

Esembekov T.U.¹, Alimbayeva A.T.², Ongarbayeva M.S.³,

¹ DSc, Professor, ²doctoral student, ³doctoral student
of Al-Farabi Kazakh National University, Kazakhstan, Almaty,
e-mail: Esembekov53@mail.ru, alimbay.adil@mail.com, trmeru16@mail.ru

THE IMPORTANCE OF TEXT ANALYSIS IN DEFINING A PHILOLOGICAL COMPETENCE

In this article, special attention is paid to the philological preparation of language and literature teachers, because literature is the basis of cognition and formation of personality. In this regard, one of the primary tasks of philological education is the development of literary text analysis skills. Here the question is about the need to master knowledge of theory, the history of word art, and the basis of literary hermeneutics. The article also presents a number of problems in modern philological education. It is undeniable that there is a gap in the methodology of humanitarian knowledge and the methodology for studying literature. A large amount of material that should be learned by school children, students, does not always allow us to fully comprehend and experience every literary work. Having received only a general idea, the reader does not experience the aesthetic impact of the art of the word. The issue of interpreting a literary work that promotes the development of the cultural level of the addressee is also raised. As a solution to these problems, the authors offer a conscious and in-depth study of Kazakh literature of the 20-30s of the 20th century, a direct acquaintance with the «Alashordian literature». Poetry and prose of this period is the best way to form a personal attitude to what has been read.

Key words: literary analysis of the text, interpretation, Alashordian literature, philological competence, hermeneutics.

Есембеков Т.О.¹, Алимбаева А.Т.², Онгарбаева М.С.³,

әл-Фараби атындағы Қазақ ұлттық университетінің
¹профессоры, ф. ф. д. ²курс PhD докторанты, ³курс PhD докторанты,
Қазақстан, Алматы қ., e-mail: Esembekov53@mail.ru, alimbay.adil@mail.com, trmeru16@mail.ru

Филологиялық құзіреттілікті анықтаудағы мәтін талдаудың маңыздылығы

Аталған мақалада тіл мен әдебиет оқытушыларының филологиялық даярлығына ерекше көңіл бөлінеді, себебі дәл әдебиеттің өзі танып білудің және тұлғаны қалыптастырудың негізі болып табылады. Бұл тұрғыдан филологиялық білім берудің аса маңызды міндеттерінің бірі мәтіннің әдеби талдаудың дағдыларын дамыту болып саналады. Мұнда сөз өнерінің теориясы, тарихы, әдеби герменевтика бойынша білімдерді игеру қажеттілігі жөнінде мәселе туындайды. Мақалада сонымен қатар заманауи филологиялық білім беруде бар бірқатар мәселелер жайында айтылады. Гуманитарлық білім әдіснамасында және әдебиетті зерттеу әдістемесінде біршама алшақтық бар екені даусыз факт. Оқушылар, студенттер игеруге тиісті материалдың үлкен көлемі әрбір әдеби шығарманы әрдайым толыққанды зерделеуге және ұғынуға мүмкіндік бермейді. Тек жалпы түсінік ала отырып, оқырман сөз өнерінің эстетикалық әсер етуін сезіне алмайды. Сондай-ақ жолданушының мәдени деңгейін дамытуға себептесетін, әдеби шығарманы түсіндірудің мәселесі қозғалады. Аталған мәселелердің шешімі ретінде авторлар 20-шы ғасырдың 20-30-ші жылдардың қазақ әдебиетін саналы және тереңдетілген зерттеуді, «алашорда әдебиетімен» тікелей танысуды ұсынып отыр. Бұл кезеңнің поэзиясы және прозасы оқылған әдебиетке тұлғалық қарым-қатынасты айта аларлықтай жақсы қалыптастыруға мүмкіндік береді.

Түйін сөздер: мәтінді әдеби талдау, интерпретация, алашорда әдебиеті, жалпы филологиялық құзіреттілік, герменевтика.

