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INTERACTIVE METHODOLOGICAL STRATEGIES FOR ANALYZING OF I. SHUKHOV'S WORKS

Russian literature of Kazakhstan is included in the multinational culture of our republic as it's organic element. Comprehension of the new world by Russian writers of the republic is looking for adequate forms of literary expression; many of them go through a difficult stage of genre selection, moving from a story to a novel. A new type of hero appears – the so-called «foreign character». The image of interclass enmity, ethnic misunderstanding, the difficult search for common ground between peoples is shown in the works of I. Shukhov, which we dwell on in more detail in this article.

Also we will examine various methods and techniques for analyzing the novel by I. Shukhov «the Bitter line» and the autobiographical trilogy «Presnovsky pages». At the stage of context verticalization, students study historical facts displayed in the novel «the Bitter line» by I. Shukhov.

The next important strategy for analyzing Shukhov's novels is to create a cultural portrait of ethnic groups.

The study of certain cultural concepts – such as horse or wormwood-allows students to decipher the plot elements of the work. Drawing up an axiological map of the ethnic group by students is necessary for a deep understanding of the writer's idea.

In the process of analyzing the novels of I. Shukhov, other methodological strategies can be applied, including various types of commentary. The analysis of stylistic units will also prepare students to understand Shukhov's poetics.

The methodical plot of the analysis of Shukhov's novel «the Bitter line» and the autobiographical trilogy «Presnovsky pages» in the classroom at the University is based on a detailed analysis of archetypes.

Key words: strategy, interactive methods, I. Shukhov, novel «the Bitter line», trilogy «Presnovsky pages», context verticalization, axiological map of the ethnos.

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И. Шуховтың шығармаларын талдаудың интерактивті әдіснамалық стратегиялары

Қазақстанның орыс әдебиеті республикамыздың көпұлтты мәдениетіне оның органикалық элементі ретінде енеді. Республиканың орыс жазушыларының жаңа әлемді түсінуі әдеби өрнектің лайықты түрлерін іздейді; олардың көпшілігі оқиғадан романға көшіп, жанрлық таңдаудың қиын кезеңінен өтеді. Кейіпкердің жаңа түрі пайда болады – «шетелдік кейіпкер». И. Шуховтың еңбектерінде көрсетілген арадағы араздық, этникалық түсініспеушілік, халықтар арасындағы ортақ ізденісті осы мақалада толығырақ қарастырамыз.

Сонымен қатар, Иван Шуховтың «Өткір сызық» романын және «Пресновский беттері» автобиографиялық трилогиясын талдаудың әртүрлі әдістерін қарастырамыз.

Мақалада Иван Шуховтың «Горькая линия» романы мен «Пресновские страницы» автобиографиялық трилогиясын талдаудың түрлі әдістері мен тәсілдері ұсынылған. Контекст вертикализация кезеңінде студенттер Иван Шуховтың «Горькая линия» романында көрсетілген тарихи фактілерді зерттейді.

Иван Шуховтың романдарын талдаудың келесі маңызды стратегиясы – бұл этностардың мәдени портретін жасау.

Жеке мәдени концепцияларды – жылқы немесе жусан сияқты-зерттеу студенттерге шығарманың сюжеттік элементтерін ашуға мүмкіндік береді. Студенттердің этностың аксиологиялық картасын жасауы жазушының ой-пікірін терең түсіну үшін қажет.

Иван Шуховтың романдарын талдау барысында басқа да әдістемелік стратегияларды қолдануға болады. Стилистикалық бірліктерді талдау студенттерді Шуховтың поэтикасын түсінуге дайындайды.

И. Шуховтың «Горькая линия» романы мен «Пресновские страницы» автобиографиялық трилогиясын талдаудың әдістемелік сюжеті ЖОО сабақтарында архетиптердің толық талдауына негізделеді.

Түйін сөздер: стратегия, интерактивті әдістер, И. Шухов, «Горькая линия» романы, «Пресновские страницы» трилогиясы, контекст вертикализациясы, этностың аксиологиялық картасы.

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Интерактивные методологические стратегии анализа произведений И. Шухова

Русская литература Казахстана входит в многонациональную культуру нашей республики как органичный ее элемент. Осмысление нового мира русскими писателями республики ведет к поиску адекватных форм литературного выражения; многие из них проходят сложный этап жанровой селекции, переходя от рассказа к роману. Появляется новый тип героя – так называемый «инонациональный характер». Изображение межклассовой вражды, этнического непонимания, трудного поиска точек соприкосновения между народами показано в произведениях И. Шухова, на которых мы остановимся подробнее в данной статье.

