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**METHODS AND METHODS OF ANALYTICAL READING**

In article the strategy of analytical reading works of I. Shehegolikhin in higher education institution are considered. The author claims that analytical reading should be based on the system of heuristic questions and tasks on studying of creativity of I. Shehegolikhin. In the course of studying of literary works it is also recommended to apply to deepening of reading and activization of thinking special forms of the organization of thought process: drawing up mental maps by students and method of «brainstorming» (brainstorming). The method of «brainstorming» is intended for producing the ideas or decisions during the work in group. Analytical reading art texts gives to students the chance to feel in the course of coauthorship with the author.

**Key words:** strategy of reading, mental map, brainstorming, analytical reading, studying, higher education institution.

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**Аналитикалық оқытудың әдістері мен тәсілдері**

Мақалада И. Щеголихин шығармаларын ЖОО-да аналитикалық оқытудың стратегиясы қарастырылады. Авторлардың пікірінше, аналитикалық оқу эвристикалық сұрақтарға және И. Щеголихин шығармашылығын зерттеуге арналған тапсырмаларға негізделуі керек. Әдеби шығармаларды оқып-үйрену барысында оқуды және ойлауды тереңдету үшін ойлау үрдісін ұйымдастырудың арнайы формаларын пайдалану ұсынылады: студенттердің ақыл-ой карталарын құрастыру және «миға шабуыл» әдісі (брейнсторминг). «Миға шабуыл» әдісі топпен жұмыс кезінде жаңа идеялармен бөлісуге және топпен жұмыс барысында тез шешім шығаруға арналған. Көркем мәтіндерді аналитикалық оқыту студенттерге автормен бірлесіп, шығармашылық жұмыс жасағандай күйді сезінуге мүмкіндік береді.

**Түйін сөздер:** оқу стратегиясы, ақыл-ой картасы, миға шабуыл, аналитикалық оқу, И.П. Щеголихин, зерттеу, ЖОО.

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**Методы и приёмы аналитического чтения**

В статье рассматриваются стратегии аналитического чтения произведений И. Щеголихина в вузе. Автор утверждает, что аналитическое чтение следует базировать на системе эвристических вопросов и заданий по изучению творчества И. Щеголихина. Для углубления чтения и активизации мышления в процессе изучения литературных произведений рекомендуется также применять

специальные формы организации мыслительного процесса: составление студентами ментальных карт и метод «мозгового штурма» (брейнсторминг). Метод «мозгового штурма» предназначен для продуцирования идей или решений при работе в группе. Аналитическое чтение художественных текстов дает студентам возможность почувствовать себя в процессе сотворчества с автором.

**Ключевые слова:** стратегии чтения, ментальная карта, мозговой штурм, аналитическое чтение, изучение, вуз.

## Introduction

In this article, an attempt is made to consider the system of necessary knowledge and practical skills of students in the field of analytical reading for their further successful educational and professional activities.

The essence of the process of reading, a receptive type of speech activity, consists in decoding (decoding) graphic symbols and translating them into mental images. In accordance with this, in the matter of improving the skills of speech activity, the reading process consists of two main stages: visual perception and the stage of comprehension (interpretation) of what is read.

At the stage of comprehension (interpretation) of what is read, an understanding of individual words, sentences, the entire text takes place. Sometimes it happens sequentially, and in some cases at the same time. It is also often carried out understanding of the subtext, which is especially important when reading nonfiction and fiction. At this stage, the «intellectual skills» of reading are important: the ability to distinguish the main and basic information, the ability to memorize, the ability to concentrate.

Attention is called the catalyst of the reading process. The ability to manage your attention while reading is the most important feature that can be achieved by mastering a flexible reading strategy. Usually, students begin to read without setting any goal for themselves and without using the rules for processing the content of the text. Therefore, many, having read a book, an article, do not remember their names, the author, can not single out the main ideas of the author, concisely state the content of the read. In the light of the above, one of the most important reading techniques is the use of various reading programs, i.e. reading algorithms.