Есембеков Т.У.¹, Алимбаева А.Т.², Онгарбаева М.С.³,

¹д. ф. н. профессор, ²PhD докторант 2 курса, ³PhD докторант 2 курса
Казахского национального университета им. аль-Фараби, Казахстан, г. Алматы,
e-mail: Esembekov53@mail.ru, alimbay.adil@mail.com, trmeru16@mail.ru

Значимость анализа текста в выявлении филологической компетентности

В данной статье особое внимание уделяется филологической подготовке преподавателей-словесников, ведь именно литература является основой познания и становления личности. В этом плане одной из первостепенных задач филологического образования является развитие навыков литературного анализа текста. Здесь встает вопрос о необходимости овладения знаний по теории, истории искусства слова, основе литературной герменевтики. В статье также озвучен ряд проблем, имеющих в современном филологическом образовании. Неоспорим тот факт, что в методологии гуманитарного знания и методике изучения литературы имеется некий разрыв. Большой объем материала, который должен быть освоен школьниками, студентами, не всегда позволяет полноценно осмыслить и прочувствовать каждое литературное произведение. Получив лишь общее представление, читатель не испытывает эстетического воздействия искусства слова. Также поднимается вопрос интерпретации литературного произведения, который способствует развитию культурного уровня адресата. В качестве решения данных проблем авторы предлагают осознанное и углубленное изучение казахской литературы 20-30 годов XX века, непосредственное знакомство с «алашординской литературой». Поэзия и проза этого периода как нельзя лучше способствует формированию личностного отношения к прочитанному.

Ключевые слова: литературный анализ текста, интерпретация, алашординская литература, общефилологическая компетентность, герменевтика.

Introduction

The thoroughness of the philological training of language and literature teachers is dictated by modern requirements for university and school teaching of literature as a discipline, which largely determines the moral and professional level of students. It should be noted that literature in Kazakhstan was the highest form of language, and always performed a special mission. It was and remains an important source of knowledge and transformation of society and personality. A purposeful and proper attention to the text makes it possible to substantially enhance the fundamental preparation of the student-philologist. Artistic text is considered as an integral, imaginative, functional, communicative, completed aesthetic object. At the same time, the literary creation is presented as a unique form of appeal to the world, society, personality, in other words the author's position, point of view, creative concept have different forms of expression, reflection, embodiment, realization. Thus, the formation of students' knowledge, abilities and skills of interpreting the literary text on the basis of an analysis of its content and form is one of the most urgent tasks of philological education. In addition, such studies will synthesize knowledge of literary criticism, linguistics, text theory, and stylistics. Such an approach will allow to overcome the subjectivity of conclusions and observations and determines the content of the interpretation of

the text. Otherwise, there is a danger of so-called «problematic reasoning» with copious citation and indication of individual «techniques», mainly explaining and commenting on the text. Literary composition is characterized by polysemy, a hierarchy of meanings, the presence of subtext, overtext, context, intertext, proto-text. It seems that in this context important is P. Riker's remark that «interpretation is the work of thinking, which consists of deciphering the meaning behind an obvious meaning, in revealing the levels of meaning, concluded in a literal sense» (Ricker P., 1985: 12). So, the success of the interpretation is connected with the objective-subjective and subjective-expressive signs of the text. Interpretation requires an activity of perception from both the receptor and the interpreter. Therefore, the knowledge of the foundations of philological hermeneutics, in our opinion, is timely, in demand, and relevant.

At the current stage, the processes of humanization and humanitarization are becoming priority in education, enhancing its variability, improving philological education. The introduction to reading national and world classics, the formation of a culture of artistic perception, aesthetic taste, imaginative thinking, empathy, speech culture and intercultural communication should become the main indicators of the philological competence of the university graduate.

One of the key tasks of modern education and upbringing is the preparation of a qualified reader

capable of deep personal perception, understanding and interpretation of literary creation, moreover possessing aesthetic taste, reading culture.

In the 21st century, the content of the national literary education has changed: it contains more mythology and folklore, ancient Kazakh literature, national literature from abroad, a new layer of works that have not been previously a part of the curriculum. At the same time, in the reader's circulation there are samples of emigration literature and the Kazakh diaspora from different countries of the latest literature. Reading and interpretation of these works requires mastering a certain range of knowledge in theory, the history of word art, literary hermeneutics.

