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POLYLOGUE OF CULTURES AND EPOCHS IN THE COURSE OF READING A LITERARY TEXT IN A FOREIGN AUDIENCE

O.E. Chubarova[1]

E.K. Stoletova[2]

O.Yu. Starodubova[3]

L.P. Muhammad[4,5]

Abstract: The article looks at the classroom discourse that involves interaction between cultures and languages in the course of reading a literary text in the Russian language by foreign students. In particular, the authors describe the process of involving recipients, namely foreign students, into desobjectivation of a Russian text through the formation of psychoemotional and ethno-cultural projection of the text and the image of the author onto the feelings of recipients. The objective of this research is to identify the optimal model of teaching intercultural communication to foreign students in the Russian language with the help of philological reading and to create a polylogue of cultures and epochs conducted by participants of the communicative act. The pedagogical strategy selected by the authors, who are practicing teachers of Russian as a foreign language, firstly, suggests taking into account the historical and cultural context and, secondly, creating the effect of participation of the reader in the events described in a literary work. The research material represents classroom discourse that takes place in the course of interaction between advanced foreign students (B2–C2 level) while reading a literary text in the Russian language recorded on video and reflected in students' written works. In this article, the authors suggest an algorithm of work allowing students to achieve understanding of a text at three different levels: verbal, linguocultural, and conceptual. The suggested pedagogical

Moscow State Linguistic University, Moscow, Russia[1]
Moscow State Linguistic University, Moscow, Russia[2]
Moscow State Linguistic University, Moscow, Russia[3]
Moscow State Linguistic University, Moscow, Russia[4]
Peoples' Friendship University of Russia (RUDN University), Moscow, Russia[5]

strategy is aimed at polylogue of cultures, encouraging not only recognition of the linguocultural code (to a certain extent) but also enriching students' experience due to their interaction in the arranged classroom discourse. As a result of implementation of the suggested methodology into the practice of teaching Russian as a foreign language, broadening of students' outlook, their effective integration into other cultures and languages, and development of tolerance, linguistic, communicative, and intercultural competences are observed.

Keywords: literary text, classroom discourse, foreign students, methodology of projecting the text onto oneself, polylogue of cultures and epochs, ethno-cultural code, presupposition

Introduction

Reading a literary work is nothing short of "cooperation and co-creation" between the writer and the reader (Eco, 2016, p. 31), and any text offers a huge potential for interpretations. However, a text written by a Russian author is often "closed" for a foreign reader. Frequently, a foreigner cannot understand nationally conditioned meanings and culturally determined units. For this reason, when foreigners read literary works by Russian authors, the contact and interaction between the two unique worlds — the literary universe and the reader's universe — do not always happen. Meanwhile, as we see it, such interaction is a necessary condition for penetration into the world depicted by the author, especially the world of a literary work. We suppose that the absence of mutual penetration between the author's and reader's discourses is due to the differences in the conceptual systems of the participants of the corresponding communication, i.e. the author of the text and the reader, especially if they represent different ethnic cultures and mentalities. In this case, a reader who has put a lot of effort into understanding a text and still struggling to comprehend it eventually loses their interest in it. On the other hand, "a person starts thinking when they have an interest and a need to understand something" (Rubinstein, 2015, p. 317).

Teaching intercultural communication to foreign students by means of the Russian language, we see our **pedagogical task** as the

development of a student as a harmonious personality aspiring to cognition and comprehension, a person thinking independently and having a fine appreciation of art. Reading belles-lettres helps to form such a personality, since truly great writers, from Homer to our day, were also great humanists. As L.N. Tolstoy said, "The goal of the artist is not to solve a question irrefutably, but to force people to love life in all its countless, inexhaustible manifestations" (Tolstoy, 1953, p. 284–285).

A competent approach to teaching students how to read a literary text turns reading into a way of studying mentality of the participants of the communicative act: on the one hand, the addresser (author) and the addressee (reader). While working on textual material, students can become thoughtful readers who are attentive to details, sensitive to subtle meanings conveyed by the author and, finally, who stop trusting blindly to the literal meaning of a text. As a result, what we get is the desirable co-creation produced by the personalities of the author and the reader. This does not only allow to achieve the necessary depth of comprehension of the imagery of a literary piece but also takes the reading audience to a new level,

namely polylogue of cultures and epochs, their mutual penetration, understanding, tolerance, and empathy. All of the above proves the **relevance** of the conducted research.

