ТІЛДІҢ ЖӘНЕ ӘДЕБИЕТТІҢ ОҚЫТУ ӘДІСТЕМЕСІ

МЕТОДИКА ПРЕПОДАВАНИЯ ЯЗЫКА И ЛИТЕРАТУРЫ

METHODS OF TEACHING LANGUAGE AND LITERATURE

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COGNITIVE AND AFFECTIVE ASPECTS OF LEARNING THROUGH COMICS: IN THE CONTEXT OF "FORTY FABLES" BY A. BAITURSYNOV

The article examines the effectiveness of teaching Akhmet Baitursynov's "Forty Fables" collection through comics. Akhmet Baitursynov's "Forty Fables" is a significant and prominent work of Kazakh literature. Each fable explores social and moral issues, reflecting the worldview and values of the Kazakh people. The article analyzes the features and advantages of the comics method, highlighting its role in the process of teaching the Kazakh language and understanding literary works. Comics provide a visual representation of literary texts in a simple and accessible manner, attracting students' attention and facilitating the comprehension of the work's main idea.

The study compares the comprehension of A. Baitursynov's fable «Маймыл мен көзілдірік / The Monkey and the Spectacles» in comics and verbal text formats. Experimental findings indicate that comics facilitate superior recall. Open-ended questions were used to assess understanding, encompassing verbal, visual, and combined information. Analysis revealed the advantages of comics in information processing.

The main research material was A. Baitursynov's fable "Маймыл мен көзілдірік / The Monkey and the Spectacles", presented in the form of a comic book (five consecutive frames) and a verbal text (five paragraphs). To assess the understanding of the material, a test was developed consisting of six open-ended questions covering key aspects of the fable. The results of the study allow us to draw conclusions about the effectiveness of using various information presentation formats to increase the level of understanding and memorization of the text.

Key words: comics, verbal text, comparative analysis, text comprehension, memorization of the text, A. Baitursynov's fable, perception of information.

MAIN PROVISIONS

At the stage when human society is entering a new level of development, and robots are being considered as future inhabitants of the time of innovative technology, the problem of spiritual relations, morality, conscience between people is moving to the second stage. However, philosophers (A.Qunanbaiuly, L.Tolstoi), psychologists (V.Frankl, A.Maslow), teachers (A.Makarenko, V.Suhomlinski), other scientists, and people who ruled the country (N.Nazarbaev, M.Gandi) also say that if a person loses spiritual value in himself, the value of society, which is the whole universe, will also disappear. In this regard, the program of Ruhani zhangyru[9] has been launched in the country, and the spiritual value, history and language, the issue of religion and

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[9] The Rukhani Zhangyru program was developed based on the provisions of the Head of State's article "A Look into the Future: Modernization of Public Consciousness," which was published on April 12, 2017. It outlines the nation's main goal for the new historical period: to preserve and enhance spiritual and cultural values, and to join the 30 developed countries of the world.

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mentality is being raised at the state level. As one of the areas of work in this vein, we consider the formation of national self-awareness and spiritual values in the younger generation through fiction, since it is precisely fiction that forms moral guidelines, awakens empathy, historical memory and a value-based attitude towards the world.

As you know, our sovereign country has done a lot of work on the development of its national culture. At the present stage of the development of society, the formation of new ideas and pedagogical approaches, especially the humanities, is expanding, and work on their study is being carried out in detail. This is confirmed by the state program "Digitalization of Education" and UNESCO initiatives to rethink humanitarian education in the context of globalization (see UNESCO Futures of Education Report, 2021) However, it is difficult to form new scientific thoughts without looking at the the historical path taken by our nation. It is known that the great people (A.Bokeikhanov, A.Baitursynov, M.Dulatov, Zh.Akbayev, A.Ermekov, Kh.Dosmukhamedov, Zh.Dosmukhamedov and others) who studied the history of the Kazakh people and spent their lives to preserve our country and sovereignty are of great merit. The study and recognition of the work of Akhmet Baitursynov, a poet, literary researcher, translator, turkologist, founder of Kazakh language science, literary studies, is relevant.

A unique individual, deeply concerned about the state of his nation, pondered how to extricate the Kazakh people from their predicament, realizing that deliverance could only be achieved through the pursuit of knowledge and education. He called upon the people to embark on this path. Akhmet Baitursynov considered education and enlightenment as both his civic duty and the purpose of his life. 1911, we see that he aimed to chart a clear path of enlightenment for his society, utilizing a familiar image – a mosquito that awakens the sleeping Kazakhs – to rouse the nation from its slumber. Similarly, Akhmet Baitursynov, envisioning himself as a mosquito awakening the stagnant Kazakh people, sought to enlighten them. He aimed to provide education through teachers and enlightened individuals within society. This objective is also evident in the poet's collection of translations, 'Forty Fables.