Updating the content of literary education also determines the development of modern forms and methods of teaching. Considerable attention should be given to ways to organize professional reading of artistic texts, techniques stirring students' interest in independent development, the development of associative and imaginative thinking, imagination, speech abilities and skills.

In modern Kazakhstan philological education there are a number of unsolved problems. It is necessary to state a certain gap between the modern methodology of humanitarian knowledge and methodological approaches to the study of literature in secondary schools and higher educational institutions. The concentric structure of literary education does not always take into account the theoretical foundations of the subject. In the upper grades, there is an unjustified overload of educational material. It should also be taken into account that in the quantitative approach to the selection of content, the goal of which is the desire to reach the «volume of knowledge» by any means, the process of reading, perception, analysis, evaluation of an artistic composition requiring an adequate amount of time and skills is often overlooked.

This state of affairs often does not contribute to a careful reading and comprehension of the majority of literary texts, as a result of which readers do not experience the aesthetic impact of the word art, they often receive only general information about literature. In some editions, the teaching material is presented in a complicated and dry way, sometimes the theorizing is carried out without the necessary adaptation to the age characteristics of the students.

It is certain that in-depth study of the Kazakh literature of the 20-30s of the XX century in the school can contribute to an optimal solution of some of the above-mentioned problems. Poetry and

prose of this period are emotionally, intellectually, emphatically, philosophically saturated and designed to active participation of the addressee. It seems that the literature of the beginning of the last century fosters the formation of a personal attitude to the read material, the improvement of the historical, social, artistic and aesthetic views of students.

Research

Until the end of the twentieth century, this «layer» of national culture was closed to the reader. In the 90 years, the readers were struck by a flood of new names, facts, evidence, works previously unknown. Therefore, at the present stage, the main task of teaching literature is not only to give information about Alashordian poetry, but also to teach to read, correctly understand, objectively evaluate the works of M. Zhumabaev, Zh. Aimauytov, M. Dulatov, A. Baytursynov, S. Kudaiberdiev and others. The implementation of these tasks is possible in the process of learning through the interpretation of the artistic text. The development of the cultural level of the addressee is in many respects favored by such a literary component as the interpretation activity aimed at independently comprehending the meaning and essence of the work. In this regard, it is desirable in the academic competition, in graduate works on literature to task such topics as: «The poem of M. Zhumabaeva «East» (perception, interpretation, evaluation).

Currently, the problem of interpreting a literary work evokes the close interest of philologists, methodologists, and interpretations contradictory in the definition of the term «interpretation», to some extent creates difficulties in the development of this issue.

It is known that the communicative side is also important in artistic creation, because the works, first of all, are directed precisely towards the perceiving subject and are oriented towards the perception of a certain addressee. At the same time, fiction is defined as a special means of contact, conversation, communication between people, peoples, and generations. Therefore literary hermeneutics considers verbal creativity not only in its relation to the author, to reality, traditions, but also to the perceiving consciousness. Between authors and the text, the author and the recipient, the text and the critic there are often complex, sometimes contradictory relations, which sociologists, psychologists, philosophers, and philologists try to explain in their own way. At the intersection of these sciences, problems of perception, understanding,

analysis, evaluation, interpretation of an artistic text are considered.

The Latin word *interpretatio* (mediation) initially meant interpretation, an explanation of the meaning of something, an explanation of a certain text. In philology, the term «interpretation» was formed as perception, understanding, analysis, construal, comprehension of the meaning, essence, idea, concept, style, poetics, structure of a literary work.

Interpretation has become one of the basic concepts of hermeneutics, the universal theory of text comprehension and, in a broad sense, another personality. In antiquity, the purpose of reasoning about the subject was to establish and reveal the true nature of the object. The task of the «interpreter» was to understand and discern the norms that the author used to find out the truth he was inspired by. It is noticeable that even then the interpretation activity was directed not at the formal, but at the spiritual understanding of the literary creation.

