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**II Spring International Scientific and Practical ONLINE  
Conference “Innovative Approaches of Language Teaching:  
Bridging Theory and Practice”**

**«Тілдерді оқытудың инновациялық тәсілдері: теория мен  
практиканы ұштастыру» атты II көктемгі халықаралық  
ғылыми-практикалық конференция**

**II весенняя международная научно-практическая  
конференция «Инновационные подходы преподавания  
языков: слияние теории и практики»**

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«Тілдерді оқытудың инновациялық тәсілдері: теория мен практиканы ұштастыру» атты ІІ көктемгі халықаралық ғылыми-практикалық конференция материалдар жинағында шетел тілдерін оқыту саласындағы озық тәжірибелермен алмасуға, мәдениетаралық қарым-қатынасты нығайтуға, цифрлық дәуір жағдайында шетел тілдерін оқытудағы инновациялық технологияларды таратуға, сондай-ақ халықаралық ғылыми-академиялық ынтымақтастықты кеңейтуге бағытталған ғылыми-практикалық зерттеулердің нәтижелері енгізілген. Материалдарда білім алушылар мен жас ғалымдардың осы бағыттағы зерттеулерге белсенді қатысуын ынталандыру мәселелері қарастырылған.

В сборник материалов ІІ весенней международной научно-практической конференции «Инновационные подходы преподавания языков: слияние теории и практики» включены результаты научно-практических исследований, направленных на обмен передовым опытом в области преподавания иностранных языков, укрепление межкультурной коммуникации, распространение инновационных технологий обучения в условиях цифровой эпохи, а также расширение международного научно-академического сотрудничества. В материалах рассматриваются вопросы стимулирования активного участия обучающихся и молодых ученых в исследованиях в данной области.

The proceedings of the ІІ Spring International Scientific and Practical ONLINE Conference “Innovative Approaches of Language Teaching: Bridging Theory and Practice” include the results of scientific and practical research aimed at sharing advanced experience in foreign language teaching, strengthening intercultural communication, disseminating innovative teaching technologies in the digital age, and expanding international scientific and academic cooperation. The materials also address issues related to encouraging the active participation of students and young researchers in this field.

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NJSC “The L.N. Gumilyov Eurasian National University”  
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## **II Spring International Scientific and Practical ONLINE Conference “Innovative Approaches of Language Teaching: Bridging Theory and Practice”**

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теории и практики»**

### **The Main Themes of the Conference:**

1. Teaching foreign languages for professional and interdisciplinary purposes.
2. Innovative technologies in foreign language teaching methodology.
3. Language training in the context of multilingualism and lifelong learning.
4. Language education based on digital technologies and artificial intelligence.

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### SECTION 3

## LANGUAGE TRAINING IN THE CONTEXT OF MULTILINGUALISM AND LIFELONG LEARNING

### КӨПТІЛДІЛІК ЖӘНЕ ӨМІР БОЙЫ БІЛІМ БЕРУ ЖАҒДАЙЫНДАҒЫ ТІЛДІК ДАЯРЛЫҚ

### ЯЗЫКОВАЯ ПОДГОТОВКА В УСЛОВИЯХ МНОГОЯЗЫЧИЯ И ОБУЧЕНИЯ НА ПРОТЯЖЕНИИ ВСЕЙ ЖИЗНИ.

17.01.45

### FOSTERING LANGUAGE PROFICIENCY IN A MULTILINGUAL EDUCATIONAL CONTEXT THROUGH THE IMAGE OF THE MOTHER-WOMAN IN GABIT MUSREPOV'S PROSE: LINGUODIDACTIC AND CROSS-CULTURAL ASPECTS

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#### **Abstract**

This article presents a comprehensive study of the linguodidactic and cross-cultural potential of the mother-woman image in Gabit Musrepov's prose works. Drawing on such works as *Ulpan*, *The Kazakh Soldier*, *The Awakening Land*, *Novellas About a Mother*, *The Mother's Mother*, *The Bitter Mother*, and *Aklima*, the article analyzes effective methods and pedagogical approaches to developing language proficiency. The study identifies the linguistic and cultural specifics of the mother-woman image and its didactic potential in a multilingual instructional setting. Concrete models for organizing multilingual lessons, phased text-work strategies, and the pedagogical effectiveness of cross-cultural comparative analysis are examined. Based on pedagogical experiment data, the article evaluates the efficacy of the proposed approaches for language-communicative as well as spiritual-moral development.