## Experiment

The authors of the textbook «Speech communication» O.YA. Goykhman and T.M. Nadeina in the chapter «Improving reading skills» gives a classification of reading methods, believing that before reading can begin, you must

select a specific mode in which the reading process will take place. This mode depends on the material to be read and the purpose of the reading. Authors are advised to classify texts intended for reading, depending on the purpose of reading. (Goihman O.Ya., Naedina T.M., 2006: 47).

In the most general form, the proposed classification is as follows:

- 1 Texts to be studied in detail;
- 2 Texts to be read;
- 3 Texts from which to select certain information.

Students, as a rule, read quickly enough, but inefficiently, forgetting the content and poorly orienting themselves in the search for the necessary information. Reading skills need to be developed by anyone, as this will help to process more information and save time. Methods, or types, of reading are called strategies used in reading texts of various genres. Reading strategy is chosen depending on the purpose and task of reading. Among the main ways of reading (in-depth, familiarization, selective, reading-viewing, scanning, fast reading), in-depth reading or analytical (Goihman O.Ya., Naedina T.M., 2006: 48).

According to O.Ya. Goykhman and T.M. With this reading, it is necessary to understand what problem the author solves, what his point of view and conclusions are. For this it is necessary to comprehend the structure of the text, to compare the conclusions of the author with his own reasoning. This draws attention to the details of the text, made their analysis and evaluation. With in-depth reading, memorization of the main part of the text, detailed assimilation of the text, understanding of the author's main idea, and questions that he considers to prove his idea is achieved. In-depth reading is called analytical, learning, creative. In cognitive linguistics, such a type of speech activity as creative reading occupies its unique position and contributes to the formation of the personality of the student.

Yu.M. Lotman notes: «As soon as the recipient of the information becomes aware that there is an artistic message in front of him, he immediately approaches it in a very special way. The text appears before it twice (at least) encrypted « (Lotman I.M., 2000: 60).

Modern philosophy of culture believes that the sphere of human artistic activity is located on three levels:

- the first is the level of primary creativity, i.e. the actual creation of a work of art, the scope of the author-creator;

- the second is the level of co-creation, i.e. «Materialization» of a work of art in a different artistic language, for example, the reader's field of activity;

- the third is the level of perception, the «non-materialized» dialogue of the author and the reader (Lotman I.M., 2000: 60).

Philosopher M.S. Kagan writes: «Reading not only lies at this level, but also differs from other forms of artistic perception by its direct connection with artistic original creation, since reading has to take upon itself the functions of interpreting the idea of the writer and translating his images in his mind» (Kagan M.S., 2007: 717).

The understanding of the philosopher's statement leads to the fact that the condition of this incarnation is the formed ability to see «behind the word» an image, to recreate the «picture in your imagination». Assuming that the strategy of reading is a way of forming and developing skills, then for the formation of this skill it is necessary to use the slow reading technique, which is associated with the name of the famous linguist of the twentieth century L.V. Scherbs. The slow reading technique is used to formulate psychological mechanisms for understanding the text and is generally associated with reading activity.

Understanding is included as a part of B. Bloom's taxonomy of learning objectives by levels of cognitive activity (knowledge, understanding, application, analysis, synthesis and evaluation). Visualization of Bloom's theoretical constructions, made like a chamomile or a pyramid, gave rise to the following educational terms: Bloom's chamomile (i.e., flower-organized questions) and Bloom's pyramid (i.e., pyramid-organized questions). Tasks and questions to the text are formulated taking into account the hierarchy of cognitive activity, for example, so that a student can apply knowledge (level 3), he must have the necessary information (level 1) and have its understanding (level 2) (Kagan M.S., 2007: 36).