In this era of globalization, the goal is to cultivate individuals who actively participate in the learning process, possess critical thinking skills, adapt to a changing environment, communicate fluently in global languages, articulate their thoughts clearly and concisely, make sound independent decisions, and, most importantly, think within a national framework. This includes individuals who read and understand their nation's history, its prominent figures, its poets and writers, and their works, and can effectively apply this knowledge in life. The key to achieving this lies, undoubtedly, in literary works. However, in this modern age of information, students' and young people's interest in reading has declined. Today, students have replaced reading literary works with watching television, and instead of consulting encyclopedias, they prefer to use Google to quickly find information in a matter of seconds. While this method of accessing information saves time and energy, it also diminishes their logical thinking abilities [1].

To address this issue, we must first cultivate a habit of reading literary works in students. For this, the learning materials we offer must be in line with the times. The proposed project suggests teaching the works of Akhmet Baitursynov, including the various characters and their emotions, through comics adapted to the perception of modern students.

The study of the language and stylistics of comics necessitates reliance on a number of foundational works that have established the basis for contemporary understanding of this art form. Scott McCloud's Understanding Comics: The Invisible Art lays the theoretical groundwork for examining the narrative structure and visual language of comics. McCloud, himself a comics artist, offers a profound analysis of the structure and operating principles of comics. He introduces important concepts, such as 'closure,' and explores the interaction between image and text [2]. In Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images, Cohn approaches the study of comics from the perspective of cognitive linguistics and psychology. He investigates how readers perceive and process sequential images and how meaning is formed in comics. Cohn develops a theory of 'visual language' that describes the grammatical and syntactic principles underlying the construction of comic narratives [3]. Forceville's article, "Cognitive and

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Discourse Approaches to the Study of Comics and Graphic Novels," provides an overview of various theoretical approaches to the study of comics, including cognitive linguistics and discourse analysis. Forceville examines how comics create meaning and how they are used for communication [4]. A.G. Sonin's Comics: A Psycholinguistic Analysis served as a primary source for the theoretical grounding and methodological framework of the present study. Sonin's work provides a detailed psycholinguistic model of comics, which explains how readers perceive and interpret the combination of visual and verbal elements [5].

These works serve as a crucial starting point for any investigation into the language and stylistics of comics. They offer the theoretical frameworks, methodologies, and key concepts necessary for analyzing this complex and multifaceted art form.

INTRODUCTION

Comics are a field of literature that utilizes both textual and visual information. The word "comics" originates from the English words "comic" (meaning "humorous") and "strip" (referring to a sequence of images). The most renowned comics publishers globally are the American companies Marvel and DC Comics. Scott McCloud defines comics as: "Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer" [2, 188]. "In contemporary scholarly literature, comics are viewed as an interdisciplinary object of study" [6, 25]. Therefore, comics can be considered from various perspectives:

1. form of popular culture;
2. form of art;
3. form of text;
4. distinct literary genre [2].

Thus, comics are a complex system created while considering laws related not only to the rules of textual formatting but also to the principles of graphic design. In the contemporary world, comics have moved beyond their initial developmental stage – that is, beyond the realm of simple humorous stories – and have begun to be used in many fields, including literature (in the form of classic comics) and advertising, for the purpose of capturing attention. Cognitive comics are becoming increasingly popular in the current educational process [7-8].

Children in the information age are accustomed to visual components from infancy, which is why they often struggle to comprehend large texts and literary works without illustrative material. In this regard, we have come to the conclusion that creating educational comics based on literary works, including the fables of A. Baitursynov, would be a valuable supplementary resource. Furthermore, it allows for a complete analysis of the work and the visual representation of its characters. This defines the relevance of our work.

Considering the comic as a synthesis of text and image, researchers give definitions such as:

1. N.A. Starikova: "a comic is a modern form of figurative narrative, a comic is a work consisting of a sequence of images accompanied by text and supplemented by various ideographic symbols" [9].

2. P.S. Gukov: "a comic book is a special way of narration, which, in addition to transmitting the text through a picture, includes a dialogue of characters and a sequence of frames that verbally convey the work. And the picture and the oral text attached to IT form a semantic Unit" [10].