With the development of science, the meaning and content of the term «interpretation» changes. German scientist F. Schleiermacher tried to develop the concept of hermeneutics. In the interpretation of the act, the scientist delineates two main points: (a) understanding of the characteristics of speech as a fact of the language, (b) understanding the originality of speech as a fact of thought, which enabled him to identify the grammatical and psychological types of interpretations. According to the philosopher, any speech cannot be understood until its spiritual meaning is understood, that is, the activity of the interpreter is both cognitive, with the orientation at an objectivity, and subjectively directed (Schleiermacher G.D., 1993: 233). F. Schleiermacher aims to understand the speech better than its initiator, which was later interpreted in different ways. At the same time, the object of his understanding is primarily from the interpreter, the critic, the addressee, the receptor. Some representatives of these directions of the author include as a component in the text system, but do not accentuate reality in a separate position over the text. In contrast to Schleiermacher, G. Gadamer justified the thesis about the need to bring together and merge the historical situation of the text author and the historical conditionality of the position of the interpreter. The central concept of hermeneutics is understanding, considered by the German thinker as a process of «merging horizons» (Gadamer G.G., 1983:73). In the concept of G. Gadamer an important role is played by the provision on the preunderstanding of the text, which found its further

development in the writings of M. Heidegger, G. Shpet and others. Thus, in the work «Being and Time» M. Heidegger puts forward the idea that the interpretation is rooted in «foreknowledge.» Thus, in order to interpret the text, the reader must have a «preunderstanding», must «get used to the text,» and «empathize it» and only on this basis interpret. G. Shpet singles out in the process of understanding the two principles: «the intuitive comprehension of man,» and his «holistic grasp.» Only after this there is an analytical interpretation.

Apparently, understanding is not only reduced to a logical-rational sphere, to the activity of the intellect, to literal understanding, to pragmatic analysis. A certain but not the least role is played here by the intuition of the interpreter, which in turn raises questions of adequacy, objectivity, truthfulness of understanding. According to Gadamer, the truth of understanding is based not so much on knowledge of scientific objective laws as on the physiological intuition of a person who has the right to his own subjective interpretation.

Part of the scientists insists on the impossibility of an objective understanding of the artistic composition as such. A. Potebnya in his «Theoretical Poetics» argues that it is impossible to understand the thoughts of the other. And what we call understanding, is the emergence of thought about the other's speech. Humboldt spoke of the multiplicity of possible interpretations of the poetic text, opposed by Esenin, V.E. Khalizev, A. Gornfeld others. Their point of view is to affirm the existence of the only true interpretation of the work of art. Maybe there is one Shakespearian understanding of Hamlet, and all other understandings either have the right to exist or are they always false?

G. Gadamer in his book «The relevance of the beautiful» said that there is no correct interpretation of the text as such, for the content of the text is multitudinous in the nature of the art of the word and therefore the interpretational discrepancy has its justification. A big dispute in scientific circles is about the purpose of interpretation: the task of the interpreter is «perception and comprehension» or «the product of meaning and interpretation,» although various connections between these processes are obvious.

E. Husserl, in his phenomenological reduction, urged him to be guided in thinking not by random considerations of the psychological order, but by «the thing itself», since the meaning-forming activity occurs mainly during reading and is an act of consciousness. The author allegedly objected to the meaning of the text, and they, in turn, are

distributed by recipients. Thus, the meaning-forming activity occurs during the reading, which is an act of consciousness.

An important role in this is assigned to the subjective associations of the recipient itself, arising from the perception of the text, here there may be random considerations of a subjective nature. In this connection E. Husserl introduced the concept of «horizon», which determines the integrity of the author's interpretation, that is, the establishment of the author's horizon of meanings, which excludes accidental associations of the recipient. To distinguish the experience of the addressee from an easy occupation.

In this connection, Gadamer interpreted the interpretation as the introduction of meaning into a work «from the outside» in order to explain his understanding (Humboldt V., 1984: 129). For R. Barthes interpretation is also the introduction by the recipient of his situation in the act of reading, when he obeys the requirements of the symbolic code of the work.

