RUSSIAN LITERATURE THROUGH THE READING-GLASS, AND WHAT A READER WOULD FIND THERE

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DOI: 10.7813/jll.2016/7-1/27
Received: 18 Feb, 2016
Accepted: 24 Mar, 2016

ABSTRACT

In article problems of the cross-cultural dialogue organization in the course of reading the Russian literature with the students learning Russian as nonnative are considered. Authors of the article put a question of antinomy borders "native-foreign" concerning national literature in relation to the Russian as in the course of reading and analysis of the Russian classical story by foreign readers broadcasting the knowledge of corresponding historical periods cultural traditions of the countries development available for the representatives. Besides, in this work the attention is also given to a problem of perception processes in the Russian literature, peculiar features of classical and latest Russian literature dialogue are established. Article authors emphasize that they in the course of reading idea of the text, being repeatedly multiplied, inevitably join in the discourse having the largest heuristic potential. Thus, the text acts in some way as a discourse guarantee. Results of this research allow to create at students necessary competences and taste to the analysis of the art text, explanation of its perspective, art features, the language means used by the author as well as for the purpose of establishing succession of the Russian literary tradition the teacher needs to develop algorithm of art-work actions for students.

Key words: Russian as a foreign language, Russian literature, the stereotype of «the great Russian literature», the text interpretation, narrative strategy

1. INTRODUCTION

Polyethnicity, polylingualism and polylevel of the modern society culture, existence of numerous faiths in it, the ideological directions and various valuable orientations staticize problems of cross-cultural dialogues [Tatiana V. Morozova, 2015]. According to M. M. Bakhtin, "only in the opinion of other culture does the foreign culture open itself stouter and deeper. One sense discloses the depths, having met and having adjointed to other, foreign sense: between them begins... dialogue which overcomes isolation and unilaterality of these meanings, these cultures" [Bakhtin, 1979]. In this regard, from our point of view, process of the Russian literature comprehension is important (in the same time and cultures) by foreigners (through a prism of their own culture) with assistance of the teacher mediator.

The purpose of the real research we see in analysis and supervision of problem zones in work of a special seminar "The Russian Short Story" to try to build methodology of training foreigners in reading, perception and adequate interpretation of the Russian literature texts. The mechanism of work with the Russian literature texts in a special seminar format for the foreign students becomes not only the process of acquaintance with precedents of a certain world-developing text-forming way of the world, but also stimulation of a reader's discourse (as purposeful speech-and-thought action, result of an interiorization of superpersonal experience). We understand literatures in this case as the cultural experience of others recorded in the speech in personally significant, adequate reconstruction (retelling, rephrases or quote).

The fact that the authentic fiction text offered in the conditions of training in nonnative language is a peculiar window in individual human experience for foreign students where the reality can be mastered only by means of narration, through history, through a narrative is represented important. According to Rosenfeld, "narrative play a role of lenses through which independent elements of existence are considered as the connected parts of the whole. They set parameters of daily and define rules and ways of objects identification which are subject to inclusion in discourse space" [Rosenfeld, 2006].

"Narrative turn" at the end of the XX century has defined the importance of the narration as cognitive and communicative event and means of providing sense or judgment to reality. D. Shifrin defines a narrative as "a discourse through which we reconstruct and represent last experience for ourselves and for others" [Schifrin, D., 2006]. The narrative in the art text positions itself both as reality and as fiction, similar artificiality is found or ignored in the course of the reader creative interaction with the text, defining process of perception adequacy.
Working with the art text with foreigners considering texts of great literature including as the source of cultural and regional geographic knowledge, in specific cases demands attentive work on narrative strategy. Certain distortions in perception of the text can be caused by a number of factors: first of all lack of language competence; non-created skill of reading the art text (which is inescapably representing synthesis documentary and art); the general negligence in perception of literature (only entertaining function). The fictitious world of the literary work can't be completely or partially closed on itself, but it inevitably has to come into contact with live human experience, extra text reality by means of various narration types.

In the last decades general interest of humanitarian knowledge in such theoretical aspects of science as continuity in a work of art is noticeably shown: monologism and dialogism, intertextuality, comparative typology [Yusupova, 2015], etc.; we see it expedient to consider the designated tendencies in work of the special seminar "The Russian Short Story" representing two special courses namely: "The Russian classical story" and "The modern Russian Short Story".

2. METHODS

The research hypothesis consists in forming the cultural tolerance in the course of studying the Russian literature within training in Russian as foreign, it will be more effective if to provided with impact of the valuable and cultural universality system containing in works of the Russian literature through semiotics value of the literary text on the semantic sphere of the personality. Relying on the case of the modern texts devoted to a problem of cultural experience perception through the art word and image [Aminova, 2014; Restamovna (Salakhova), 2015], it is necessary to define closely and precisely the literary text features (as convention, figurativeness, national specifics, etc.) to avoid literal reading of literature "lessons" [Can Bahadır Yüce, 2015].

The methodological principles of research are caused by the integrated approach combining the following research methods: comparative and semantic, allowing to define the general semantic regularities of the art convention realization in literature; comparative and typological, assuming establishment of the typological regularities emphasizing individual and national specifics of a perspective and art decisions; biographic - allows to reveal the role of personal life experience of the writers in forming their art picture of the world. Among empirical methods used in research it is necessary to name methods of direct scientific observation, description, training experience synthesis. The method of theoretical knowledge applied in researching empirical material was the hypothetic-and-deductive method.

Approbation of the main research results was carried out in the course of the organization and work on the "Russian Short Story" course (in 2014-2016), reliability and validity of basic provisions and researches conclusions are caused by correctness of its methodological device; using non-contradicting and complementary scientific approaches corresponding to the studied problem.