3. K.-A.L. May in his work "pragmatic aspects of comics" defines comics as "a form of narrative that combines elements of written text and imagery" [11, 27].

Based on the definitions of these scientists, we can conclude that comics are a combination of text and images, and consist of a verbal component that organizes a semantic unit.

When composing a comic, you need to consider the following points:

1) all images in the comic should be created in a thoughtful sequence with each other, taking into account certain design rules of both text and graphic elements;

2) comic elements must include all verbal and non-verbal components;

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3) all components must convey certain information and have a constant composition of characters;

4) the final result is to receive aesthetic reflection from the reader.

One of the most important works related to cognitive comics, in our opinion, is the work of Nick Sousanis, the first scientist to write a dissertation in comic format, "comics as a research tool: a dissertation in comic form." The author considered and studied comics as an effective teaching tool. As a result, the scientist developed comic courses at the pedagogical college [12].

Now cognitive comics are recognized by the United States as the main source of information, which is used as an active educational tool and replaces a certain part of the educational material. Almost all the works of W. Shakespeare were adapted and presented by the British company in the form of "Self Made Hero" (Self-Made Hero) [13]. In Japan, historical comics are widely used in schools as auxiliary literature in the study of the country's history. As proof, we can note the 48-volume "history of Japan", consisting of comics, which was approved by the Ministry of Education and culture of Japan as a teaching aid for teaching history in schools [14].

This study aims to determine the impact of comics on students' cognitive and emotional development in comparison to traditional teaching methods. By examining how students respond intellectually and emotionally to comics-based materials (A. Baitursynov's "Forty Fables"), the research seeks to evaluate their effectiveness in enhancing engagement, comprehension, and retention. As global experience demonstrates, comics are effectively used in the educational process.

This research aims to address the following objectives:

1.   To analyze the educational value of A. Baitursynov's "Forty Fables" and explore the possibilities of adapting them to the comic format.

2.   To investigate the cognitive aspects of comics-based learning, specifically identifying its role in developing students' critical thinking, text comprehension, and memorization skills.

3.   To examine the affective aspects of comics-based learning, namely evaluating its impact on enhancing students' motivation, interest, and emotional engagement in learning.

MATERIALS AND METHODS

The main research method was to compare the understanding and memorization of A. Baitursynov's fable " *Маймыл мен көзілдірік /* The Monkey and the Spectacles " [15] in two formats: a comic book and a verbal text. This allowed us to assess the impact of the information presentation format on its perception and memorization. In the framework of this study, an experimental method was implemented that involves dividing participants into two equivalent groups, each of which studied A. Baitursynov's fable " *Маймыл мен көзілдірік /*The Monkey and the Spectacles" in various formats: a comic book and a verbal text. Open-ended questions were used to assess the understanding of the material, which allowed for detailed answers and a qualitative analysis of the depth of perception. In order to ensure the validity of the study, the questions were developed taking into account different types of information (verbal, visual and combined), which allowed us to assess the impact of the presentation format on the memorization of individual information components. A quantitative analysis of the participants' responses was conducted based on classification criteria such as the accuracy of the responses, the correspondence between the semantic content of the text and the visuals in the comic strip, and the degree of understanding of key aspects of the fable (main idea, cause-and-effect relationships, morality, and context). A combination of Microsoft Excel and JASP software was used for statistical analysis. Initial data entry, coding, and descriptive statistics were performed in Excel, including the use of the built-in T.TEST function for preliminary analysis. JASP was used for more robust statistical processing and visualization. An independent sample t-test was used to compare two independent groups (e.g., comics and spoken text). A paired sample t-test was used to assess changes within a group (e.g.,

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immediately and one week after reading). All calculations were based on the actual test results of the participants.

All calculations were made based on the actual test results of the participants. The open-ended responses of the participants were coded based on categorical analysis. The codes included the following categories: accuracy of understanding the main idea, sequence of events, cause-and-effect relationships, moral lesson, characters, and context. Each category was assessed on a point scale (e.g., 0 - incorrect answer, 1 – partially correct, 2 – completely correct). The main research method was an experiment with division into groups, supplemented by a qualitative analysis of open-ended questions. A quantitative analysis of the responses, conducted on the basis of clearly defined classification criteria, allowed us to obtain objective data on the accuracy of understanding and memorizing the text in each of the formats, as well as to analyze the correspondence of the semantic content of the text and the visual series in the comic.