The **subject** of this research is the educational process as intercultural communication in the Russian language between advanced foreign students of humanities (philologists, translators, diplomats, etc.).

The scope of the research is represented by classroom Russian-language discourse taking place at the intersection of contacting cultures and languages in the course of teaching philological reading of literary texts in the Russian language to foreign students and teaching them to identify explicit and implicit means of such texts. By classroom discourse, we understand the discourse that takes place in a classroom (Mukhammad, 2006). We agree with N.D. Arutyunova, who qualifies the phenomenon of discourse as "a coherent text in conjunction with extralinguistic — pragmatic, socio-cultural, psychological and other — factors; text taken in the event aspect; speech, considered as a purposeful, social action, as a component involved in the interaction of people and the

mechanisms of their consciousness (cognitive processes)" (Arutyunova, 1998, p. 136–137).

The **objective** of this research is to identify the optimal model of teaching intercultural communication to foreign students in the Russian language with the help of philological reading and to create a polylogue of cultures and epochs conducted by participants of the communicative act.

Methods

We selected the following works as the methodological and theoretical foundation of this research:

1. Theoretical models based on the anthropological principle of philosophy, namely philosophical, cultural, psychological, and pedagogical research conducted by K.E. Ushinsky, L.N. Tolstoy, L.S. Vygotsky, as well as contemporary researchers: "Antologiya pedagogicheskoi mysli Rossii vtoroi poloviny XIX – nachala veka" (Anthology of pedagogical thought in Russia in the second half of the 19th century and at the beginning of the 20th century) (Lebedev 1990), "Izbrannye psikhologicheskie issledovaniya. Myshlenie i rech (Selected psychological research. Thinking and

speech) (Vygotsky, 1956), "Antropologicheskii printsip kak perspektiva v razvitii lingvostranovedeniya" (The anthropological principle as a potential direction of linguistic and cultural studies) (Kostomarov, Burvikova, 1997), "Problema rechevykh zhanrov. Estetika slovesnogo tvorchestva" (The aesthetics of verbal creation) (Bakhtin, 1986), "Mezhkulturnaya kommunikatsiya kak komponent antropologicheskoi lingvodidaktiki" (Intercultural communication as a component of anthropological language education) (Ashchi, Mukhammad, Tatarinova, 2018).

2. Contemporary linguistic works aimed at linguocultural modeling of text/discourse from the perspective of the interaction between the addresser and the addressee (the author and the reader): "K voprosu o prirode obyasnenii v lingvistike" (The question of the nature of explanations in linguistics) (Kubryakova, Iriskhanova, 2010), "Sledy avtorskogo prisutstviya v tekste (k voprosu autentichnoi avtorskoi modalnosti)" (Traces of the author's presence in a text: the question of authentic author's modality), "Lingvokognitivnoe modelirovanie v

khudozhestvennom diskurse v aspekte subektnoi organizatsii" (Linguocognitive modeling in the artistic discourse from the perspective of subjectival organization) (Starodubova, 2016; 2020), "K voprosu ob izmerenii dinamiki narrativa" (The question of changing the dynamics of a narrative) (Iriskhanova, 2018), "Diskurs" (Discourse) (Arutyunova, 1998), "Rol chitatelya. Issledovaniya po semiotike teksta (The Role of the Reader: Explorations in the Semiotics of Texts) (Eco, 2016).

3. Contemporary works on the methodology of teaching Russian as a foreign language to a foreign audience: "Metodika interpretatsionnogo tipa v praktike obucheniya RKI" (Interpretational methodology in teaching Russian as a foreign language) (Vasileva, 2000), "Pokazateli nepryamoi kommunikatsii v praktike prepodavaniya RKI: nabroski k slovaryu dlya inostrannykh uchashchikhsya" (Indicators of indirect communication in teaching Russian as a foreign language: drafts of a dictionary for foreign students) (Stoletova, 2020), "Auditornyi diskurs kak innovatsionnaya ploshchadka po razvitiyu yazykovoi lichnosti inofona" (Classroom discourse

as an innovative environment for developing the linguistic identity of a non-native speaking learner) (Chailak, Mukhammad, 2017).

The initial presumption of the research is the statement that, by and large, text archives historical and cultural meanings (Starodubova, 2019, p. 503–504), while literary text allows the reader not only to acquire information about the particular features of the life of society and individuals but also feel the corresponding atmosphere, "breathe the air" of the country and epoch, and establish a correlation between the experience and feelings of the characters and one's own life experience.