Также рассмотрим различные методы и приемы анализа романа Ивана Шухова «Горькая линия» и автобиографической трилогии «Пресновские страницы». На этапе вертикализации контекста студенты изучают исторические факты, отображенные в романе Ивана Шухова «Горькая линия».

Следующая важная стратегия анализа романов Ивана Шухова – это составление культурологического портрета этносов.

Изучение отдельных культурологических концептов, таких, как конь или польнь, позволяет студентам расшифровать сюжетные элементы произведения. Составление студентами аксиологической карты этноса необходимо для глубокого понимания замысла писателя.

В процессе анализа романов Ивана Шухова можно применить и другие методические стратегии, в числе которых различные виды комментария. Анализ стилистических единиц способствует подготовке студентов к пониманию поэтики Шухова.

Методический сюжет разбора романа И. Шухова «Горькая линия» и автобиографической трилогии «Пресновские страницы» на занятиях в вузе основывается на подробном анализе архетипов.

Ключевые слова: стратегия, интерактивные методы, И. Шухов, роман «Горькая линия», трилогия «Пресновские страницы», вертикализация контекста, аксиологическая карта этноса.

Introduction

In the era of globalization, when the borders of world communities are becoming more permeable, the study of Kazakh prose is especially important. Containing many cultures, languages, and mentalities in its space, Kazakhstan accumulates the achievements of other civilizations and accumulates the potential to create its own dialectical model of the future.

Literature plays a special role in this process. Kazakh literature is multidimensional and complex in epistemological terms; it combines many artistic worlds, each of which is a fragment of a certain national picture of the world. At the same time, the phenomenon of Kazakh literature itself is not reduced to the sum of its constituent parts. Rather, it is a question of contamination of various ethnocultural and artistic layers, as a result of which

the aesthetic «asthenosphere» of literature itself is subject to changes.

In literature, as in the meta-formula of «extracted aesthetic truth», there is a constant search for answers to the most important questions of our time: society needs an updated etiology, the alignment of value coordinates, a critical attitude to the Person and to the World in which he exists.

Turning to the archetypal substratum of culture can make this search, in our opinion, more effective. As you know, archetypes are impressions of the collective unconscious that exist in the cognitive sphere of society as patterns with a historically determined internal structure. Their external manifestation is variable. It depends on the cultural and historical context, which is superimposed on the archetypal basis.

The concept of «reciprocity», which is for I.Shukhov meaning-forming, is an integral part of

many archetypes, which today participates in the formation of the mental program of the Kazakh people, explicating such meanings as mutual respect, acceptance and good-neighborliness of peoples. We believe that there is a pronounced ideological element in the work of I. Shukhov (that is, certain historical reasons are indicated for which modern Kazakhstan has developed as a country of tolerance, respect for the past, and openness to the future).

That is why it is important to study the Russian literature of Kazakhstan in the aspect of archetypal analysis. Students of Philology, studying the archetype «house» in the works of I. Shukhov, become familiar with the multicultural world depicted by this outstanding writer, imbued with the ideas of tolerance and respect for various peoples.

The purpose of the study is to substantiate and describe methodological strategies for analyzing the works of I. Shukhov.

The methodology and methods of research are determined by the ideas of Methodists (V.V. Golubkov, S.A. Zinin, V.A. Domansky, L.G. Zhabitskaya, N.D. Moldavskaya, O.I. Nikiforova, etc.), who guided literature teachers to analyze works of art as aesthetic phenomena that have a rich and complex space of meanings.

Experiment

V.V. Golubkov's reflections on the primary attention to the artistic skill of writers in literature lessons are relevant to the topic of our study (Golubkov, 1955: 225). Studying the «Dom» archetype in the context of the poetics of Russian-language prose in Kazakhstan, we thus focus students' attention on various aspects of I. Shukhov's skill. This will contribute to the further literary development of students.

The archetype category is a synthetic category that is studied in philosophy, cultural studies, psychology, literary studies, and linguistics. By forming students' ideas about the archetype as a universal category, we develop their interest in the above-mentioned Sciences, contributing to the expansion of their intellectual horizon.

Taking this into account, the ideas of S. A. Zinin about intra-subject relations in the study of the school's historical and literary course (Zinin, 2006: 125), and V.A. Domansky about the cultural approach to the study of literature at school acquire a special methodological value.

In addition, the methodological idea of dialogue is productive. V. A. Domansky writes in this regard: «a Dialogic situation is created (and this is the main

difference between a lesson-dialogue and a normal lesson-conversation, in which the teacher knows the answers to the questions in advance), based on the reaction of students to ... facts, meanings, values. It is naturally predicted and modeled by the teacher, but it can never be planned in advance... « (Domansky, 2002: 54).