A. Baitursynov's fable " *Маймыл мен көзілдірік* / The Monkey and the Spectacles" was used as the main research material, presented in two formats: a comic strip and a verbal text. The comic version consisted of five consecutive frames, each of which illustrated a fragment of the fable, while the visual series strictly corresponded to the semantic content of the verbal text. The verbal version consisted of five paragraphs, each of which consisted of one sentence, while maintaining semantic unity with the comic version. To assess the understanding of the material, a test was developed consisting of six open-ended questions covering key aspects of the fable: the main idea, the sequence of events, cause-and-effect relationships, a moral lesson, characters and context. The questions were formulated in such a way as to cover the different types of information presented in the fable.: verbal, visual, and combined.

RESULTS

Work with the text and its structure includes the following: definition of the theme and genre of the work, narration of the text (narrative: full or brief, expressive reading), definition of the main idea, analysis, division into parts according to the content, naming the text for its part, as well as analysis and description of the image of the characters (with reference to the text). However, since the process of perception is different for each student, students may struggle to grasp the main idea, even if they can read and speak about the text, or they may not be able to analyze why the author takes exactly the same image.

For the full formation of reading skills in students, a number of methods are used. A method is an ordered service that guides you on the path to achieving a goal in a certain way. For the formation of reading skillsthe following methods should be used:

- ✓ these are the methods of verbal transmission and auditory perception of information (conversation, lecture, interview, etc.);
- ✓ methods of transmitting educational information through visual means, that is, visual perception (illustrative means, demonstration, etc.);
- ✓ game and exercise method, the game is an important type of activity used by children to make themselves known to the external environment (quizzes, crosswords, game programs, etc.);
- ✓ method of theatricalization-based on certain plots and social roles;
- ✓ methods of entry into the competition-when dividing the class into groups, all tasks will be associated with this method;
- ✓ the method of improvisation-it leads children to the formation of practical skills, as well as to their creative beginning;

Using various techniques and interesting techniques in Literature lessons, we allow students not only to form emotionality and artistic taste, but also to store information in memory for a long time. We observed the results of experiments conducted on him regarding the perception and storage of information in memory.

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For the experiment, the fable "Маймыл мен көзілдірік/ The Monkey and the Spectacles" from the collection "Forty Fables" by A. Baitursynov was used. The work was demonstrated to the subjects in two different forms:

1) In the form of a comic strip containing five panels, each of which included a fragment of the recipe;
2) In its original form – a verbal text consisting of five paragraphs, each one sentence long.

A preliminary analysis of the comic revealed a high level of correspondence between the meaning expressed in the text and the meaning conveyed through the visual elements. This allowed for the creation of two versions of the fable – verbal and comic – with identical content but different structures.

In the context of this experiment, open-ended questions were chosen as the optimal tool for assessing text comprehension. However, the use of this methodology necessitates addressing two primary challenges: determining the type of information to be controlled and establishing clear criteria for classifying the responses obtained.

The test questions covered information presented:

1) Solely in the verbal portion of the comic;
2) Solely in the visual portion;
3) Simultaneously in both portions.

Clearly, questions pertaining only to the visual component could not be used, as participants working with the verbal text would be unable to answer them. At the same time, questions regarding verbal information could be posed to both groups. Since not all information in the comic is conveyed simultaneously by both text and image (e.g., the time of the action may be indicated only verbally), questions of the first type allowed for comparing the understanding and recall of information presented unimodally versus polymodally. However, these questions did not allow for comparing the understanding and recall of the two different formats of fable presentation. To obtain the data necessary to test hypotheses about the specifics of understanding and recalling comic text compared to verbal text, it was decided to use questions of two types (the first and third) in the test. This allowed for increasing the internal validity of the study through their subsequent comparative analysis.

The test consisted of six questions: four assessed comprehension of information presented in both components of the comic, while two assessed information presented only verbally. Three questions pertained to the first part of the fable, one to the second, one to the fourth, and the last to the fifth. This distribution of questions is explained by differences in their informational value: some parts of the fable are more informative and important for comprehension than others. However, differences between parts did not affect the reliability of the results, as stage-by-stage comparison of answers was not conducted.

The second problem associated with the use of free-response answers was the criteria for classifying the answers. To establish clear bases for classification, all six test questions were formulated to require unambiguous answers.