Results

We hypothetically assume that the work on a literary text in a foreign audience is more effective if it is conducted at three levels:

1. The first level can be called **verbal**: guided by their knowledge of lexis, grammar, and syntax of the Russian language, at this level, students understand the content of the text, the meaning of words and phrases.

2. The second level can be called **cultural**: at this level, students become acquainted with units of cultural

background, acquire cultural knowledge, and find out which meanings of the literary work could be identified by representatives of the culture within the framework of which it was created. At this level, it would be perfect to help students feel the "spirit" of the epoch through the prism of the author's view (the hermeneutic technique of reconstruction of the epoch and the personality of an author). The teacher acts as in intermediary in the process of intercultural communication. It is very important that students get several interpretations of the text suggested by different native speakers. Here it is recommended to study reviews of others (native speakers), their impressions, and criticism, and to identify some "common points" that testify to the existence of a certain common paradigm of ideas typical of certain generations.

3. The third level is the **conceptual** level, which suggests a deep dive into a text in a foreign language similar to diving into a literary text in one's native language. After successful deciphering at the semantic and cultural levels, reading turns into a process of acquiring mediated experience (interiorization of knowledge) and establishing a dialogue with the author as

a person who has experienced and perceived certain events. At this level, the teacher should "step aside" to a certain extent and refrain from imposing their own experience and interpretation on the student.

In the terms suggested by O.F. Vasileva (2000), in the course of work at the first level students get a "semanticizing" understanding of the text. "Within semanticizing understanding, conforming with the norm becomes significant both when it comes to recognizing meanings and functioning" (Vasileva, 2000, p. 124-125). At the second level, students get a cognitive understanding of the text (correlation with cultural norms of the corresponding country) (Vasileva, 2000, p. 128), and at the third level — desobjectivating, when absorption of the text is determined by reflection on it.

Within the framework of teaching Russian as a foreign language, a literary text is usually viewed as an object that needs deciphering at the level of semanticizing and cognitive understanding (which means that students only work on verbal and cultural material), while teachers traditionally do not deal with desobjectivation of meanings that are not explicitly

expressed. Since non-native speaking readers do not have presuppositions connected with decoding the Russian cultural code, we believe that it is necessary to carry out work at the level of meaning in a foreign audience.

Even those who have been teaching Russian as a foreign language for many years, despite their vast experience of communication with representatives of other cultures, from time to time get culture shock when the huge gap between the emotional reactions of representatives of different cultures to the same event is revealed for a moment. When Japanese students encountered the proverb "Работа не волк, в лес не убежит" [Work is no wolf, it will not run away into the forest/Never do today what you can put off until tomorrow] as an illustration of the traditional attitude of Russians to work, they reacted with exclamations and nervous laughter — behavior not typical for this nation. When the teacher asked what had happened, the students answered, "Don't Russians understand that work is the meaning and main purpose of life?" Thus, one can imagine how difficult it can be for representatives of some cultures to desobjectivate works of Russian literature.

Desobjectivation of the realities reflected in a text and gaining understanding of it cannot happen automatically in the minds of non-native speaking students; they need help of a teacher to reflect on a literary work through analysis of its expressive means, identify explicit and implicit information in different variants of receptive-productive discourse, and determine the specific features of interpretations given by native speakers (as well as colleagues working in the sphere of humanities) who were earlier involved in reflection on the text.

Let us consider the experience of our collaborative work with foreign students on the short story "Как ловить рыбу удочкой" [How to catch fish using a fishing rod] by A.N. Varlamov. It should be noted that this short story was included in the curriculum for different groups of B2–C1 foreign students who came to Russia from different countries (i.e., they represented different ethnic cultures and nationalities).

The choice of this short story was conditioned by the relevance of its topic and the scope of considered problems for a modern reader (primarily, for young people) and its popularity

among the native speaking (Russian) audience.

The short story "How to catch fish using a fishing rod" by A.N. Varlamov is a detailed narration about the first romantic feelings of young people (the main characters are high school students), unrequited love, and moving into adulthood. The short story is delicate and lyrical; the narrator looks back on the subjectively significant episode of his youth with nostalgia, humor and light bitterness.

The story is set in the Soviet Union; at first, the realia connected with this epoch seem insignificant for the understanding of the plot: it seems that such a story could have happened at any time with slightly changing decorations. For example, the author describes everyday life in a Russian country house, which has barely changed over the last decades. The process of fishing is described in as much detail; as we understand, it at any age depends on the fisherman's experience and mastery. In the Russian culture, this peculiarity is reflected in a very accurate proverb: "Без труда не вытащишь и рыбку из пруда" [You cannot pull a fish out of a pond without labor/No pain, no gain].

