INTERACTIVE STRATEGIES FOR ANALYZING G. BELGER'S NOVELS

Abstract

This article considers the interactive strategies of the analysis of the novels of G. Belger. The works of the writer are considered in the aspect of ideological and meaningful strengthening of interethnic harmony and tolerance of the peoples of Kazakhstan. Understanding these aspects is the key to successful intercultural cooperation, which results in peace and well-being of the people of our country. Kazakhstan is a Eurasian country, a bridge between heterogeneous cultural and political and economic spaces. The work of Gerold Belger’s convincingly proves that over the course of many decades a special semiosphere has been forming, including the linguistic one; that each ethnos has its own historical fate and its own place in the ontology of mankind; that bilingualism, which manifests itself in the creative process through translingism, contributes to the organization of language systems more complex than “pure”, contact-limited languages. To understand these categories, we offer new methodological criteria for the analysis of works of art.

Key words: G. Belger, novel "House of the wanderer", novel "Tuyuk su", strategies, archetype, tolerance, methodological approach, educational analysis, interactive methods.

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Аннотация

В данной статье рассматриваются интерактивные стратегии анализа романов Г. Бельгера. Произведения писателя представлены в аспекте идеино-содержательного укрепления межнационального согласия и толерантности народов Казахстана. Понимание этих аспектов является ключом к успешному межкультурному сотрудничеству, результатом которого являются мир и благополучие народов нашей страны. Казахстан-это евразийская страна, мост между разнородными культурными, политическими и экономическими пространствами. Творчество Герольда Бельгера, убедительно доказывает, что на протяжении многих десятилетий происходит формирование особой семисферы, в том числе и языковой; что у каждого этноса – своя историческая судьба и собственное место в онтологии человечества; что билингвизм, проявляющийся в творческом процессе через транслингвизм, способствует организации языковых систем более сложных, чем «чистые», контактно ограниченные языки. Для понимания данных категорий, мы предлагаем новые методические стратегии анализа художественных произведений.
Introduction. In this article, we will try to demonstrate how important and significant the problem of translinguism and transculturation is in modern humanitarian epistemology. In order for the model of a new society to take place, it is necessary to understand and accept the achievements of all cultures that are part of our country. In this process, it is impossible to overestimate the role of Kazakh literature, which genetically goes back to the traditions of different eras, to the experience of world literature, to universal human values.

The coexistence of many ethnic groups, their languages and cultures within a single state requires building communication bridges between them, one of which is the Russian language. The problem of translinguism – that is, the author's transfer of ethno-cultural content by means of the acquired language-is relatively new for Kazakh science, but it is very relevant in the light of the policy of trilingualism chosen by our state for successful entry into the world communication space.

The translingual text assumes that the work of the author, ethnically representing one culture, is created in the language of another culture-acquired, assimilated. Translingual art text is able to illustrate to students exactly how the constellationof artistic elements occurs, the contamination of various pictures of the world, the creation of a "complicated " model of reality, where these units interact in different ways.

One of the postulates of transcultural analysis of texts is the interpretation of artistically loaded units from the position of all cultures involved in creating the image and – more broadly – the work.

Thus, analyzing the work of G. Belger, we start from the background knowledge of German, Kazakh and Russian cultures. In transcultural text analysis, all levels of poetics – from architectonics...
to individual symbols-are important. Transcultural analysis requires students to be hermeneutically sensitive, attentive, and accurate to multiple cultural "layers".

Kazakhstan's culture is complex and distinctive. This is a semiotic mosaic, a "stained-glass window of meanings", which in all their diversity represent a single system, a complex and detailed picture of the world. According to the Kazakh literary critic N.E. Satarov, "the culture of our Republic includes the most valuable features and cultural traditions of each people who inhabit it" [1, p. 93]. One of the language "fragments" of this stained glass window is the culture of Russian Germans, which is represented by Herald Belger.

The purpose of the study is to describe and justify interactive strategies for analyzing the works of G. Belger.

**Research methodology and methods.** When opening the topic of our research, it is necessary to take into account the main provisions of the activity approach in education. Reliance on the achievements of the technological approach is also necessary for the introduction of a systematic format of thinking in pedagogy and education. The technological approach complements the existing forms of training and equips them with precise didactic tools.

In addition, interactive strategies for analyzing the novels of G. Belger, as a representative of Kazakh prose, are determined by the ideas of scientists (V.V. Golubkov, S. A. Zinin, V.A. Domansky, L.G. Zhabitskaya, N.D. Moldavskaya, O.I. Nikiforov and others) who claimed the need to teach literature as the art of speech.

