in a different era are clearly understood.

The story "Toqtyshaq" begins with a fox that set the area on fire wandering around the pen, crow after crow. The child who saw the fox: "My grandmother is in the pen. She said you can catch it with a trap when you grow up. For now, you go," said the toddler boy speaking to the galloping fox. "Send it to your mother suffering in the city. Her head is thinned, her brain liquefied. Grandmother said to make a hat and wear it," one can understand much from these words [4, 83]. Toqtyshaq, who grew up in his maternal grandmother's hands since childhood, needs not only a mother's love but also a father's warm palm. The child, raised by his grandmother's wind, doesn't recognise his own father even in dreams. His mother came last year with an "ill-tempered dog with a narrow interior," the next summer with a laughing chief, another spring with a moustachioed mercenary, and a short-haired, black-bearded man. But none of them is his father. Judging by her saying "I got married to a Kazakh. Now I entered business with a whole head," she probably runs a shop.

Although neighbor Zhamiga's aunt and Uncle Askerbek divorced, he must be dying of longing under the black poplar that rushes between two villages winter and summer. Although the owners live in two villages and are separated, judging by his rushing between them, you wonder whether a dog's feelings are higher than a person's. He's not eating from Askerbek's bowl one day and neighbor village Zhamiga's food the next day out of hunger, he loves them both. The writer drew attention to the fact that human beings' emotional states are lower than dogs' by portraying man and dog in opposition to each other.

Toqtyshaq's white, silk-like mother, who stroked his head, was sent away last year. The joys didn't last long; a week later they heard she died getting on a train. Since then his grandmother has been lamenting: "Rather than raise a daughter, I should have raised crows... Separate from one alive, from one dead!.."

Literary scholar Z. Akhmetov's opinion about the story genre: "In stories too, like other genres, first of all people - their lives and fates - should be visible. A very important event should be depicted. Thus, although the story is a small-volume work, it is undoubtedly a true school of mastery for the writer. The characters involved in it are not many. The plot line is single-channeled, comes briskly, and its theme and idea are clear" [3, 65], if we rely on this opinion, the writer raised pressing issues in people's lives in his short stories. This story contains information not about one family alone, but about one village. The only son left behind by the poor old man following livestock "It's not a bull that killed my father, Pishenbay! I'll stab him now! Let him go!" saying, he's going rushing with a knife at "the head with a perm." The electrician neighbor when he drinks chases his wife restlessly. From such a disorder of village and home, the little child's words to the fox are exhausted: "What's good for you?! - said the toddler boy to the fox. You don't have a father who has become a stranger, neighbours who are quarrelling. You don't have friends who mock you at school for wearing a bad coat left by your grandfather. You especially don't have a white silk-like mother who ripened and died from her own shame. The only single person who would hug this one to her bosom and pamper was she..." [4, 89] - all sorrow fits in these words. The situation of orphans and widows has never been easy in any era. The orphans wearing the guise of M. Auezov's Qasym and Ghaziza at the beginning of the 20th century, S. Donentayev's Korkemtay, and Q. Kemengeruly's Momyntay are, unfortunately, still among us today [9, 63]. From little Toqtyshaq going to school with a bad coat left by his grandfather, one can see the social condition of people in that region. The writer packed a lot of meaning into a few words through such artistic details. From the old woman's lament about her two daughters "It would have been better to raise a barren one than raise daughters," one can see her entire distress. What hope, what charity from a mother who didn't sort out her younger son's clothes when the younger daughter threw herself on a train, and the older daughter's behavior living in the city is like that?

The fact that the writer fits much meaning into few words, that he truthfully portrays characters' social lives, can be guessed from the external appearances of "Pishenbay whose both sides became like fiber," "Nauqanbay the shepherd whose rabbit hat turned inside out all ruffled," "the poor old man who had nothing to do with the commotion, whose whole life passed following livestock," "the curled-up boss child."

Toqtyshaq named the snowmen he made all day from March's remaining snow after heroes like "Qobilandy," "Alpamys," "Er Chapay," "Baurzhan Momyshuly," "Qasym Qaysenov," planning to go on campaign with his heroes tomorrow. The child who took his heroes on a sudden night battle woke up at dawn. The next day, when Toqtyshaq saw his heroes' spears made by sticking reeds into their hands scattered, themselves half-melted, fallen sideways, he cried out: "I believed in you!... Weren't you heroes?... I have nowhere to go. I have no shelter left. My heart broke..." [4, 92]. From this excerpt, one can see the soul wound of a child who feels lonely while living in one village. Once Kazakhs were a people who didn't let orphans and widows slip - our state during independence can be assessed from the behavior of cuckoo mothers who got sick of their children. The writer drew attention to the foolishness and faithlessness of our contemporaries who raise the child found on the road, and who themselves walk in the embrace of momentary feeling. If today's mothers of a people who paid special attention to child rearing are like this, what hope, what charity from the nation's future? - this question comes to the throat.