**Keywords:** mother-woman image, language proficiency, multilingual education, linguodidactics, polylingual instruction, cross-cultural communication, linguocultural approach.

## **Introduction**

Multilingual education is rapidly becoming a strategic direction in the national education system. Within the framework of Kazakhstan's "Trinity of Languages" policy, the ultimate goal of polylingual education is not merely to ensure that pupils and students acquire languages, but to develop their linguistic consciousness, cultural identity, and readiness for cross-cultural communication. From this perspective, Kazakh classical literature occupies a special place – serving both as a foundation for language proficiency and as a core vehicle for promoting the national worldview.

Gabit Makhmutuly Musirepov (22 March 1902 – 31 December 1985) is one of the most distinguished figures in Kazakh literature and a recognized classic of Kazakh prose. Born in the Kostanay region of what was then the Russian Empire, he began his literary career in 1925 and went on to become a People's Writer of the Kazakh SSR, President of the Kazakhstan Writers' Union (1956–1962; 1964–1966), and a full member of the Academy of Sciences of Kazakhstan (Yskakuly, 2004). As Academician Zeinolla Kabdolov observed, "Gabit Musrepov – a venerable name! The meaning of the single word 'Musrepov' is far deeper and richer than a thousand words about him. Therefore, there is no need to praise Musrepov – one should take pride in him" (Kabdolov, 1996). The writer's works stand out for their linguistic richness, the depth of their artistic imagery, and their mastery in depicting national identity.

The mother-woman image in Musrepov's prose is a mirror of the national mentality – the quintessence of spiritual culture. In the words of Khasen Adibayev, "Musrepov's cycle about the mother celebrates the spiritual heights of the human being. The images of Aklima, Kapiya, Naghima, and Natalya reveal the inexhaustible strength of the people's spirit and honor humanity" (Adibayev, 1971). Using these images for pedagogical purposes is an effective pathway to developing language proficiency.

At present, the systematic use of literary texts as instruments of language proficiency in a polylingual educational context remains insufficiently studied. This article undertakes to propose a comprehensive approach to developing language competence through Gabit Musrepov's works, integrated with cross-cultural literacy. It is therefore important to identify the scholarly-methodological foundations for developing language proficiency in multilingual education based on an analysis of the pedagogical experience of teaching the mother-woman image in Musrepov's prose. To this end, the following objectives are set: 1) to characterize the artistic-ideological and linguistic-cultural features of the mother-woman image; 2) to reveal the didactic potential of teaching this image in the context of multilingual education; 3) to propose comprehensive methodological approaches aimed at developing language proficiency.

### **Gabit Musrepov: Life, Literary Legacy, and the Mother Theme**

Gabit Musirepov was born on 22 March 1902 in a village in the Kostanay region of the Russian Empire. Between 1923 and 1926 he studied at the Faculty of Workers in Orenburg, and subsequently at the agro-economic institute in Omsk. He started his literary career in 1925 and collaborated with the literary journal *Jana-Adebiet* from 1928 onward. Over more than six decades of professional activity, he authored more

than 30 short stories, novels, and plays, becoming one of the pioneers of national dramaturgy and a screenwriter for early Kazakh cinema (Yskakuly, 2004).

Musrepov's political courage was also remarkable. In 1932, he co-authored the "Letter of Five" addressed to Stalin, documenting the catastrophic consequences of collectivization policy, which had led to a famine claiming nearly 40 percent of the Kazakh population. Despite the letter's measured tone, the authors were labelled nationalists and threatened with prosecution (Kundakbayeva & Rustem, 2016). Musrepov's moral integrity, demonstrated in both his civic life and his literature, permeates the humanitarian ethos of his creative work.

The theme of motherhood is the emotional and ethical nucleus of Musrepov's prose. His mother-cycle – comprising *The Mother's Mother* (1933), *A Mother Who Conquered Death* (1933), *The Bitter Mother*, *A Mother's Intercession* (1934), *Mother* (1942), and *Aklima* (1944) – created a composite image of a Kazakh woman that glorified the role of the mother and conveyed authentic scenes of Kazakh life (Yskakuly, 2004). His novel *Ulpan* (1976) is perhaps the most ambitious exploration of this theme: it portrays Ulpan, the wife of a Kazakh ruler, as a figure of wisdom, civic agency, and maternal devotion who transcends the private sphere to shape the fate of her clan and community.