Results and discussion

Scientists are still concerned with the issue of overcoming cultural remoteness, distance between the recipient and unfamiliar text, that is, the inclusion of the meaning of this work in modern understanding. Some researchers (P. Riker, Hirsch) note that any interpretation seeks to overcome the distance between the past cultural epoch to which the text belongs and the interpreter himself who can make sense of himself by making it his own. Paul Ricker correlates the interpretation with such a notion as a symbol, he calls any structure of meaning a symbol. One sense, direct, primary, literal means, in his opinion, another meaning, indirect, secondary, allegorical. The researcher speaks of an obvious sense, having levels of meaning, concluded in a literal meaning (Heidegger M., 1993: 25).

L. Vintgenstein put forward an interesting theory, based on the delineation of the positions of the observer and the interpreter. The state of the observer he defines as a spontaneous state that arises as a result of direct interaction of the recipient and the text in a single space. And the position of the interpreter is associated with the process of reflection. It is known that in his time John Locke considered reflection as an observation. Proceeding from this theory G.I. Bogin considers the interpretation as a reinterpretation from an understanding into a more explicit form, treating it as expressed reflexion (Bogin G.I., 1993: 129).

It is no accident that M.M. Bakhtin defines the nature of humanitarian cognition as the interaction between the studied text and the context that is created in the process of its perception, framing it (Bakhtin M.M., 1997: 285). The scientific understanding of the literary text is understood as a special activity and as a spiritual appropriation of the meaning of what has been read. At the same time, he speaks about the correlation of the contents of the read material to his own situation, that is, the inaccessibility of historical, cultural and other distances. In M. Bakhtin's opinion, the «dialogic movement of understanding» is the basis for the interpretation of a work of art. Thus, the process is not «reproduction» of a certain meaning, but of his creative creation. Interpretation is connected with the internal structural moment of understanding, which draws the reader to the author's emotional-value horizon, but does not exhaust the semantic potential of the text. It is known that Y. Mukarzhovsky associated perception, cognition and understanding of the text with the concepts of «deliberate» and «unintentional». «Intentionality» is presented as a tendency to the semantic unification of a work. And «unintentionality» includes everything that prevents one from perceiving the semantic unity of the literary text.

Such a generalization and teaching of theoretical-communicative and historical-cultural knowledge is necessary for students-philologists in the process of interpreting artistic texts. Teaching the basics of interpretation should be carried out on the basis of a personalized approach in unity with the enrichment of the spiritual world of the individual. The system of tasks should be aimed at the creative and consistent development of an artistic creation with a combination of an objective-objective, subjective-intuitive and rational-logical way of understanding the meanings and essence of a literary text. Only on the basis of works in literary criticism, literary hermeneutics, theory and linguistics of text, art history, sociology, it is necessary to interpret the content and semantic layers of the notion «the phenomenon of Alashordian literature» that determines the specific features of Kazakh scientific thought at the beginning of the 20th century. It should not be forgotten that the «dialogic movement of understanding» is a grateful basis for the interpretation of the artistic text. It seems that a purposeful and consistent teaching of the ideas of literary hermeneutics will help to significantly increase the level of general philosophical competence of future language teachers.

References

- Bakhtin M.M. (1997) *Yazik v hudozhestvennoy literature*. [Language in fiction.] M. 440 p. (in Russian)
- Bogin G.I.(1991) *Filologicheskayagermenevtika*. [Philological hermeneutics.] Tver. 440 p. (in Russian)
- Gadamer G.G. (1988) *Istina I metod. Osnovyfilosofskoygermenevtiki*. [Truthandmethod. Fundamentals of philosophical hermeneutics.] M. 300 p. (in Russian)
- Ricker P. (1985) *Konflikttolkovanui.Essepogermenevtike*. [Conflict of Interpretations. Essays on hermeneutics.] M.: 244 p. (in Russian)
- Schleiermacher G.D. (1993) *Germenevtika*. [Hermeneutics.] M. 325 p. (in Russian)
- Heidegger M. (1993) *Rabotyirazmushleniyaraznukh let*. [Works and reflections of different years.] M. 255 p. (in Russian)
- HumboldtV. (1984) *Izbrannyeproizvedeniyapoyazikoznaniyu*. [Selected Works on Linguistics.] M.: 240 p. (in Russian)