When opening the topic of our article, we take into account the definition of the method, which belongs to V.V. Golubkov. The method of teaching, as defined by V. V. Golubkov, «is a method of teaching that is used systematically and has a great influence on the General direction of pedagogical work» (Golubkov, 1962: 69).

Results and discussion

The works of I. Shukhov are always included in the training program for future specialists in Philology. Mainly, the novels «the Bitter line» and «hatred», the autobiographical trilogy «Presnovsky pages» and small prose of the author are studied. For an adequate understanding of the works of I. Shukhov, it is important to take into account not only the «literary taste of the era» and the peculiarities of the literary process in the multi-ethnic society of the Republic, but also the complex historical context, which is a separate plan of the author depicted in prose. The works of I. Shukhov are highly social and reveal the problem of interethnic and class hostility and ways to overcome it.

Students need to have a minimum of historical knowledge to interpret the work of art and scientific understanding of the author's strategy, the super-task of his text. We conventionally denote this method as «the verticalization of context» («vertical context» is a term I. Gyubbenet).

At the stage of verticalization of the context of the students get a task to see historical facts in the works of I. Shukhov, in particular, with the historical circumstances of interaction of Kazakhstan and Russia, the reasons for the construction of Cossack FORTS-fortresses on the territory of Kazakhstan, as well as with the historical portrait of the collective characters of the works of Kazakhs and Cossacks.

The historical portrait of ethnic groups should be supplemented with knowledge about the way of life of the ethnic group, its modus vivendi and operandi, culture, system of values, standards, taboos, and possible reactions to certain external stimuli. In fact, in Shukhov's novels and short prose, intercultural communication between representatives of heterogeneous cultures is unfolding, and students

need to see and comprehend the background on which it occurs.

The next important methodological strategy for analyzing the works of I. Shukhov is the compilation of a cultural portrait of ethnic groups. At this stage, students study in detail the material, intellectual and spiritual context of the existence of peoples and present the results of their research in the form of «cultural acquaintance».

The group is divided into two parts, conditionally playing representatives of two collectives, and tries to establish cooperation with the help of leading questions and explanatory (explanatory) comment.

This practice gives interesting results. Thus, the commentary on the nomadic way of life of the Kazakhs, their adherence to the cycles of nature, special attitude to the earth and sky, mobility and collective unity allows students to better understand the tragedy of «forced settlement» that the people had to face in the era of the Russian Empire.

The study of certain cultural concepts – such as a horse or wormwood – allows students to decipher the plot elements of novels and explain why, for example, the theft of a horse (a scene from the «Bitter line») is many times greater than the theft of property, since the horse for the Kazakh is not just a means of transportation, but also a friend connected with the owner by spiritual kinship. Such comments allow students to see the implicit reasons for hostility between ethnic groups based on prejudices and a lack of knowledge of each other's culture.

In turn, historical and cultural commentary on a portrait «register Cossacks» in its entirety reveals the tragedy of the Russian peasants who lost their home in Russia and have not found it in Kazakhstan, and therefore actually become slaves to their own (Russian). The partial return to a social model that is close to serfdom explains the motives of the heroes associated with a radical restructuring of the social order.

The next stage of the work is drawing up an axiological map of the ethnos, in the center of which is the archetype «house». The model is built by students on the principle of T. Buzen's intelligence mapping. Based on the previous research, students place a semantic core («house») in the center of the map and organize associative «branches» around it; separate maps are prepared for the Kazakh and Russian models of the world.

The data is then checked and commented on. The coordinates of coincidence and mismatch are set, which guide students in the process of subsequent interpretation of the literary text. At the same stage, students learn the theoretical minimum

(basic theoretical concepts: «archetype», «symbol», «standard», «attribute», «code», etc.).

In the process of analyzing the works of I. Shukhov, other methodological techniques can be applied. The technique of slow reading requires deductive knowledge. Students are given the task to reconstruct the archetype «house» on the material of the studied work using a system of cultural codes.

Most of the code (material, food, Zoological, field) are recognized by the audience correctly. Thus, the correlates of the house, its metonymic «representatives» in the classroom were called:

a) a Yurt, a felt Mat, tablecloth, sagebrush, steppe, horse, Mare;

b) the manor house, log cabin, wheat/grain, flax clothing, kvass, bread.

It was more difficult to work with symbolic codes (for example, the white goose symbol). It required the most detailed knowledge of the text.