Musrepov made significant contributions to Kazakh drama and literary translation as well. He translated works by Sholokhov and Gorky, as well as plays by Shakespeare, Ostrovsky, and Molière, bringing the richness of world literature to Kazakh readers. His authorship of the libretto for the opera *Kyz-Zhibek*, with music by composer Yevgeny Brusilovsky, earned wide recognition and was later adapted into a celebrated film in 1970 (Yskakuly, 2004). These cross-cultural dimensions of Musrepov's own creative biography make his works a particularly fitting object for multilingual didactic study.

From a scholarly perspective, Musrepov has been studied as a major figure in the context of Soviet Kazakh literary politics. Kundakbayeva and Rustem (2016) analyze how Musrepov navigated Soviet totalitarian censorship between 1928 and 1964, demonstrating that his literary resistance to ideological pressure preserved both the Kazakh language and its humanist tradition (Kundakbayeva & Rustem, 2016). This capacity to sustain national linguistic and cultural identity under constraint constitutes yet another dimension of relevance for linguodidactic applications.

### **Theoretical Foundations: Language Proficiency and Multilingual Education**

Language proficiency refers to the learner's ability to use language functionally, encompassing mastery of vocabulary, grammatical structures, and pragmatic norms. One of the most influential theoretical frameworks in this domain is Jim Cummins' distinction between Basic Interpersonal Communicative Skills (BICS) and Cognitive/Academic Language Proficiency (CALP), first proposed in 1979 and further developed across his subsequent work (Cummins, 2000). Cummins' Linguistic Interdependence Hypothesis posits that skills and knowledge developed in one

language can transfer positively to a second or third language – a principle of direct relevance to the multilingual Kazakhstani classroom (Cummins, 1979).

In his foundational work *Language, Power and Pedagogy* (2000), Cummins argued that the ultimate goal of bilingual and multilingual instruction is not mere language acquisition but the development of learners' full cognitive and academic potential through engagement with meaningful, culturally relevant content (Cummins, 2000). Kazakhstani scholars (Kaskabassov, Zhakypov, Nurkhanov) have extended this framework to the national context, emphasizing the importance of ethnolinguistic dimensions and the integration of cultural realia in language education.

The European CLIL (Content and Language Integrated Learning) approach, developed by Do Coyle, Philip Hood, and David Marsh, offers an important complementary model. Coyle et al. (2010) define CLIL as a dual-focused educational approach in which an additional language is used for the learning and teaching of both content and language simultaneously (Coyle et al., 2010). The 4Cs framework – Content, Communication, Cognition, and Culture – provides a holistic conceptualization of integrated learning that resonates directly with the pedagogical use of literary texts in multilingual classrooms. Research consistently indicates that CLIL learners demonstrate no disadvantage in their first-language proficiency and frequently outperform their non-CLIL peers in academic language development (Harrop, 2012).

Comprehensive language proficiency encompasses not only lexical, grammatical, and phonetic skills, but also text-work competencies, discourse construction, an understanding of cultural-national realia, and translation and mediation abilities. In a multilingual educational context, language proficiency also implies the capacity to transfer skills developed in one language to a second and third, and to consciously regulate interference and transfer between languages. Discussing Gabit Musrepov's works in three languages – studying a Kazakh text comparatively in Russian or English – creates the conditions for building an integrative model of language proficiency.

### **Literary Texts, Emotional Resonance, and Language Acquisition**

From a linguodidactic standpoint, literary texts are a unique resource for developing language proficiency because they encompass all levels of language – phonetics, lexis, grammar, and stylistics – simultaneously. Psycholinguistic research has established that emotional content affects all levels of linguistic representation, including phonology, grammar, semantics, and pragmatics (Hinojosa et al., 2025). Emotionally charged language is processed faster and retained longer in memory, making affectively resonant texts a cognitively superior medium for language acquisition compared to neutral instructional materials.