Although the name of the short story is "How to catch fish using a fishing rod", the moving force of the story is not fishing, as it may seem at first sight, but the main character's unrequited love and his personal drama.

It is important to note that the first experience of working with this short story in a foreign (Western) audience was not successful. Seemingly, from the methodological perspective, the teacher did everything right: the short story was presented to the students in the form of a methodological complex with pre-text tasks eliminating the possible difficulties with text perception, comments about the outdated realia, and photos of objects important for the understanding of the story, such as a fishing rod, a padded jacket, etc. The preparatory work also included a detailed analysis of words and phrases that could cause difficulties with perception of the text. There were also tasks aimed at establishing systemic lexical correspondences.

As a textual task, which is done while reading the text, the teacher drew the students' attention to highlighted words and phrases, and they were supposed to find synonyms of the words

and explain the phrases with their own words.

After reading the text, the students were asked questions aimed at general and detailed comprehension. In other words, a whole range of possible traditional methodological teaching techniques were used in the process of reading.

In the course of this work (which we thought was correctly planned), we noticed that students did not find reading this short story interesting: they turned pages impatiently, peeped into the ending, and yawned.

When we summed up the results of the term, we found that the rating of the short story "How to catch fish using a fishing rod" was one of the lowest among the literary pieces read by our students: they thought it was boring, "with an uninteresting female character". According to the students, "nothing happens in the story", "it is not clear why it was written", but at the same time they pointed out that "the author is professional" and "writes well".

Such internal contradiction in evaluations — "the story is well-written but uninteresting to read" — made us rethink our pedagogical strategy: we

decided to change the process of interaction with students in the course of reading by adding a preliminary speaking task, where we express our personal attitude to the short story without hiding our feelings and emotions. Next year we implemented this updated approach in other groups, both Western and Eastern.

It should be noted that the new system of group work was based on a reflection on the perception of the short story by the teacher who developed the set of tasks, for it is no coincidence that the teacher suggests this material for reading. If a teacher offers students to read this text, it means that he or she likes it. So what exactly does he/she like about it?

By delving into reading and inviting students to do so, a teacher changes the rhythm and suggests switching to another mode and focus on two teenagers having rest in the country, without any responsibilities or cares. Drinking tea, long evenings on a terrace, and lying on the beach... A slow rhythm of plot development (compared to the one typical of city dwellers) is connected with life in the countryside, nature, the age of carefree characters, the night flies under a luminous lampshade and other

leisurely rhythms of the late Soviet epoch.

Against the backdrop of unhindered idle existence, the author tells a seemingly hasteless and detailed but, at the same time, an extremely intense story of first love... At the beginning of the story, the main character, Serezha, melts in nature, the sunshine, and the glimmer of bright girl's clothing... He is happy, and his happiness is like air: one does not notice it when they have it.

Shock, realizing that his love is unrequited, feeling rejected, worrying about the life of his beloved girl Anya, suffering and humiliation — all of it comes later, when a new character, student Artur, "sophisticated in love affairs", appears. According to the unwritten rules of the genre, Anya falls in love with Artur...

The "key" that created a certain psychological setting in the audience was the following introductory text: "Imagine that you are a teenager without any serious responsibilities. All you have to do is finish the last grade at school and go to university, where a place is practically guaranteed for you because you come from a Moscow family of intelligentsia and show good academic performance. You do not really need to worry about the future, for whichever profession you choose, you will not have to face unemployment. The main task is to choose your future career, and you might have already made up your mind about it. You are never going to be rich but you will always have enough money for a modest middle-class life, and your parents will always be there to help you if it is necessary. On the whole, there is no point in thinking about money because in this epoch money is not the moving force of society. You may criticize the existing regime and listen to "Voice of America" with your parents but at the same time make use of all social guarantees provided by late socialism. And now, this summer, you feel comfortable, breathe fresh air, and watch carefully what is going on with you and around you... Relax — and let us start reading..."

Creating such an atmosphere in the classroom turned out to be an extremely effective technique. Then students were supposed to read the text independently while the teacher performed the role of a consultant trying not to interfere with the reading process: he/she answered questions related to the

understanding of certain words and expressions if students asked them.