Taking the Bloom system as a basis, we developed a system of questions and tasks for studying the creative work of I. Schegolikhin:

- simple questions, answering which you need to name some facts;

- clarifying questions, they are asked to obtain information that is missing in the message but implied;

- interpretive questions, they are aimed at establishing causal relationships;

- creative questions with elements of conditionality, assumptions, forecast;

- evaluation questions, they are aimed at clarifying the criteria for evaluating certain events, phenomena, facts;

- practical questions are aimed at establishing the relationship between theory and practice.

Understanding through visualization is associated with improved reading skills. B. Bloom's theory is somehow connected with the method of drawing up mental maps, or mind maps, developed by Tony Buzan, the creator of the theory of mental literacy, which in the future, he said, may turn the human consciousness.

Mental maps as a method of visualizing information, reflecting the interrelation of elements, their hierarchy and consistency, is a modern, fast, interesting, capacious, working and fairly simple way of organizing, summarizing, presenting, storing and accumulating a large amount of data.

For example, the construction of a mental map reflecting the structure and composition of a book consisting of two plans: a plan of collapsed content (title, abstract, table of contents, list of references) and a plan of expanded content (introduction – preface, prologue; main part, conclusion – afterword, epilogue; attachment). Then the map reflects the genre of the book, the structure of the main part and the main features of the stylistic orientation. (*Literatura i isskustvo*, 1995: 61).

Unlike multi-stage and branched schemes, diagrams, bulleted lists, the mental map as an alternative way of structuring information greatly simplifies the process of perception and storage of data. For example, to remember all the works of I.P. Shchegolikhin, included in the book «Shabby Week», students are invited to reflect in the mental map the names of the stories and main characters, briefly formulating the main storyline of the work: «Stray Week» – «Three in the Car» – (Demin, a detective story with a robbery of the ticket office in the city Alma-Ata, love story); «They will not be superfluous» – (Reshetov Igor, a detective story with the hijacking of passenger cars on the streets of Almaty, family history); «The Fifth Corner» – (Gleb Antonov – a medic, a love story, an accidental murder during the rescue of a defenseless); «Machine burden» – (the narrator – a doctor, autotourist in Cen-

tral Asia, an episode from the history of Tamerlane); «Crazy Week» – (the author-narrator, a mysterious incident, a story about love).

When students read long texts, as a rule, their attention begins to dissipate, thoughts begin to be distracted by extraneous events. Mental maps allow you to focus and see the entire structure as a whole, teaching the brain to think systematically at the reading stage, when the task is set, and the entire process of creating a visual representation should occur using associations.

Due to associativity, relying on a keyword or phrase, the reader's consciousness «pulls» others, which are fixed, then you can add them as you remember. The mental map is also a kind of research, the result of which may be completely unexpected, which allows you to look at the phenomenon from the other side. In the mental map, students can and express their creativity and individuality through images, colors, shapes and reveal their creative potential, generate new ideas.

It should be noted that the assignment of the text to a particular stylistic and genre affiliation is determined by the pragmatic attitude of the readers. We will cite the following dialogue on this occasion, which took place after discussing the results of the development of the next mental map (mind map) on the content of the story of I.P. Nifty «will not be superfluous.» Some of the participants noted that this story in its own way is not the best example of a genre, others objected, saying that we read and visualized not a sample of a genre, but a book and its content, and artistic images written by man. Such a change of focus contributes to the understanding that reading speeds up the cognitive process of the world, gaining knowledge, enhancing thinking, understanding, understanding and memorizing information, because, like all types of speech activity, reading activity is connected with understanding the communicative intent of an individual, especially in a literary text.

The motive in the structure of a literary work of a particular genre is most often understood as a part, an element of the text and introduces its own stylistic features. Any plot is an interweaving of motifs, closely related to each other, growing into one another. One and the same motive, for example, the «Eurasian motive», can underlie the most varied plots and thus have very different meanings. The strength and significance of the motive vary depending on the motives with which it coexists. The motive can sometimes be deeply hidden, but at the same time carry a greater content. It sets off or com-

plements the main, main theme of the work. (Cherniavskaiya V.E., 2009: 274).