Research by Krashen (1982) demonstrated that positive emotions enhance motivation and language learning performance, while anxiety and negative affect erect what he termed an "affective filter" that obstructs comprehension and retention (Krashen, 1982). The emotional connection generated through the universal image of

the mother – present in every culture and immediately accessible to learners regardless of their linguistic background – intensifies learners' engagement with target-language material and facilitates its long-term consolidation.

This position is reinforced by studies in the scientific study of literature. Burke (2010) argues that literary reading activates embodied simulation processes, enabling readers to experience imaginative and aesthetic encounters with language that deepen comprehension and build lasting linguistic schemata (Burke, 2010). When the object of literary reading is the image of the mother – a figure of maximal affective salience – these effects are amplified. In a polylingual classroom containing Kazakh, Russian, and Uyghur-speaking students, the universality of the maternal image creates a shared emotional platform from which cross-cultural linguistic comparison can proceed.

Literary texts, especially the finest works of national prose, also concentrate the functional-stylistic capacities of the language, artistic imagery, and the national conceptosphere. Musrepov's figurative devices – epithets, metaphors, similes, aphorisms, and proverbs – absorb all levels of the language. Expressions such as "a mother's heart – a vast sea," "her tenderness knows no bounds," and "a land without a mother is an orphan" are significant objects for uncovering the conceptual system of the Kazakh language. These linguistic features confirm the particular promise of using Musrepov's works for language proficiency purposes.

### **The Mother-Woman Image in Gabit Musrepov's Prose**

In Gabit Musrepov's prose, the female persona is constructed primarily through the concept of the mother. The writer elevates the image of the mother not merely as a family caregiver but to the status of a moral code – the spiritual pillar of the people, bearing the fate of the nation. In the novella cycles *The Mother's Mother*, *The Bitter Mother*, *A Mother's Intercession*, and *Aklima*, the mother-figure emerges as a symbol of care, self-sacrifice, and spiritual resistance against fascism, evil, and injustice.

The protagonist of the novella *Ulpan* embodies intelligence and wisdom, a sensitive heart, and maternal tenderness. *Ulpan's* language is a confluence of folk wisdom, colloquial speech, and proverbs. She is an ideal mother-woman – wise, courageous, conciliatory, actively engaged in civic affairs, yet carving out her own place within the patriarchal relations of Kazakh society. She is presented as a figure capable of influencing not only her household but the fate of the clan and community (Yskakuly, 2004).

The mother-figure in *The Kazakh Soldier* is a symbol of heroism and love. The war theme is rendered through a mother's grief: the chain of exclamations – "My child, my child, my dear..." – stirs the reader's heart and awakens linguistic sensitivity (Yskakuly, 2004). The female characters in the novel *The Awakening Land* are equally significant as subjects of linguistic study: Musrepov skillfully employs the lexicon and word-formation processes of the early twentieth century to depict the Kazakh woman's striving for liberation (Yskakuly, 2004).

One of the defining characteristics of the mother-figure in Musrepov's prose is her exposure in situations of complex moral choice. Mother characters demonstrate

spiritual greatness in pivotal moments – war, national tragedy, social injustice – preserving humanist values. Through this, the writer gives aesthetic expression to personal inner freedom and responsibility, and to the boundlessness of maternal love. From a critical standpoint, the mother-woman image is perceived as an artistic concentration of national identity, historical memory, and ethno-cultural values.

### **Methodological Approaches: Five Pathways**

Teaching Gabit Musrepov's works in a multilingual format creates conditions for fostering a learning environment in which students develop skills of thinking, comparing, explaining, and arguing in several languages simultaneously. The central focus is directed not merely at linguistic norms but at revealing the semantic-axiological content of texts through equivalents in each language. The study identifies five key methodological pathways:

The first pathway is lexical-semantic analysis. This involves identifying lexical fields related to the mother-image in the novel *Ulpan* and grouping them thematically, acquainting students with the semantic system of the language through concepts such as tenderness, care, love, suffering, and hope. In a polylingual classroom, comparing these lexemes in three languages – Kazakh, Russian, and English – opens up the possibility of revealing cultural differences between languages.

The second pathway is stylistic analysis. This involves analyzing the figurative devices the writer uses to portray the mother-image – epithets, metaphors, similes, chains of aphorisms and proverbs. Students are assigned the task of renewing these types of metaphors in their own words and adapting them to new contexts. Rendering expressions in equivalent form across three languages develops linguistic creativity.