Questions on A. Baitursynov's fable "Маймыл мен көзілдірік/The Monkey and the Spectacles:

1) What was the monkey's purpose in acquiring the spectacles? (Checks understanding of the fable's main idea)
2) What did the monkey do with the spectacles at the beginning? (Checks understanding of the sequence of events)
3) Why was the monkey unable to use the spectacles? (Checks understanding of cause-and-effect relationships)
4) What is the moral lesson of the fable? (Checks interpretation of the figurative meaning)
5) Which characters appear in the fable? (Checks understanding of the characters)
6) Where do the events of the fable take place? (Checks understanding of the context)

The course of the experiment was as follows: 46 participants were divided into two equal groups (23 people each). Participants were randomly assigned into two groups: one group received

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the fable in comic format, while the other received it as plain text. Both formats were printed on standard A4 sheets and were titled "Маймыл мен көзілдірік/ The Monkey and the Spectacles" Before reviewing the material, the participants received oral instructions: "Read the fable carefully and try to answer the questions that will be asked to you after reading as accurately as possible." Thus, the participants were warned about the follow-up control test. There was no time limit for reading.

The prepared test was presented to the participants twice. The first time is immediately after reading to check the understanding of the content. The second time is a week later, to check the memorization. The weekly interval was chosen to minimize the effect of repeating the same questions. The participants were not warned about retesting after a week.

In the experiment, the influence of two factors on the success of the control test was studied: the format of the presentation of the fable ("Type of text") and the time of the test ("Control time").

– **The impact of the text format:** The results of two groups of participants were compared: one group read the fable in the form of a comic book, the other in the form of plain text. The analysis showed that the presentation format of the fable had a significant impact on the test results. The research instrument used was the author's test, consisting of six open questions covering the main elements of the fable's content (plot, moral, cause-and-effect relationships, visual details, etc.).

– **The impact of testing time:** The results of the same participants were compared during the test immediately after reading the fable and a week later. This analysis revealed how time affects the memorization of the content of a fable, depending on the format of its presentation. The influence of testing time was also considered as an important aspect of the study, since the purpose of the experiment was not only to compare the understanding of the fable in two formats (comics and verbal text), but also to assess the stability of memorization of information. The stability of memorization is an important indicator of the effectiveness of the educational format. Comparison of the test results immediately after reading and a week later made it possible to identify how long the content of the fable is retained in memory depending on the format of its presentation.

– **Influence of the type of question** (for the comic book group): Within the group that read the fable in comic book form, the answers to questions related only to the text and to questions related to information presented simultaneously by the text and illustrations were analyzed. This allowed us to evaluate how different types of information in the comic affect understanding and memorization.

The study showed that people remember information presented in the form of a comic book better than in plain text. See the results in Table 1.

Table 1. Comparison of information memorization efficiency when using comics and verbal text

Factor	Condition	M Correct Answers	Statistical Significance
Text Type	Comic	91.1%	$p < .02$
	Verbal Text	79.5%	
Time of Testing	Immediately after reading	87.1%	$p < .007$
	One week after reading	83.5%	
Interaction: Text Type x Time of Testing	Comic (immediately after)	91.1%	$p < .007$
	Comic (one week after)	91.1%	
	Verbal text (one week after)	75.9%	$p < .009$
Comparison of Recall	Comic (immediately vs. one week)	91.1%	Not significant
	Verbal text (immediately vs. one week)	83.0% vs. 75.9%	$p < .009$
Comparison of Text Types (Delayed Recall)	Comic vs. Verbal Text (one week after)	91.1% vs. 75.9%	$p < .005$

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To analyze the data, Student's t-tests for independent and dependent samples were conducted using both Microsoft Excel and JASP statistical software. Excel's built-in T.TEST function was applied for preliminary comparison of means, while JASP was used to perform confirmatory statistical testing and to visualize results. Correlation analysis was not employed, as the study did not aim to examine relationships between variables. Instead, the focus was on comparing mean performance scores between groups, which makes the use of t-tests the most appropriate method for addressing the research objectives.

Comics are more effective than text:

– The participants who read the comic gave significantly more correct answers to questions testing understanding and memorization of the material than those who read the text version. Participants who read the comic version of the fable gave significantly more correct answers to questions assessing comprehension and memorization compared to those who read the verbal text. To identify this difference, a quantitative comparative analysis was conducted using data from two equal groups. Statistical processing was carried out using Student's t-test in both Microsoft Excel (via the T.TEST function) and JASP, allowing for accurate assessment of the statistical significance of intergroup differences. The primary research instrument was a test consisting of open-ended questions addressing key aspects of reading comprehension, including plot understanding, moral interpretation, and recall of characters and events.

– When checking memorization a week after reading, the results of those who read the comic remained at the same high level, while the results of the group who read the text decreased significantly. When testing memory one week after reading, the results of the group that read the comic remained at the same high level (91.1%), while the results of the group that read the text dropped significantly (from 83.0% to 75.9%). The obtained p-values ($< .009$ for the text group, and no significant differences for the comic group) confirm that information in comic format is remembered more reliably.