**Literature review.** Psychologist S. Vygotsky [2, p. 512], V.V. Davydov [3, p. 240], A.N. Leontiev [4, p. 392], and others developed an activity-based approach to learning. Supporters of the activity approach manifest the rejection of passive reproductive knowledge. Knowledge should not be obtained in a ready-made form, but only in the process of active cognitive activity. The active cognitive activity of students depends on how skillfully the teacher organizes this process.

The technological approach is currently being developed by V.P. Bespalko, S.P. Lavlinsky, G.K. Selevko, and others. The key concept of the technological approach is pedagogical technology. There are different definitions of this phrase. V.P. Bespalko defines pedagogical technology as follows: "... pedagogical technology is a meaningful technique for implementing the educational process" [5, p. 176]. We will rely on this definition in our work.

**Research result.** The study of Kazakh prose can reveal not only similarities, but also differences in language pictures of the world. Understanding these properties is the key to successful intercultural cooperation, which results in peace and well-being of the peoples of our country. Kazakhstan is a Eurasian country, a bridge between heterogeneous cultural and political and economic spaces. In order for the model of a new society to take place, it is necessary to understand and accept the achievements of all cultures that are part of our country. In this process, it is impossible to overestimate the role of Kazakh literature, which genetically goes back to the traditions of different eras, to the experience of world literature, to universal human values.

Starting to study the work of Herald Belger, the teacher provides methodological conditions for the successful analysis of the poetics of the writer's novels. Students independently study the biography of the writer in various formats: they make a chronology of his life and work or prepare a report on the creative path of the writer. With these messages the students are in the classroom before analysis of the novels of Belger. Knowledge of the writer's biography is an introduction to the study of his work. Students who are well aware of the main stages of the writer's life and work will be able to deeply analyze the artistic and content aspects of a literary work.

The main methodological concept for analyzing Belger's novels is to analyze these works as transcultural texts. Anticipating a direct analysis of Belger's novels, the teacher forms students' theoretical ideas about the archetype.

In the process of analyzing novels, one should consistently draw connections between the sphere of archetypes, the plot, the poetics, and the idea of works. As a result, students develop an understanding of the integrity of novels in which different levels of the artistic world contribute to the expression of the author's ideas.
In order for students to adequately perceive the features of G. Belger's work, they should form a representation of the translingual text. For this purpose, the teacher informs students of the following. A translingual text assumes that an author's work that belongs ethnically to a particular culture can nevertheless be created in the language of another culture that they have learned.

Analyzing the work of G. Belger with students, we start from the background knowledge of German, Kazakh and Russian cultures. Students should understand that all levels of poetics – from architectonics to individual symbols – are important in transcultural text analysis.

For example, Belger's novel "the wanderer's House" has a somewhat a typical structural organization for a Russian novel. What is unusual is not the three-part composition of the text itself, but the modus "breakdown" of the novel, in which each of the semantic parts is the position of one of the characters and is named after him ("David", "Christian", "Harry"). This way, in our opinion, the principle of individualization of perception, which is typical for the German language picture of the world, is realized.

Transcultural analysis of the archetype House requires students not only to reconstruct it on the material of the studied work, but also to be hermeneutical, attentive and accurate to multiple cultural "layers". The interpretation can be based in this case on the Hegelian triad:
- thesis (identification of cultural component 1 in a complex artistic image);
- antithesis (identification of the cultural component in a complex artistic image 2);
- synthesis (conclusion about the compatibility of cultural components within a complex artistic image).

As it seems, this is a productive (and promising) method of analyzing a literary text that can form a sense of tolerance and intercultural openness among students in a multicultural society. In this regard, it is necessary to convey the following to students in the process of studying the work of G. Belger.

Russian novels are known to be written by G. Belger, but it is difficult to attribute this prose to Russian literature in terms of internal ideological parameters, since in a certain sense it is marginal, marked by a cross-cultural dialogue between the Russian, German and Kazakh language worlds.

To a large extent, the novels of G. Belger are intellectual and associative prose, rich in intertexts and reminiscences, historical excursions, flashbacks, parallelisms, and contrasts. The narrator of this structure is a wise man who thinks hard about the results of history, especially in relation to the German Diaspora in Russia and Kazakhstan.

One of the possible options for forming students' ideas about this feature of G. Belger's work can be a heuristic conversation. Here are the questions that form the basis of this conversation:
1) In what language did G. Belger create his works?
2) Can G. Belger's prose be attributed to Russian literature proper, to its main type? Justify your point of view.
3) What is cross-cultural dialogue?
4) Why does the cross-cultural dialogue of cultures play an important role in G. Belger's prose?
5) Who is the narrator?
6) Describe the narrator in the novels of G. Belger.

Students should write the meanings of the terms "cross-cultural dialogue" and "narrator" in their dictionaries of terms (glossaries) in advance, when preparing for the lesson.