The third pathway is discourse analysis. This involves mastering syntactic structures and speech acts through the study of dialogues and monologues between mother and child. Reading the mother's monologues in *The Kazakh Soldier*, students observe the use of rhetorical questions, forms of address, and exclamatory expressions. Comparative multilingual discussion forms the basis for developing discursive competence.

The fourth pathway is cross-cultural comparative analysis. In the polylingual classroom, comparing Musrepov's mother-image with mother-figures in Russian and Western literature – Gorky's *Mother*, Pearl Buck's *The Good Earth* – and comparing figures such as Anna Karenina, Marmeladova, and Marmee in English with Musrepov's mothers. This approach simultaneously develops linguistic, cultural, and comparative literacy, and reveals the universal-human and nationally-specific dimensions of the phenomenon of motherhood.

The fifth pathway is creative writing and reflective tasks. Students are assigned to write short essays, character sketches, or critical reviews about a mother in the style of Musrepov; they also prepare multilingual presentations. Integrative assignments may include a Kazakh-language synopsis, a Russian-language comparative analysis, and an English-language conclusion on the topic "The Image of the Mother: A National and Universal Value." This aims to develop the highest level of language proficiency

– productive skills.

### **A Three-Stage Lesson Model: Working with Ulpan**

Examining the novella *Ulpan* in the context of multilingual education allows for a broad socio-historical acquaintance with the mother-woman image (Yskakuly, 2004). A three-stage lesson model proceeds as follows:

**Pre-reading stage.** Motivational and cognitive tasks are set: students are asked to name mother-figures they know from national and world literature, and to organize a short exchange of views in Kazakh, Russian, and English on associations connected with their own mothers or the image of a mother. In the introductory section, brief information in Kazakh on the socio-historical context of Kazakh society in the nineteenth century is provided, and students draw analogical historical parallels in Russian and English.

**While-reading stage.** Work is conducted with episodes depicting *Ulpan's* first appearance, her relationship with Yerden, and her standing within the village. Excerpts are read in Kazakh, retold in Russian, and a character study is composed in English. In a group-work format, students compile a list of adjectives characterizing *Ulpan's* personal qualities in three languages and cite supporting textual evidence. Active use is made of interactive methods including role reading, text clustering, case analysis, and the INSERT technique.

**Post-reading stage.** Students write an argued response to the problematic question "Is *Ulpan* a national ideal of the mother-woman?" One group writes an essay in Kazakh, a second group an analytical review in Russian, and a third group a short essay in English – followed by a multilingual discussion. This work develops not only students' language proficiency but also their research and communicative competences.

### **Value-Based and Cross-Cultural Dimensions**

The mother-woman image in Musrepov's prose is not merely a source of linguistic material but also an instrument of values-based education. A mother's love for her child, her homeland, and her land; her sense of responsibility; her elevation of honor and conscience – all these fortify students' spiritual-moral orientation. The universal content of the mother-image proved particularly significant in the polylingual classroom: students with Kazakh, Russian, and Uyghur linguistic backgrounds shared an identical emotional resonance.

In the course of multilingual instruction, discussing these values in comparative relation to diverse cultural contexts develops cross-cultural competence. The simultaneous study of the universal-human and nationally-specific dimensions of the phenomenon of motherhood enables students to identify characteristics that transcend nationality, and humanist ideas are recognized from an intercultural perspective. Students discover how moral norms and family values relating to the phenomenon of motherhood are conveyed across different cultures and how they integrate the national worldview with shared human experience.

## Conclusion

The mother-woman image in Gabit Musrepov's prose proves to be an effective linguodidactic resource for developing language proficiency. Since the writer's works encompass all levels of language – lexical, grammatical, stylistic, and pragmatic – comprehensive language proficiency can be achieved through their study. The universal humanist content of the mother-image is a powerful didactic resource that unites students of different languages and cultures and awakens an affinity for the Kazakh language and culture.

The methodological approaches proposed in this article – pre-text motivational work, interactive textual analysis, post-text reflection, and creative assignments – enrich multilingual lessons both axiologically and communicatively. In conclusion, Musrepov's mother-image is a symbol of humanist culture that transcends time, language, and borders; to read it, to absorb it through reflection, and to give it linguistic expression is one of the paramount tasks in today's global educational space

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