

RUSSIAN LITERATURE IN CLASS: STEPS TO FACE (RE)COGNITION

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Abstract: As the title implies article describes didactic questions of Russian literature teaching strategies (as a part of a training in Russian as a foreign language) in system high school education nowadays. During work so-called "steps" - the stages "pre-/knowledge" of the Russian literature were allocated as unique object in the conditions of the academic situation. At allocation and the description of specific stages of work with text material became central the method of the phenomenological analysis of works of the Russian classics allowing to exempt interpretation from a canon, on the one hand, and the hypothetic-deductive method which defined the principles, provisions and the directions of didactic search. Didactic justifications for realization of specific techniques of work with the art text (a kind of the specific text) underwent studying, besides, linguodidactics tactics and receptions in the training conditions of foreign speaking recipients were approved. As a result of a research three "steps" synthesizing processes of knowledge and recognition literary whole at the level of form and content were revealed. Requirements imposed to the purposes and content of language training in the conditions of the academic environment (or teaching a foreign language (*language education*)), as well as the requirements corresponding to the standardized levels of proficiency in Russian as foreign (acquisition of the second language (*second-language acquisition*)) act on each of the established stages.

Key words: Russian as a foreign language, Russian literature, text interpretation, language education, second-language acquisition.

1 Introduction

The discussion about the place and role of "great Russian literature" the last for several years stepped over borders highly specialized (Matthews,2017) and gained additional sharpness, including in connection with award of the Nobel Prize on literature in 2015 to Russian-speaking Svetlana Aleksiyevich who most sharply erects borders between the Russian literature and the Soviet-Russian reality: "I love the humanitarian Russian world, but I do not love Lavrenti Beria, Stalin, Sergey Shoygu, Putin's world" (Quot. on: 2).

In turn, the Russian literature as the academic subject is included in system of the obligatory requirements imposed for effective acquisition of Russian as foreign, and at first sight is alienated from the Russian literature as the phenomenon of world culture, losing partly a specific aura of globalism and, the main thing, ideological filling of signs language, to be exact a cultural discourse. Thus, names of many writers of the Russian literature are included in historical and even political context - thus "the humanitarian Russian world" and names of specific politicians are located in one narrative whole. In article "Tolstoy, Dostoyevsky, Chekhov, Nabokov where have you disappeared?" names of the writer Isaak Babel and Stalin are interfaced: "For example, Isaak Babel whose stories I read with big admiration now was shot at the time of Stalin. An opportunity to publish his books appeared only after the death of this Soviet leader" (Börekçi et al, 2016).

Similar specifics of an object - the Russian literature - return us not only to culture semiotics questions, but also pressing problems of teaching. Lack of universality of specific methods for definite purposes (the accounting of the identity of the trainee, lack of homogeneity is obvious when training in group, etc.), thus the approach considering the general didactic principles in the conditions of statement and the solution of specific goals of teaching Russian as foreign and problems of development of language in culture space (Funk2010, S is represented to much more productive. 940-952). The solution of essential problems of formation of ability to transfer and assimilation of information in the conditions of a specific

communicative situation (Dombrovskaya,2016, S. 14) it is impossible to exhaust process of understanding and interpretation of an art ensemble in the context of culture (Salakhova,2016, p. 168-169; Aygul Restamovna Salakhova,2016, p. 107-108). Literature as a component of culture cannot be considered only as an empirical reality, it has to comprise also a possibility of the movement of the identity of the pupil to cultural development and enrichment. Unfortunately, in most cases on classes in reading the Russian literature in foreign-language audience we deal with the so-called "stopped" texts, out of interpretation and reconsideration what the contents of the modern textbooks on reading addressed to the foreign reader within studying of Russian confirm. It should be added that else M. M. Bakhtin indicated the need to consider it is illusory the works as the phenomena developing in macro-temporary space (Bakhtin,1979 S. 316) closed in the historical time. According to the fair remark of L. M. Batken, dialogue in Time "does not cease to last, "deep joy of repetition", ... is explained by the fact that it not repetition, and a rhyme, a response, the echo reaching from the future" (Batken,1989, S. 130).

In practice of a teacher of Russian as a foreign language didactical and methodical elements are implemented in methodical system which will unite knowledge of different degree of a community and can be concretized in the project of activity of the teacher - the manual (Burtseva.,2017). The last, being both a part, and means of the training activity, can become a subject of the subsequent reflection over stages of pedagogical reality.