Teaching students to analyze the semantic core of works contributes to the development of their stylistic flair. Analyzing the title of the novel will give students the opportunity to understand the system of tropes used by the writer. We draw the students' attention to Shukhov's final thoughts.

In the novel «the Bitter line» the author sums up:

The promised land, for which the «familiar places» were left, turned into a bitter foreign land:

No, there was no place to lay your head in this spacious land hunted Penza men caught in the crossfire of national, class and class hatred. In the harsh foreign wind and the torrential rains they huddled in their miserable huts and, catching cold and starving, died indifferently here among the back roads, clinging with stiffened fingers to the cruel, unfriendly land.

Students should understand that the epithet «bitter» is the most frequent in the work. «Bitter line», «bitter fate», «bitter road-penal servitude», «bitter thoughts», «bitter days», «bitter times» – the list of words associated with this adjective has a vector character, strengthening the semantics of the title of the novel itself.

In addition to this adjective, the semantic core of the text includes other language elements that belong to different parts of speech. We made these language elements an object of analysis in the classroom. We have resorted to seo analysis techniques (<https://advego.ru/text/seo/>), as a result of which the semantic dominants of the text were identified, bearing, in addition to the actual, conceptual and subtext load.

The most recurrent words that form word – forming nests around them are stanitsa (Stan,

stanichnik, stanichny) – 51%, Cossack – 39%, edge – 20%, steppe (steppe) – 19%, son – 19%, children – 19%, Lord – 17%, song – 17%, wind – 12%, girl – 11%, Asian – 8%, nomad – 7%, road – 7%, horse – 6%, fortress – 6%, land – 6%, raging – 5 % (note: the percentage shows the specific semantic weight of the specified words, not their number in the text of the novel).

Analysis of the writer's style allows students to more accurately determine the author's position between their own and others'. Thus, quantitative indicators such as the village, the edge of the steppe «pull» them into a meaningful unity. «Steppe = region (native) = village». The village takes on a collective value of the house.

Here are typical home features: connecting generations, procreation (children), the unity of the faith (the Lord) participation in customs and rituals (song), the possibility of creating a family (girl), the presence of «other» (Asian, nomad), the idea of safety (fortress), within the space of (road), freedom, will, (wind, rage).

So, an important concept for Shukhov is reciprocity. Working on this concept is the final stage of text interpretation. Students not only reveal the meaning of the concept, but also describe the achievement of mutual friendship between Kazakhs and Russians on the pages of the novel, and then Supplement the author's concept with their own reflections in the essay «Kazakhstan – a world of open interaction of peoples».

The methodical plot of the analysis of Shukhov's works in the classroom at the University is based on a detailed analysis of the archetype of the house. We identify with students, analyzing the novel «Bitter line», that the house is not only the homeland (its own village), but also a place where everyone is equal (archetypically-all their own). Students come to the conclusion that the village can not be perceived as a home, since it is inhabited by strangers. The teacher leads the students to the idea that rich Cossacks are strangers here.

Students also realize that Shukhov portrays in the first part of the novel the irreconcilable enmity between the two ethnic groups and the discord within the Cossack village and the Kazakh aul. The alienation motif is predominant here, and the «home» archetype is destructured. For the Kazakhs, the house is lost, they feel homeless in their native steppe; for the Cossacks, the house has not yet been found, it is still a foreign land.

During the analysis of the novel «the Bitter line», women's images are analyzed. The archetype of the house is associated in Shukhov's novel with

female images. Women's images are endowed with a special vital force in the novel. These are the life companions of the main characters: Fyodor Bushuev, Jacob Bushuev, Alexey Strepetov. Dasha, Varvara and Natasha. All three girls are «radiant», «permeated with the sun», «smell of steppe wormwood» and «wind». They are directly related to the archetypes of the steppe and the house.

Forming students' ideas about the «home» archetype, we analyze the various dwellings of the novel's characters. Much attention is paid to real and symbolic codes. Have Bushevik – strong five-wall house. This is no longer the quadrangular hut of an attached Cossack, but it is not yet a noble estate of yermakovets.

The same five-wall strong house belongs to the Nemirovs, indicating the social «identity» of two families that are about to become related thanks to their children-Fedor and Dasha.

The Skuratovs' house is a spacious and multi-land estate. A solid multi-storey building also testifies to the strength of the social status of its owner, the only supplier of horses in the entire village.

The homes of poor nomadic peasants are huts. The old man Bogdan, hunter and fisherman, lives in «the same as he, a decrepit old house, an ancient wooden building».