As a result of such work, we received extracts from students' reviews of the short stories (below you can see extracts from students' essays they wrote at home):

"I was fascinated by detailed and figurative descriptions in it (short story — author's note). For example, when the narrator described 'the object of his dreams', he used such words as '*quiet, reasonable, lazily dozing young lady in a red sarafan with narrow shoulder-straps, which did not cover her tender shoulders always burnt by the sun'*. The girl's image appeared in front of my eyes".

"When the main character and the girl he loved, Anya, were sitting on cane chairs on a terrace, the atmosphere seemed peaceful and quiet. He was watching the girl very carefully and was even able to notice that she could hardly keep her eyes open".

"Even the description of jam is very detailed: the terrace was full of boxes with apples, cucumbers, and tomatoes, raspberries, cherries, jars with jam and pickles. When I was reading it, I wanted to try them myself".

In the next class after reading the text and writing essays, the students discussed the meanings represented by the short story, both explicit and implicit, as well as the linguistic means used by the author to convey the thoughts and feelings of characters. The students "deciphered" the imagery of the literary piece calmly and attentively, preserving their interest to the story while analyzing the details, which allow readers to imagine and feel the world created by the author.

Therefore, creating the right mindset in advance oriented at slow thoughtful reading as opposed to the rhythm typical of modern lifestyle resulted in students analyzing each detail of the text after reading it with interest and enthusiasm, without feeling impatient, wanting to speed up the process or to "find out what happened in the end". The described variant of in-class and out-of-class work shows that such type of learning activity as philological reading (including decoding of the deep meanings created by the author) can (and sometimes should) be conducted after independent reading of the text by each student individually.

Discussion

We believe that a good methodology contains several variants of its implementation rather than only one. Implementation of such variants in the educational process depends not only on the specific personal features of the student (reader), their previous experience, presuppositions, etc. It also depends on the mood and the degree of fatigue felt by the students, or the teacher, on the season and even on the time of day. This is why a teacher should have in store several variants of conducting a class. Besides, a teacher should be flexible, mobile, and smart enough to notice that the contact is "broken" and restructure the learning process on the spot. Thus, we suggest the following variant of philological reading as a slightly different modified alternative of the first option. We shall describe it in the form of classes, which represent a certain algorithm as a whole:

CLASS 1.

Before reading the text, the following preliminary exercises are suggested:

1. Doing pre-text tasks: analysis of the language material, working with lexis and phraseology, doing exercises on collocations, finding synonyms and antonyms.

2. Creating a certain psychological atmosphere for reading, addressing the readers' imagination, "diving" into the setting of the literary piece and the "rhythm of the epoch". For this purpose, before reading the text, the teacher can tell the students about the rhythm of life in the late Soviet Union and which role was played by villages of country houses. The other possible topics to be discussed are the length of school holidays and specific features of everyday life of high school students at that time, relationships within a family and distribution of responsibilities (this part of the previously described and current variants may partly coincide). The teaching medium is a story told by the teacher about the spirit of the time where the described events take place.

The teacher can use different means of creating the atmosphere of the corresponding epoch: show students some old pictures and photos, tell them about the lifestyle and habits of people living during that epoch, or play extracts of films and songs of that time.

3. Reading the beginning of the literary piece: in the first paragraph of the short story in question, the author

introduces the reader to the described epoch (he mentions such names and realia as Sofia Rotaru and girl's diary) and indicates the topic of the story — unrequited love and life lessons. Therefore, already in the first class students understand that the story is not only about fishing (which can be predicted according to its title) but also about love; so, they go home to read the text knowing about the issues raised in the text.

At home, students are supposed to read the full text of the short story.

CLASS 2.

4. We think that one of the necessary stages of work is a conversation with students about the role of a reader in the perception of a literary piece. Who do students think a reader is: a spectator or a participant of the events described in a piece of literature? Is the reader's personal experience significant for perception of a literary piece?

5. A discussion about the impressions given to students by the story they have read, about their likes and dislikes, the characteristics of main characters and motivation behind their actions.

At first, students give their own opinions (at this stage the teacher does not provide their own vision of the story). Studying immediate perception of the short story is of great interest from the perspective of ethnopsycholinguistics. Representatives of different ethnic cultures expressed judgments reflecting their mentality and the national worldview. In this context, interference of ethno-cultural codes took place: on the one hand, it modified the evaluations of the characters' actions (the angle of perception of events) but, at the same time, it provided the opportunity for alternative interpretations, hence widening the horizons of perception of textual material and highlighting the key points in a different way. For example, a student from Iraq expressed his disapproval of a girl going out alone, even more so of her socializing with boys. Students from France were indignant at the main character "playing the ass", having rest, and fishing instead of helping his grandfather. Chinese students did not approve of the "indecisive", "passive" female character, who chose the "waiting" strategy in her relations with boys instead of "taking active steps forward". Analysis of the

temperaments and behavior of characters through the prism of students' culture, traditions, and mentality provides the teacher with very interesting material.