2 Materials and methods

As material for the real research results of long-term work on conceptualization of contents and structure of special courses served: "Reading: Russian classical story" and "Reading: modern Russian story". In the course of approbation initial material was corrected slightly that testifies to initially correctly chosen tactics. The publication of materials in the form of the educational edition "We all came out from under Gogol's "Overcoat"..." addressed to the foreign students of average and advanced grade levels learning Russian as foreign became unity of the embodiment of scientific and practical tasks.

Processing of material was conducted on the basis of department of Russian as foreign FGAOU "The Kazan (Volga) federal university", Institute of Slavic philology of Justus-Liebig-University (Giessen, Germany) and Institute of Slavic philology of University of Regensburg (Germany) according to standard techniques, within the didactic approach which is successfully approved by authors when training the foreign students learning Russian. Contents, the sequence and ways of supply of material conform to the federal standards of the third generation, the State educational standards on Russian as foreign (the I-III certified levels), answer scientific and practical recommendations of the leading philologists and specialists in Russian as foreign, and promote optimization of independent work of foreign pupils. In addition, the purpose of the done work is the organization of cross-cultural dialogue in the course of reading the Russian literature with foreign students; the attention is paid as well to the most urgent problem of reception processes in the Russian literature, to establishment of peculiar features of dialogue of classical and latest Russian literature, continuity of the Russian literary tradition. Authors of a practical work set also a task to create at students necessary competences, an algorithm of actions during the work on the work of art, taste to the analysis of the art text, explanation of its perspective, art features, the language means used by writers.

Adequacy of the applied methods was estimated, using a method of test control, oral poll (including a discussion), the

hermeneutical analysis of case texts, skills of a monological speech (an oral and written monologue).

3 Results and discussion

During a research it was revealed that, considering features of training in nonnative language (formation of the secondary language personality), during the work with the art text the greatest efficiency is represented by the methods directed to "stimulation of a reader's discourse (as purposeful speech-thought action, result of an interiorization of super-personal experience)" (5, p.167). In the conditions of formation of the secondary language personality national specifics of the art text cannot be ignored and replaced with relaying and control of factual knowledge, have to be opposite aimed at search, identification and decoding of phenomena of culture.

Stage-by-stage (step-by-step) formations of ability to work with the art (not adapted) text allows not only to develop the integral methodical system clear to the teacher and the student, but also to correct process of digestion of language and cultural material in case of the arising difficulties.

STEP 1 - understanding of language of the text (*obvious*). Traditional work on elimination of lexical difficulties, commenting of realities prepares the foreign speaker reader for the most non-stress movement on the fable line of the text, to trivial language I understand. During the work with texts of authors of the classical period similar work is represented to more volume for two reasons: sound use of the word as means of expressiveness, the width and expression, on the one hand, and some "old-fashioned" owing to the specified reasons not only on lexical, but also at the syntactic level (tempo of speech). Modern literature is formally closer to the foreign speaker reader owing to its brevity, capacity, photo at reconstruction of reality.

STEP 2 - understanding of language of a context (*improbable*). It is known that the understanding of language is not equal to understanding of the speech in all its completeness. Ignorance of a context or its ignoring, as well as attempt to determine foreign to them a context leads to deformation of meanings. Therefore for formation of readiness for perception and the subsequent interpretation of cultural units the last join in the discussion field (the biography, a portrait, quotes of writers staticizing first of all social and cultural realities, etc.). During the work with classical texts this type of work follows a stage of removal of lexical difficulties, during the work with texts of the current era - the first two stages are synthesized (within biographic data it is entered and lexicon is contextually commented).

STEP 3 - understanding of language of literature. Despite the dominating regional geographic interest at the addressing art texts, as well as on the low level of literary erudition (speaking the circle of names of classic authors and/or works which are widely known as about classical (1)) it is necessary to focus trainees on work with the art text. Ability to see richness and originality of language, multi-layered and word sign polysemy, understanding and its interpretation outside a plot. Tendency of the Russian literature to existential heights, directly articulated belief in terrestrial and heavenly, undoubtedly, stimulates reader's interest.

STEP 4 - (at) knowledge of the language. During the work with the art text burdened in comparison with the text inartistic ethical and esthetic valences inevitably there is a discussion field (as result of multidirectional representations on a statement subject) which internal saturation allows to turn cultural experience into personally significant. Within methodical strategy it is about the creative tasks based on features texts, discussed (9, with. 27, 73), as well as inclusion of a reader's narrative in a discourse ("addition" of the test, opening of its borders).