The timing of the test significantly influenced the results: scores obtained immediately after reading were higher than those recorded one week later, confirming that information tends to decline over time. To assess this effect, a paired samples t-test was conducted, comparing the performance of the same participants at two time points. Statistical analysis was performed using both Microsoft Excel (T.TEST function) and JASP for validation and visualization. The observed differences were statistically significant ($p < .007$), particularly in the group that read the verbal text, thereby confirming the time-related decay in memory retention for this format.

The comic helps to better memorize information for a long time. This may be due to the fact that the visual presentation of information makes it more memorable and understandable.This study shows the advantage of comics over plain text in terms of memorizing the information provided.

Next, at the results of tests aimed at assessing the memorability of information presented in the comic book format. The results of the first test, immediately after reading, and the delayed test, conducted later, are almost the same. However, the type of questions asked after reading the comic greatly affects the number of correct answers. Participants responded better to questions about information presented as a combination of text and images (polycode information) than to questions about text-only information.

An analysis of answer accuracy revealed a clear advantage for questions related to polycode information (text + image), with a correct response rate of 91.1%, compared to 65.2% for questions based solely on verbal information. The data were statistically processed using both Microsoft Excel (via the T.TEST function) and JASP, ensuring reliability of results. Prior to analysis, test questions were classified into two categories: "verbal information" and "polycode information." This categorization enabled a focused internal comparison of how different modes of presentation influenced comprehension and recall. The results underscore the superior effectiveness of multimodal (polycode) input in facilitating accurate and lasting understanding.

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As a result of the analysis, it was found that comics provide effective long-term memorization of information, surpassing traditional text formats in this indicator due to the integration of visual and verbal elements.

DISCUSSION

Learning through comics creates emotionality and increases interest in children; secondly, they can easily perceive and narrate information through comic frames created according to the storyline; thirdly, by narrating through comic frames, students develop smooth speech skills. Such comics can be prepared in advance and presented to students, or after reading the text, students can be given a task to compose for themselves. As a result, the student, in order to draw a comic, first reads the text several times, dividing the text into parts in order to divide it into several frames. And by narrating through the comic, the text fully understands the content. For example, let's pay attention to the comic below, created on the example of A. Baitursynov:
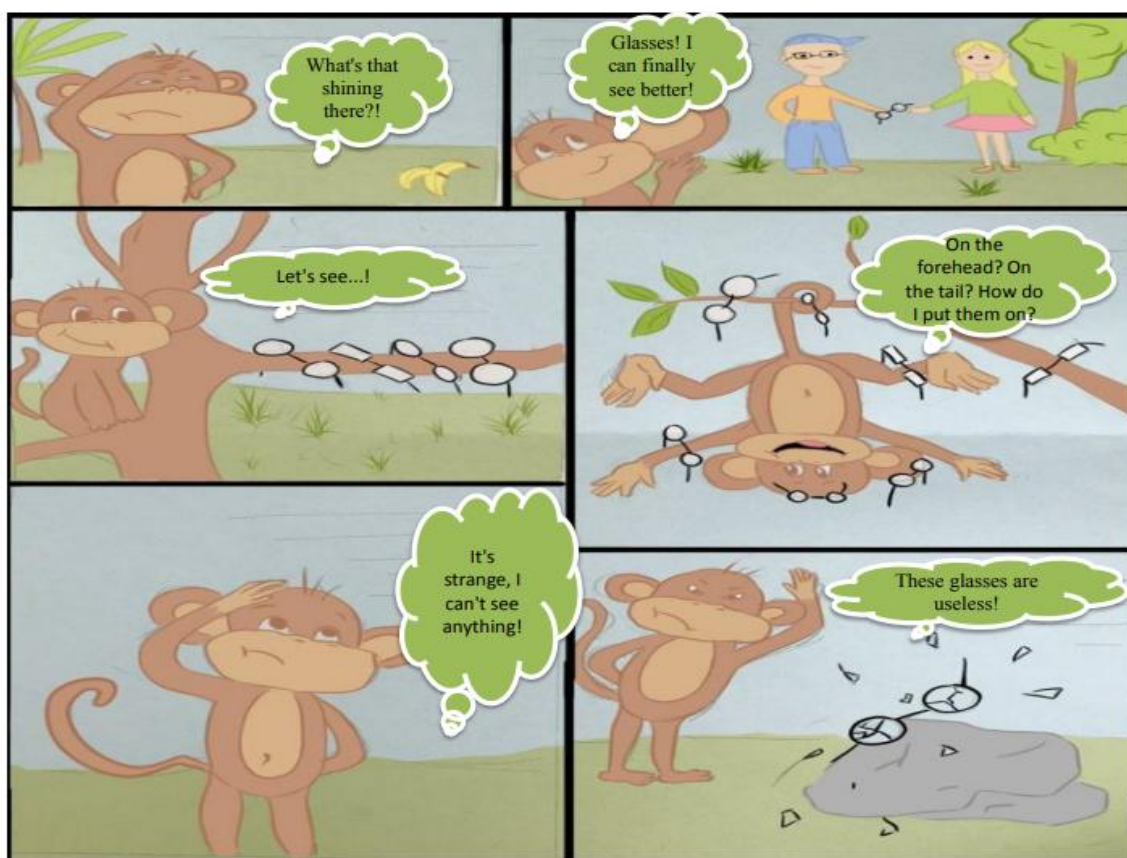