6. Philological analysis of the text allowing students to conduct desobjectivation — identify the significant feelings and hidden meanings through analysis of linguistic means: phonetic, lexical, and syntactic. For instance, for the short story under consideration it is relevant to compare forms of address and variants of evaluative nomination of characters provided by the author ("*Сергей*", "*Сережа*", and "*Серега*" ["*Sergey*", "*Serezha*", and "*Serega*"], such lexemes as "*мужчина*" and "*мужик*" ["*man*" and "*bloke*"], "*любовь*" and "*влюбленность*" ["*love*" and "*infatuation*"], "*барышня*" and "*девушка*" ["*young lady*" and "*girl*"], and analyze the way the young man addresses the girl as "*малыш*" ["baby"].

In the course of analysis of artistic expressive means, the students were able to make some discoveries on their own. For example, one student (a girl from China) noted that one can catch fish not only with a fishing rod but also with a net (meaning that the main character Serezha should not have been

obsessed with one girl and could have looked for another one instead). In this case, she understood that the short story is based on two main lines of plot development: 1) fishing; 2) love. Thus, the students themselves came to an understanding that the phrase "*catch fish using a fishing rod*" in the title of the story should also be understood as a metaphor for the life views of Serezha — a young man coming of age — and Sergey — a mature author.

By the end of working on the short story, students start to realize that the short story touches upon problems psychologically significant for them: moving into adulthood, the ability to control oneself, rise above failures, and "face the music" decently.

We shall quote some words said by our students in the course of implementation of this variant of the lesson: "Sergey manages to overcome the dependence on his feeling by force of will while Artur remains enslaved by his obsession with fishing"; "At the end of the short story Anya arouses compassion in Sergey and frustration and annoyance in Artur".

7. Discussion of the sensations experienced due to projection of the text onto the feelings of recipients (empathy):

colors, sounds, and smells filling the hearts of readers in the course of perception of this literary work. For example, students characterized the short story "How to catch fish using a fishing rod" as "*green*", *summer-like*, and *fresh*.

8. Using drama techniques: a) dramatic reading of the characters' dialogs and monologs; b) taking advantage of students' potential by changing the parameters of the given situation. For example, the teacher divides the group into subgroups of three and offers them to role-play the following situation: You have come to the country house. Anya/Sergey introduces you to his/her friend. Create and role-play a polylogue between these people.

According to the employed pedagogical strategy in different variants of its implementation, students move from the first level to the third one, i.e. from understanding the content to comprehension of the meaning, experiencing the feelings and living through the events. In this case, the teacher is an intermediary between a text and a foreign reader.

Implementation of the described pedagogical strategy in the educational process exceeded all our expectations: in the ratings of the short stories read by the students that we ask to compile after the first term, the story moved a few lines up, and three students out of 28 called it "the most interesting short story of the term".

The pedagogical strategy described above and implemented in a foreign audience helped us realize that decoding units of a literary text does not mean understanding its meaning. Experience has shown that we managed to create a reasonable and effective methodology of working with a literary text, which is meant to help non-native speaking learners to grasp its mental and conceptual meanings.

Conclusion

In conclusion, it is important to point out that we are advocates of interactive reading methodology, which includes desobjectivation. Such kind of reading is accompanied by discussion and helps to take students to the level of understanding the core meaning of the text.

The experience of working on a literary text in the Russian language in a foreign audience has shown that: 1) such work should not be reduced to teaching a language using the material of the text

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being read; 2) such work should not serve only as a means of being acquainted with the culture and traditions of a country. There is no doubt that these two components are necessary in the course of working with such type of texts, but they are not sufficient. As it has been said above, reading a literary text is a way of cognition and understanding the mentality of a nation and the conceptual foundation of its author, including such key characteristics of being as lifestyle, rhythm and pace of existence in a certain epoch.

In this context, it is important to emphasize that helping foreign students to achieve the state of reflection upon a piece of literature is one of the main tasks of a teacher. Reflection opens the way for the meaning of the literary piece as a fragment of the target-language culture to gain clarity gradually for students.

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