Students are invited to consider this situation on the example of the novel «Other Dawns» (our work contains a detailed analysis of it), where the writer remains faithful to his method, namely the inclusion of the Eurasian motive, he is present in the fifth chapter «Says Rudny». The chapter consists of ten episodes, where in the second episode the narration of the Kazakh historical legend about Sarbay, Tobol and Ayat is presented. Students in drawing up a mental map on the content of this motive pay attention to a deep historical implication. In this micro-novel I.P. Shchegolikhin proudly tells about the wealth of the Kazakh land. But is it necessary to understand the legend so straightforwardly if it contains an implication that contains an inexhaustible transformation of meaning. Maybe this author sends some special signal to the reader to interpret?

The reader-interpreter as the receiver of the text of the work determines its genre character, it proceeds from the genre situation and the theme of the work. The motive, understood as a plot element, borders on the theme. Understood in this way, the motive is already approaching the image and, developing in this direction, develops into an image. The colorful geographic motif grew into the image of the native land. In this case, students record in the mental map an idea, a theme, the concept of the Motherland, since its artistic significance is extremely high.

## Results and discussion

To activate this kind of thinking, you can use special forms of organization of the thinking process, for example, brainstorming, or brainstorming, the method proposed by the American scientist A. Osborn. This method is designed to produce ideas or solutions when working in a group. The main rules of brainstorming include:

- 1 Training group is divided into several teams.
- 2 «Prohibition of criticism» – the proposed ideas cannot be criticized or interrupted; you can only approve or propose your idea.
- 3 Participants in the performance of the task must be in a state of mental and muscular relaxation.
- 4 All ideas are recorded in writing without attribution.
- 5 Valuable ideas gathered from brainstorming are used as the basis for a mental map..
- 6 Brainstorming for solving mental problems is the basis of the synectics proposed by the American scientist W. Gordon. In the case of a synectic

assault, four techniques are provided based on an analogy: a straight line – how problems similar to this are solved; personal – try to enter the image of the object given in the task and reason from his point of view; symbolic – to give in two words a figurative definition of the essence of the task; fantastic – to imagine how magic wizards would solve this problem. **Данный метод активизации творческих мыслительных возможностей предусматривает стимуляцию ассоциативных образов (воображения).**

7 Imagination is the mental process of creating a new in the form of an image, a visual representation.

So, in one of the sessions in connection with the theme «Composition of the text», it was suggested to carefully read the final part of the story of I.P. Ashtogolikhina «Crazy Week», in which the writer cites an amazing story told to him by a Kazakh writer. This sad story is about the love of young people, about the war, about death, about the funeral notice called by the Kazakhs «Kara Karaz», about the victory of love of life and neighbor, about wisdom, about the deep humanity of the disabled person, about the reasoning: what's better is bitter truth or sweet lie. After in-depth reading, the students were able to reflect all of these associations in the mental map. A more difficult task was to determine the beginning and ending of the «clutch» with the main narration, to what extent this motif adds additional depth to the main content, and to what extent one can hear its «echo» in it, and how the aura of meanings of the stated theme «glows» around it how the central idea of the whole book is reflected in this passage.

At the end of the story, the narration of the story told to the author by another writer is preceded by the reflection of the main character. According to the plot, at the end of an eventful week, he learns about the death of Professor Isaev, whose heart, «the repository of honor and conscience, has burst, exploded» and «by the fact of his death he strengthened our life.» Then the hero quotes the poetic lines: «The more you tear off your heart, the more your heart stays» and «in the light of the past week, he adds three more words to the poet's two lines»: «The more you tear off your heart for others, the more remains for one. » For one, this is for his beloved wife, whom he saved: «I'm right or wrong, but I made such a choice – to shield, spare».

