

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

Aygul R. Salakhova, Tatjana A. Burtceva

Kazan Federal University, Institute of Philology and Cross-cultural Communication,
Department of Russian as Foreign Language,
420054, Kazan, Tatarstan, 2 (RUSSIA)

E-mails: aygul.salahova@gmail.com, tat-bura@yandex.ru

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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 adjoined 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. Schiffrin defines a narrative as "a discourse through which we reconstruct and represent last experience for ourselves and for others" [Schiffrin, 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 [Amineva, 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

perspective, art features, language means used by the author as well as for establishing continuity of literary tradition the teacher needs to prepare quite big list of questions for work with the text of the story.

(3) The first problem is that put an equal-sign between reading as skill and reading as heuristic process – and it is the first myth during the work with classical Russian literature. After the "entrance" test (strategy of the teacher) carried out according to A. P. Chekhov's story "At the dacha" students have access to objective information on their own level of readiness.

The second is complication by the circle of authors' names the foreign students consider classics, and works about which they heard as about classical (the second myth). As a rule, this list for the number of students consists of two-three names and works: A.S. Pushkin "Eugene Onegin", A. P. Chekhov "The Lady with the Dog", L. N. Tolstoy "War and Peace", "Anna Karenina", F.M. Dostoyevsky "Brothers Karamazov", "Idiot". As a result we observe lack of regional geographic readiness among our many readers-foreigners, we make a start from the level of their culture (the second strategy) and, as a result, we receive reading of the text only at the level of factual information understanding.

The third myth which essence consists in understanding foreigners of the classical art texts offered for the analysis as situations here and now or, if not now, in the past: all the same, in their representation, little has changed since then. For the purpose of adequacy in assessment of the events offered by the author and the correct reaction development to the phenomena described in work acquaintance of foreign students to certain facts of the writer biography and obligatory comment of the teacher will be strategically true. Such explanation is required, for example, for the facts of the biography of N. V. Gogol for understanding the ideas, plots and images of this writer's works.

(4) We will dare to divide situation of the work organization in the second part of a dilogy ("The modern Russian Short Story") into several problem points.

First, the problem of borders in the newest literature of XX-XXI remains open. The work experience with foreign audience shows that the concept "present" in relation to literary process in Russian – it appears, has very indistinct borders (students name both the beginning of the XX century, and the end of the 90th and dissidents of the middle of the XX century, post-war literature and writers of the last years). Most often border of a "modern" stage post war period in the most general sense has changed type of art thinking and consciousness, "the looking for new reasons for humanity" is recognized nevertheless (from the formulation of poll in 2013-2014).

Secondly, undoubtedly open development of various routes for literary experiment should recognize the art world of modern Russian small prose which is given rise in uncensored space as space heterogeneous. Speaking about the directions of modern prose it is necessary to remember: military prose, rural prose, prose of the senior postmodernists, metaphysical realism, prose of younger postmodernists, neo-realism, magic realism – all palette of genres and the problem-and-thematic directions.

And, at last, a question of reader's expectation and quality of the offered object.

It is undoubted that great creators stand behind every person writing in Russian in silent (though verbose) reproach. Shackles of the former literary greatness prevent to move freely: impose responsibility and determine expectations¹.

One of the leading impulses of interest is regional geographic. Curiosity mixes up with concerns and fear, and the situation of "a guilt presumption" is created in a sense: interest arises to those books which confirm legitimacy of fears and concerns more often than to those which discredit or ironically reinterpret old and new myths. The most various forms of violence, will lawlessness in the absence of freedom, life in the conditions of the permanent evil and suffering — it (perhaps, and thanks to the Russian literature) is perceived as specific Russian experience and the Russian exotic.

The Russian life which "both on a surface and in depth, apparently, mainly wild cruelty and human suffering" [Eleven, 2009, 136], carries out a role of another reflects other, extreme experience that gives the western reader pleasant feeling of own normality and sanity. At least, such is usually first reaction of students, and many efforts should be spent to convince that these books can be read not only as certificates of people from "world behind the looking-glass". The Russian literature is represented gloomy and hopeless. Not the great tradition of the Russian literature from Pushkin, Gogol to Bulgakov and Bunin creates the expectation horizon, and new fiction texts applying however for the non-fiction create some kind of filters during the reading and interpretation.

According to one of publishers of the Russian literature abroad Thomas Vidlinga, foreign readers are interested first of all in novels about modern life in our country: "Here they want to read the Russian books which action happens in Russia to learn about today's Russian life, about your emotions, about life of several generations of Russians" [Grozny, 2011].

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

¹ 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].

personal problems, on special refracted in space of the Russian literature; updating activities of students experience values, the attitude and creativity – it is necessary to recognize all this as key strategy in the course of solving burning issues, disposing of the myths (found above).

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.

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As reading occurs through time, the experience of literature involves a continuous readjustment of perceptions, ideas and evaluations, with the meaning of the work encountered in the experience of it. Literature becomes a process in which its criticism involves the processing of phrases and sentences in a slow sequence of decisions, revisions, anticipations, reversals and recoveries. This view reflects Fish's definition of phenomenology as defined in the preface to his book *Surprised by Sin* -. Meaning is an event, something that happens not on the page, where we are accustomed to look for it, but What do you know about Russian literature and what have you read? Yury Shatz. , I don't believe in a special Russian soul, but I love my mother tongue.Â If you are just starting, and especially if you are reading in Russian, I would skip the large 19th century classics for now, especially Tolstoy and Dostoyevski. I would also skip poetry, since it requires very advanced language (or is difficult to translate), and drama. 19th century classicsÂ I wonder how good it is in Russian? I read it in Spanish, hope you can find a good translation to English. Of course, other people will recommend the most famous Russian writers (see Robert Hammit answer to *When was Russia's golden age?*) , b. Continue Reading. I really enjoy reading *And Quiet Flows the Don*. When young Alice steps through a looking glass, she enters a magical realm of lunacy and nonsensical fun. On her journey, Alice encounters such unforgettable characters as Tweedledee and Tweedledum, Humpty Dumpty, the Carpenter and the Walrus, and the Lion and the Unicorn. In a world populated by talking flowers, chess pieces that come to life, and "Looking Glass" insects, fantasy blurs with reality, and nothing is as it seems. Lewis Carroll's sense of madcap mischief and deft use of language has enchanted audiences of all ages for generations. *People Who Liked Through the Looking Glass and Wh...* Godliterary.ru: How did you start reading Russian literature? And how did you realize you wanted to begin translating professionally?Â It's difficult to answer about demand since I don't work in marketing or public relations, but I do get the feeling that any good book is capable of finding its reader, particularly when the translated editions themselves are high-quality in all senses. As a person with a special love for contemporary Russian fiction, of course I'd like to see more interest in newer books, but I understand that will come with time. Unfortunately, I'm not always the most patient person! Godliterary.ru: Finally, are there a lot of translators of Russian literature? And is there a lot of competition?