The reapers live in «poor caravans». Old Cigri lives in the old Yurt. Buy Altius lives in «carpets and sewn with felt Yurt».

Also discusses the motif bandoma closely associated with the archetype of the «house» that can be represented in the system characteristics, ranging from models of the universe and ending with real code, including architecture, interior design, «residential» character. We associate the motive of homelessness with the theme of social and interethnic relations.

We follow the author to his key idea: the steppe can become a universal Home if people want it. The combined forces of Kazakhs and assigned Cossacks will sweep away the existing unfair way of life, which will be replaced by a new one.

When analyzing Shukhov's autobiographical trilogy «Presnovsky pages» with students, a thorough analysis of the Shukhov house is methodically correct. The students' attention is focused on things saved from their burning house. The chest is the guardian of family good, memory, and continuity of generations. The copper samovar is a metonymic symbol of the hearth, the family's Association at a common table. The spinning wheel is an element of the sacred female craft, also associated with the house and its decoration. The accordion expresses

the idea of conciliarity, celebration, and a «singing soul». Kitchen utensils are associated with a food code that interacts with archetypal ideas about the home.

The new house of the Shukhovs, newly inhabited, also has its own morphology. There is a «neat kitchen» with a stove – «the sovereign of the house», there is a «smart room» and rooms-bedrooms. The house has its own smell: it smells of «fresh lime», «birch wood», «lamp oil», «wax candles», «wheat rolls», «vanilla butter concoction». This is the multi-layered perceptual code of the archetype, its olfactory level.

The attributes of the archetype of the house are consistently expanded, and the metaphorical concentration of images is enhanced. For example,» gilded «and» rejuvenated «in honor of the holidays, the samovar becomes the owner of the set table, and in the metaphor itself, its hidden comparison with the person who owns the house is amplified. Students come to the conclusion that the mother is the embodiment of the house.

Shukhov's neighbors are not all Cossacks-stanichniki. Among them are Kazakhs, Rysta and Sigari. Rysta – «diviner», similar to « Babu-Yaga «(elements of the mythological perception of the world as a child), Shigarai – «Russified redneck», Dilda and Gilda, their daughters, «steppe girls» in Fox hats. The semantic field of the «own circle» surrounding the house space is expanding.

It is important to bring students to an understanding of the organization of the house archetype. The «house» archetype itself is organized in a centric way in Presnovsky pages. This is expressed in a set of circles that diverge in breadth.

The core of the house is the family, primarily the mother. The mother is the «good genius of the place». The father, older brothers and sisters, numerous neighbors and guests fill the space of the house. Without people, it is «orphaned and empty».

The second circle of the archetype is a developed area, organized around a plot of arable land, a well, a sod shed, a Church, and a fairground.

The third circle is an image of the steppe, which is divided for the narrator into «his own, secret», and nomadic steppe. But if the» Bitter line «is dominated by xenophobic motives, then the» Presnovsky pages» is dominated by xenophilia. A new home for the boy is a Yurt that literally stuns him. The

writer describes in detail the interior of the Yurt, telling about the hero's acquaintance with some of the steppe customs. Kazakhs are represented by the writer in this episode as bright, hospitable and generous.

The proposed analysis of the works of I. Shukhov is developing. It seems to us that such a format for studying the work of I. Shukhov has a pronounced heuristic orientation. Studying the style and semantic space of the writer's works, we used various methodological tools to activate the students' thinking.

It seems to us that the traditional ways of analyzing the works of I. Shukhov, based mainly on the analysis of their ideas and problems, do not give students a complete idea of his work, since in this case the main elements of poetics remain aside. Our article makes a certain contribution to solving this problem. In this article, for the first time in the methodology of teaching literature, methodological strategies for analyzing the works of I. Shukhov in the University audience are proposed.

Conclusion

Thus, the method proposed in our article for analyzing Shukhov's works is not only system-oriented, but also educational in its purpose.

Detailed strategies for analyzing the works of I. Shukhov are presented, including context verticalization based on historical documents, slow reading techniques, analysis of elements of the archetypal complex, and others. All this contributes to the development of students' philological thinking, taking into account the latest achievements of humanitarian science.

Development and theoretical justification of interactive strategies for product analysis. Shukhov showed the scientific and methodological expediency of their use in the practice of modern University literary education.

In addition, students formed deep ideas about the system of codes in the prose of I. Shukhov. In our opinion, the following encoding of the author's conceptology is legitimate. Shukhova: openness to the world, positive attitude to the ethnic foreign world, friendship of peoples and ethnic groups, perception of the best in a different national culture.

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