The story ends with the fox, long accustomed to the body, its fur about to catch fire, emerging from the thick reeds, repeatedly calling the child to itself. There's no resolution to the story. If R. Barth explained, in postmodernist theory, the writer's method of making the reader think and leaving the decision to them with the term "death of the author," this story's resolution is also left to the reader. The reader is led to think that the child who found no one in one village to speak to him warmly or to embrace him may also become prey to the red fox circling him.

құндылықтар, ұлттық танымдық сипаттар, параллелизм, кейіпкер бейнесін сомдау, мистика сынды көркемдіктің негізінде қарастырылған. Жазушының кейіпкерлер жүйесі арқылы берілген рухани азғындау, жалғыздық, ар-ождан, мейірім, ұят сияқты категориялар қазіргі педагогикадағы рухани-адамгершілік тәрбие ұғымымен сабақтас қарастырылған. Дәстүрлі әңгімелермен бірге «Жалғыздықта» лиризм, «Тәркі дүниеде» мистикалық сипаттың басымдығы талдау барысында ғылыми тұрғыда пайымдалған. Жазушы әңгімелеріндегі негізгі кейіпкерлердің типтік дәрежеге көтерілу сипаты монолог, диалог арқылы айшықталса, көркемдік ізденістер ой ағымы, түс, елес көріністерін қамту даралығымен ерекшеленеді. Өскеден ұрпаққа ұлттық құндылықтарды меңгеруге, отансүйгіштікке, адамгершілікке, еңбекке баулуда, әдемілікті бағалай білу сынды қасиеттерді дарытуға, ұлттық тәрбиенің модельдері – ата-баба өсиеті, туған жерге және елге деген тағзым, отбасындағы қарым - қатынастар, ұлттық сана мен рухани үйлесімділік идеялары талқыланады. Келешек ұрпақты тәрбиелеу және тұлға тағдырына көтерілу тұғырына орай нақтыланады. Мақаланың мақсаты-жазушы шығармаларының ұлттық құндылықтар контекстіндегі көркемдік-эстетикалық ерекшеліктерін және олардың қазіргі рухани-адамгершілік тәрбие жүйесіндегі тәрбиелік әлеуетін анықтау және ғылыми талдау.

Негізгі сөздер: ұлттық проза, рухани тәрбие, ұлттық құндылық, тұлға тәрбиесі, диалог, полилог, параллелизм.

ВОСПИТАТЕЛЬНОЕ ЗНАЧЕНИЕ РАССКАЗОВ РАХЫМЖАНА ОТАРБАЕВА

Аннотация

В статье научно анализируются художественно-эстетические поиски в рассказах писателя «Американец ұлттық байлығы» (Национальное достояние Америки), «Аспандағы ақ көбелектер» (Белые бабочки в небе), «Қытайдан жеткен сәлемдеме» (Посылка из Китая), «Тәркі дүние» (Отреченный мир), «Жалғыздық» (Одиночество), «Жасырынбақ» (Прятки), «Көрген-баққан» (Видавший виды), «Тоқтышақ» в контексте национальных ценностей. Произведения оказывают большое влияние на воспитание граждан с высоким чувством любви к своей стране, формирование у молодежи нравственных качеств и (ее) поучительное воспитание. Если эффективное использование эпистолярного жанра проявляется в письмах Асемай к Умирбаю в рассказе «Қытайдан жеткен сәлемдеме», то в рассказе «Аспандағы ақ көбелектер» через параллельное изображение образов хозяина рынка, Даурена, Сыргалым и Алимы, ярко раскрывается естественная сущность персонажей. Снижение национальных ценностей показано через действия отдельных персонажей в упомянутых рассказах, параллельно с понятием духовно-нравственного воспитания в современной педагогике. Художественно-эстетические особенности в рассказах рассмотрены на основе таких художественных элементов, как общечеловеческие ценности, национально-познавательные черты, параллелизм, создание образа персонажа и мистика. Такие категории, как духовная деградация, одиночество, честь и совесть, милосердие, стыд, переданные писателем через систему персонажей, рассмотрены во взаимосвязи с понятием духовно-нравственного воспитания в современной педагогике. В ходе анализа, наряду с традиционными рассказами, научно осмыслено преобладание лиризма в «Жалғыздық» и мистического характера в «Тәркі дүние». Если возведение главных героев рассказов писателя до уровня типических образов подчеркивается через монолог и диалог, то художественные поиски автора отличаются своеобразием, включая поток сознания, сны и видения. Обсуждаются идеи привития подрастающему поколению таких качеств, как освоение национальных ценностей, патриотизм, нравственность, трудолюбие, умение ценить прекрасное, а также модели национального воспитания – заветы предков, уважение к родной земле и стране, внутрисемейные отношения, национальное сознание и духовная гармония. Это конкретизируется в соответствии с задачей воспитания будущих поколений и их становления как поучительной личности. Целью статьи является выявление и научный анализ художественно-эстетических особенностей произведений писателя в контексте национальных ценностей и их воспитательного потенциала в системе современного духовно-нравственного воспитания.

Ключевые слова: национальная проза, духовное воспитание, национальная ценность, воспитание личности, диалог, полилог, параллелизм.

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