Figure 1. Comic book based on the example of A. Baitursynov "Маймыл мен көзілдірік/ The Monkey and the Spectacles"

Based on the translation of A. Baitursynov "The Monkey and the Spectacles", it is necessary to teach students to use the acquired knowledge correctly, not to show ignorance. Why choose a real monkey as a character? Because the monkey is perceived by people as a clumsy, inflexible beast, whose actions themselves cause laughter. Those who do not see in their own ignorance, but look for fault in others, on the example of " The Monkey and the Spectacles" are described as follows:

Alǵanǵa bul keńeste ǵıbrat bar,
Maımylsha is etetin kóp nadandar.
Paıdaly zatty ornyna jumsaı almaı,
Sógetin paıdasyz dep joq pa adamdar?!

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As we can see, the translations of A. Baitursynov presented in the collection "forty examples" are of great educational and cognitive importance. And it is necessary to be able to read and analyze the works of students. When deciding on life situations, the instructive thoughts in these examples help. To do this, first of all, it is necessary to develop the skills of reading books in students. In this regard, it is important to use comics that interest children with their visuals.

The study of comics in the cognitive aspect is related to the thought processes of learners. Comics develop students ' critical thinking, text comprehension, and memory. The combination of images and text in comics helps learners visualize the story and understand its meaning more deeply. For example, students who read a historical event in comic format will remember that event better because the images leave a mark on their memory. From the perspective of the affective aspect, it is related to the feelings and emotions of the learners. Comics stimulate the interest of learners and encourage them to read. The attractive plot and artistic language of comics will appeal to learners. Especially the presentation of complex texts in comic format dispels learners ' fear of reading. For example, teaching A. Baitursynov's" forty examples "through comics increases students' interest in literature.

CONCLUSION

Education reform consists not only in mastering the technical process, but also in deepening the content of education, using effective methods for teaching , the content of our teaching aids and materials that we offer. And it directly depends on the pedagogical skills of the teacher, who can rationally convey the same material. Currently, the educational process is aimed at the formation of a person who thinks critically, consciously learns information, is able to express thoughts, and is free to communicate. Today, a number of changes have been made to the education system, and the content of education is changing.

Based on the fact that the development of creative abilities is associated with the development of students ' intelligence, the effective organization of the educational process, the creative qualitative features of the subject of activity, the rational use of diagnostic and creative tasks during the lesson are of great importance.

At the moment, there are many types of Organization of classes in literature in such a way that they are interesting and attractive to students. One of them is learning through comics. In the proposed research work, we showed examples of working with comics based on translations by A. Baitursynov. To begin with, we touched upon the history of the origin of the comic, touched upon its structure and ways of using it in the educational process. Based on the translations of A. Baitursynov from the collection "Forty Examples", we prepared several examples of comics and showed an example of their creation.

This study was conducted to evaluate the effectiveness of comics as a didactic tool. To do this, we compared the understanding and memorization of information presented in the form of a comic book with similar information presented in plain text. Based on the theoretical model of understanding comics, it was assumed that the combination of visual and textual elements contributes to better perception and memorization of the material. The main result was the discovery of a significant advantage of comics over the text format in terms of understanding and memorization. The participants in the experiment who worked with a comic book containing a cooking recipe demonstrated significantly higher accuracy of responses, which indicates the greater effectiveness of this format.

Teaching with the use of comics in Literature lessons stimulates the interest of children and contributes to the formation of reading skills. Students can develop their creative skills by creating comics themselves based on works of art.