It is after these thoughts about the fate of a person that students can deduct the author's idea that people should be protected, protected from difficulties and troubles. To clarify for himself why the author

refers to the post-war era and uses the phraseology of wartime «Kara Karaz», – literally «black paper» – funeral notice for the deceased soldier. Why is this tragic and at the same time bright, optimistic story that the author suggests to the reader, ending the story.

In the structure of our dissertation, we reproduced a part of this story, but now we will bring it in full, but first having divided it into several semantic parts, in the sequence as the students analyzed and visualized it in a mental map, using the associations that emerged.

«One Kazakh writer told me an amazing story.

Once upon a time there was a girl in the village before the war, a girl of sixteen. I fell in love with the young man and escorted him to the front.

Received letters, and then the funeral came to the village. But «Karagaz», black paper, did not fall into her hands.

An invalid worked at the post office who lost his legs at the front. He began to write letters to the girl on behalf of the dead warrior: I lay in the hospital, was wounded in the arm, the handwriting changed. Learn, love, work, do not be discouraged, we will meet after the victory. And she answered: I study, I work, I love and I wait.

An invalid wrote to her about an unfulfilled dream, about how he returned from the hospital to the ranks, to his fellow soldiers, and how he reached Berlin.

The girl answered, not knowing that her letters did not go further than her native village.

The war ended, the girl is already twenty years old. Hope helped her grow vigorous, strengthened her.

Letters began to come less and less – I serve in Germany, alive and well, peace on earth, we are adults, everyone has the right to decide their own destiny ...

The time has come, the girl fell in love with another and got married. Now she has grown children.

I learned about the fate of the young man only twenty years later, when an obelisk was set up in the village with the names of the fallen. » (Shegolikhin I., 1987: 414).

Then the author's comment follows, in which his position is expressed.

Sad story. And human. The girl grew up without loss, without injury. It may seem to someone that in vain a disabled person has protected her from unhappiness.

Someone frisky can say: why sweet lie instead of the bitter truth? Why not lay out honestly: he is killed, dear girl, and do not wait for him in vain.

Ek-kaya wisdom, ek-kaya courage – the bitter truth. But if it's bitter, so why half, why gradual, cut it all at once, since you are such a true believer: he is killed, girl, but you will die, we will all be there.

It turns out that only death is the ultimate truth, and life is a lie.

I bow my head before being disabled from the post office. Because the truth is not that each of us will die, but that we all lived and will live.

The subsequent final lines of the story clearly clarify the meaning of the «eternal» motive embedded in the main plot, and it really becomes the central, but the «nervous knot» of the story. Understanding of this semantic link in the narrative chain causes an explosion of aesthetic emotions, necessary for the artist, sets in motion a chain of associations that contribute to the correct perception of the work, enriching it (Cherniavskaiya V.E., 2009: 275).

The author's interpretation of the conjugate motive allows him to conclude about the life position of a person. The position that students should see in the behavior of a disabled person from the post office, who accomplished the moral feat of imperceptible to anyone, and the hero of the story, taking an example from a disabled person: «I will make Julia unequal in the woes of life, always protect her. Such a program should be in every man. « Here the author presents the reader

with a clear idea and draws it up as a response to what others have said and understood, for example, a nameless Kazakh writer who told this story, a disabled postman.

The practical work of students on the analytical reading of works of art I.P. Shchegolikhin and the compilation of mental maps has also been successfully carried out on the basis of the content of his autobiographical works, in particular, the visualization of his dialogues and interviews in a literary diary. This is a fascinating practice, as the literary diary is one of the most democratic genres in which daily recordings teach attention to oneself and to others, develop skills of introspection, cultivate sincerity, observation, control over oneself, develop taste for the word, exact judgment, strict phrase .

### Conclusion

The analysis method proposed in this article is distinguished by an innovative approach to the artistic text in the aspect of its analytical reading. We propose developed questions and tasks with the goal of completing them after an analytical reading of the text and brainstorming on its content, then constructing a mental map based on its content, enabling the reader to feel in the process of co-creation with the author.

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