3. RESULTS

(1) On one hand, the cultural space of the literary work is the culture space in general, since it is represented by interaction of certain structural components: text spaces (separate work of art), context spaces (literary process, concept-spheres of the Russian literature), supertext space (cultural reality). On the other hand, it appears in a format of text space which backbone component is the individual and personal place of the student in the world of the Russian literature and culture in general, and process-forming element of the student's attitude toward the art text as to the equal communicant acts.

Conditions of literary education cultural space transformation into space of personal semantic development of the students studying the Russian literature within culture of the learned (nonnative) language are multiple and even national caused. For example, Li Zigel notes that "reading fiction – is a good case since it makes you a more effective social agent. And it is slightly a greater skill compared to the one that gives you ability to read a train schedule" [Siegel L., 2013] and also that "Americans always felt and continue to feel discomfort concerning any cultural activity which is not leading to specific results" [Ibidem].

(2) Addressing any text of culture within training in nonnative language and culture, on our deep belief, represents mainly dialogue of the personality trained with some culture object. Thus, experience of the learning consciousness cannot be reduced to universal algorithms as any perception and analysis assumes participation of the subject perceiving and interpreting, depriving thereby the text of immanence; each reading (including a reading over) the text allows to increase its own ideas, generally at the expense of focus shift clear/misunderstood, creating thereby "personal and actual sense image of the text" [Filippov, 2002]. In this case the teacher should bring to understanding of other student the thought that rather high level of language knowledge and special approach to reading process is necessary for participation in work of this special seminar.

The situation is complicated by the circle of authors' names the foreign students consider classics, and works about which they heard as about classical [Matthews, 2015]. As a result we observe lack of regional geographic readiness for our many readers-foreigners, we make a start from the level of their culture and, as a result, we receive reading of the text only at the level of factual information understanding. For the purpose of understanding adequacy for the situations offered by the author, elaboration of the correct reaction to the phenomena described in work it is worth acquainting foreign students with certain facts of the writer biography, historical context, the case of traditions. To develop student taste for analysis of the art text, explanation of its
The sociologist of culture B. Dubin fairly, in my opinion, notices: “It is represented that one of possible ways of developing present Russian literature in Russian is to try and write it not as great, namely as small. It seems to me, it would be extremely interesting experiment” [Dubin B., 2010. 126].

4. CONCLUSIONS

The personal orientation of educational process providing development train own moral guidelines through judgment of universal spiritual and moral values; the organization of activities for permission of
5. SUMMARY

Our course seems to be an attempt to make out the internal competition — big classical Russian prose and modern prose. The competition of literary tradition and a challenge the developed stereotype of "great Russian literature". As a result we see our task as follows — to teach to reading the text — not as the reference book about life in dirty Russia but as a dialogue/echo of cultural tradition, to teach understanding that the modern prose is infinitely diverse.

ACKNOWLEDGMENTS

The research is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

REFERENCES

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Through the Looking-Glass, and What Alice Found There (also known as Alice Through the Looking-Glass or simply Through the Looking-Glass) is a novel published on 27 December 1871 (though indicated as 1872) by Lewis Carroll and the sequel to Alice's Adventures in Wonderland (1865). Alice again enters a fantastical world, this time by climbing through a mirror into the world that she can see beyond it. Through the looking-glass. And what alice found there. by LEWIS CARROLL.

CONTENTS

As the chess-problem, given on a previous page, has puzzled some of my readers, it may be well to explain that it is correctly worked out, so far as the moves. However, she could find nothing but a bottle of ink, and when she got back with it she found he had recovered, and he and the Queen were talking together in a frightened whisperâ€”so low, that Alice could hardly hear what they said. 17. Looking-Glass house.

"Russian literature IS depressing. Gogol, Lermontov, Chekhov, Bulgakov, Zoschenko - even though they're comedic, it's always tragical comedy. In Russian literature, though, the subject matter is more banal, while maintaining that same level of existential, introspective despair. In Western literature, maybe you'll get a tragic story about infidelity or unrequited love, and we as the reader are sympathetic to the plight. But in Russian literature, a guy has a career and gets married and raises children and it is fucking BLEAK and pointless and a bottomless, spiraling pit of loneliness and crippling lack of meaning in this world." I was surprised by this post - how big misconception about Russian literature to the English-

12. He broke ___ glass when he was washing dishes. 13. We had ___ test yesterday. ___ test was long and difficult. 14. ___ rich should pay more taxes.

Through the gaiety and humour of his stories, however, the hard life of the poor can be seen. At the top of an old brick house in New York two young painters Sue and Johnsy had their studio. They had met in a cheap restaurant and soon discovered that though their characters differed, their views on life and art were the same. Found a lantern still lighted, and a ladder that had been taken from its place, and some brushes lying here and there, and green and yellow paint, and â€” look out of the window, dear, at the last leaf on the wall. Didn't you wonder why it never moved when the wind blew?

Russian literature is a rich and ongoing literary tradition any serious reader needs to explore. Here are the essential Russian books you must read. Film Doctors Theatrical Scenery David Lean Visit Russia Dr Zhivago Russian Literature Russian Culture British Actresses Hollywood Actor. Penguin had a serious impact on public debate back then, through the books in politics, arts and science. This is an example of the Penguin publishing books, Animal Farm. In a brief explanation, the book is about what happens when the animals on this farm drive outâ€”Buy Lectures on Russian Literature by Vladimir Nabokov and Read this Book on Kobo's Free Apps. Discover Kobo's Vast Collection of Ebooks and Audiobooks Today - Over 4 Million Titles!