The student's interest in the lesson increases, cognitive, participatory abilities develop, forms a logical thinking system, and works creatively.

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Комикстер арқылы оқытудың когнитивті және аффективті аспектілері: А.Байтұрсыновтың «Қырық мысалы» контекстінде

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Мақалада А.Байтұрсынұлының «Қырық мысал» жинағын комикс арқылы оқыту тиімділігі қарастырылады. А.Байтұрсынұлының «Қырық мысал» жинағы – қазақ әдебиетінің маңызды әрі көрнекті шығарма. Бұл жинақтың әр мысалы әртүрлі әлеуметтік, моральдық мәселелерді қозғай отырып, қазақ халқының дүниетанымын, ұлттық құндылықтарын көрсетеді, моральдық және этикалық құндылықтарын бейнелеп, дәстүрлі тәрбиеге негізделген философиялық ойларды жеткізеді. Мақалада комикс әдісінің ерекшеліктері мен артықшылықтары талданып, оның қазақ тілін оқыту мен әдебиет шығармаларын түсіну процесіндегі орны көрсетіледі. Комикс – көркем мәтіндердің визуалды түрде қарапайым әрі түсінікті түрде ұсынылуы, оқушылардың назарын аударады және шығарманың негізгі идеясын меңгеруді жеңілдетеді.

Зерттеуде А. Байтұрсыновтың «Маймыл мен көзілдірік» мысалын комикс және вербалды мәтін форматында түсіну деңгейі салыстырылады. Комикстің ақпаратты жақсы есте сақтауды қамтамасыз ететіні тәжірибе жүзінде анықталды. Түсіну деңгейін бағалау үшін вербалды, визуалды және аралас ақпаратты қамтитын ашық сұрақтар қолданылды. Талдау ақпаратты қабылдауда комикстің артықшылықтарын көрсетті.

Зерттеудің негізгі материалы ретінде А. Байтұрсыновтың комикс (бес реттік кадр) және вербалды мәтін (бес абзац) түрінде ұсынылған «Маймыл мен көзілдірік» мысалы алынды. Материалды түсінуді бағалау үшін мысалдың негізгі аспектілерін қамтитын алты ашық сұрақтан тұратын тест әзірленді. Зерттеу нәтижелері мәтінді түсіну және есте сақтау деңгейін арттыру үшін ақпаратты ұсынудың әртүрлі форматтарын қолданудың тиімділігі туралы қорытынды жасауға мүмкіндік береді.

Кілт сөздер: комикс, ауызша мәтін, салыстырмалы талдау, мәтінді түсіну, мәтінді есте сақтау, А.Байтұрсыновтың ертегісі, ақпаратты қабылдау.

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Когнитивные и аффективные аспекты обучения через комиксы: в контексте «Сорока басен» А. Байтурсынова

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В статье рассматривается эффективность преподавания сборника А. Байтурсынова «Сорок басен». Сборник А. Байтурсынова "Сорок басен" – важное и выдающееся произведение казахской литературы. Каждый пример этого сборника, затрагивая различные социальные, нравственные проблемы, отражает мировоззрение, национальные ценности казахского народа, отражает моральные и этические ценности, передает философские мысли, основанные на традиционном воспитании. В статье проанализированы особенности и преимущества комического метода, показано его место в процессе обучения казахскому языку и понимания произведений литературы. Комикс-это визуальное простое и понятное представление художественных текстов, привлекающее внимание учащихся и облегчающее усвоение основной идеи произведения.

В исследовании сравнивается понимание басни А. Байтурсынова «Маймыл мен көзілдірік / Обезьяна и очки» в форматах комикса и вербального текста. Экспериментально установлено, что комикс обеспечивает лучшее запоминание. Использовались открытые вопросы для оценки понимания, охватывающие вербальную, визуальную и комбинированную информацию. Анализ выявил преимущества комикса в восприятии информации.

Основным материалом исследования послужила басня А. Байтурсынова "Обезьяна и очки", представленная в виде комикса (пять последовательных кадров) и вербального текста (пять параграфов). Для оценки понимания материала был разработан тест, состоящий из шести открытых вопросов, охватывающих ключевые аспекты басни. Результаты исследования позволяют сделать выводы об эффективности использования различных форматов представления информации для повышения уровня понимания и запоминания текста.

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Ключевые слова: комикс, вербальный текст, сравнительный анализ, понимание текста, запоминание текста, басня А. Байтурсынова, восприятие информации.

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