STEP 5 - recognition of further search. This stage, is represented to us, has character potential, as it is implemented outside a course, on the one hand. And with another - it is stimulated

already with the most binary structure of a course where both the first and (especially) the second part represent the heuristic marathon set by the title "We all came out from under Gogol's "Overcoat"...". Thereby, two parts meet after and the prefaces which are structurally made by the principle of the open questionnaires which are not demanding direct and only the right answer. All this allows to implant in consciousness of the recipient a thought of extra-time subjects, situations, heroes, both in the Russian literature, and in a world cultural paradigm.

4 Conclusions

In conclusion, complete and conceptually new approach to selection of empirical material, its structuring and work with texts of classical and modern Russian literature (a genre - the story) within studying of Russian as foreign was offered. Typological connection between a number of texts of the Russian classics (from A. Pushkin to A. Chekhov) and texts of writers of the end of XX - the beginnings of XXI was established (from D. Granin to E. Grishkovets). Besides, at the organization of this material as educational the tendency of openness of borders (historical, genre, cultural, interpretative) on purpose was consistently realized not only to find an internal "dialogism of culture" (Bakhtin (7, 334-335)), but also relevance of cross-cultural dialogue, as it is about representatives of other various cultures.

This direction was caused by purposeful work in the field of linguodidactics aspects of teaching "great Russian literature" within language education (5, 6, etc.), as well as the general relevance of culturologic approach in Russian as foreign language strategies, justification of potential of the art text in practice of linguistic education (Bochina,2016; Bochina ,2016; Spiridonov ,2016, etc.).

Besides, updating of theoretical provisions of the receptive esthetics proclaimed in the second half of the XX century in relation to practice of Russian as foreign language is obvious. We mean those concepts of more general phenomenological discourse which are focused on esthetic development and mastering reality of culture (updating, a specification, esthetic experience, an esthetic distance, identification, the strategy of the text, the expectation horizon, a sense institutionalization, communicative definiteness / uncertainty, etc.) (Kruglikov, 2001). Of course, the concepts named above are not entered into the maintenance of a course directly, however cause its scenario, methodical tactics in questions, on the one hand, of release from difficulties of perception (language aspect), with another - complication (i.e. deepening) understanding of the text, establishment of extra text communications. Thus, as a mediator the teacher at first facilitates acquaintance to the text (the STEP 1, 2 and partly 3), and then, on the contrary, increases the semantic valence of an art ensemble.

Readiness of students for similar work is represented to us inevitable and it is caused by a variety of reasons: the heuristic approach declared by a course subtitle (in the name of a grant it is taken out in a title), forces the reader constantly to proceed from abnormal (details, the nomination and/or their absence, code, gestures, etc.). The area available to understanding is by all means crossed with a zone of unclear. On the intersection of these spheres there is an identification and awareness by the foreign reader of similarities and distinctions of "the" and "foreign" culture; first of all, distinctions, not in external specifications, and not in identity of objects. Cultural distinctions consist, first of all, in specificity of subjects, and "each cultural and special applies for generality. (Batken,1989, S. 126). The zone unclear and unknown, permanently expanded within classroom and/or independent work, moves apart discourse borders, doing the meanings received as a result personally significant. Comprehension of a zone unclear finally leads to understanding of value of the thought interpreted by the text, the language representing it in pre-text, text, inter-text, meta-text and endnote forms. Text search will inevitably complicate understanding, causing deficiency of knowledge of the text

which is limited at fluent reading to reception of a plot in students of a certain sort; however it is appreciably necessary during the professional work with the text (philologists, culture scientists, as well as future teachers). In broader aspect of linguodidactics at the present stage of training in foreign languages the discourse approach focused on a text-forming way of perception and realization of cultural experience in personally significant undoubtedly has to be entered into a palette of methodical approaches during the work with the text.

The Russian literature and the reality which found in it reflection usually carries out a role of *another*, reflects *other*, at first sight extreme experience. At the same time the Russian prose as the highest form of language existence opens for mastering a foreign language the new cognitive horizons: "reading fiction - business good as it makes you more effective social agent. And it is already slightly more, than just to be able to read the train schedule" (Siegel, 2013). Thus, the search arranged within the academic course ("We all came out from under Gogol's "Overcoat"...") potentially leaves far beyond specific texts.

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Literature

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