The use of didactic heuristics in classes devoted to the study of Belger's work will serve to activate the students' thinking. A problem situation is created in the classroom. The teacher addresses students with questions:
1) according to the poet and literary critic E. Zefert, the model of the world for Russian Germans is the road to their native Home. Can we agree with this point of view, if we keep in mind the work of G. Belger, his novels "The house of the wanderer" and "Tuyuk su"?
2) Can we say that the thought of G. Belger about the fate of the people inevitably actualizes the archetype of "home" in his novels?

Students in the process of raising these questions argue that in the twentieth century, the image of the German house acquired the status of a marker of the German people as a symbol of success and
civilization. Thus, students argue, the archetype of the German house can be considered as a sufficient representative of German culture, the sum of the embodied spiritual and psychological energy, brought to the level of a national symbol and at the same time—a worldview paradigm.

In addition, the students come to the conclusion, that the context of the novels "House of the wanderer" and "Tuyuk su" quite clearly indicates that G. Belger not only understood the archetypal meaning of the image of the House, but also attempted an artistic analysis and generalization of the historical fate of the German people of Russia and Kazakhstan through the prism of this significant focus. Since this Diaspora practically disappeared in the late twentieth and early twenty-first centuries, the author's intonation is permeated with bitterness and nostalgia, and sometimes we can feel the crying for the disappeared culture of an entire nation.

In order to activate the students' thinking, the teacher asks the students whether Mr. Belger can be considered an unhappy person who was born and raised in a foreign country, far from his historical homeland. The students mind. They are sure that Mr. Belger is one of the few "happy Germans" who overcame the crisis of their own foreign existence and found a foothold in their polylinguistics, in their free possession of Kazakh, Russian and German languages. Students are reminded that the writer defined Kazakhstan for himself simply: "the Land of my honor".

In order to develop students' philological thinking, the teacher introduces the following theoretical concepts: "protagonist", "autobioreconstructive function of the main character", "bioreconstructive mask of the writer". The teacher explains the meaning of these terminology expressions to students. Then the teacher asks the students to name the hero of the novel "Tuyuk su", who acts as the protagonist of the author. The student replies that this is the main character of the novel, an ethnic German Edmund Vorm, who returned to his native village of Tuyuk su ten years later. [6, p. 368]

Here is an example of the content of a heuristic conversation:

1) Which of the characters in the novel "Tuyuk su" performs an important function-autobioreconstructive?
2) Which of the characters in the novel "Tuyuk su" and why does it become a bioreconstructive "mask" of the writer?

Students answer the first question that the autobioreconstructive function is performed by the main character of the novel, Edmund Vorm. The second question is answered as follows. The main stages of life, story lines, background knowledge of the hero are based on the biographical data of G. Belger. That is why the protagonist Edmund the worm becomes bioreconstructive "mask" of G. Belger. [7, p. 302]

It is very important to bring students to understand the connection of the main literary character with the concept of "home", which organizes the plot of the novel "Tuyuk su". Students at the suggestion of the teacher reflect on the question-why the main character of the novel Edmund Vorm in his thoughts constantly returns to his native village, where he was happy? Students answer that in the neighborhood of many other ethnic groups, he felt more "his own" than in the "homeland of his ancestors".

It is necessary to focus students' attention on the following constant characteristics of Germany—"homeland of ancestors", "homeland of fathers", which are devoid of combinations with possessive pronouns "my", "his", "our" homeland. In the novel, there is another stable construction "There, in Germany", which clearly indicates the hero's detached attitude to the newly found "homeland".

In this regard, it is appropriate to focus students' attention on the features of the "house" archetype in the novel "Tuyuk su". As a result of discussion of the teacher's question "What are the features of the archetype "house" in the novel?" students note that the village of Tuyuk su can be perceived as the archetype "house", but the differential seems of this archetype will be very peculiar. It is important to bring students to the understanding that Tuyuk su is not just a house, it is rather a hostel (hence the words "universal" and "nobody's").

The teacher, summing up the students' thoughts, argues that in the artistic world of Belger's novel, the aul is a concept—a standpoint, a space of morality and spirituality.

What does the slow decline of the village lead to? The students answer this question that the painful and slow death of the village, associated with the loss of ancestral memory, the destruction of moral
Foundations, and the migration of the young generation to the cities, acquires a tragic sound in the novel "Tuyuk su".

It is important for the teacher to form an idea of the collective hero – the Kazakh people-in the course of analyzing the novel. Students describe the images of the following characters: Hadisha, Zhaymurza, Asima and other characters who represent the Kazakh people. [8, p. 368]

The teacher invites students to think about the following question: "Why is the village the first ontological "circle" of the main character?" Students respond: "the Village – the native hearth". "The village is a big family." "Aul-conscience, love, care, pride, joy." "Aul-the beginning of the Motherland".

At the end of the analysis of the novel "Tuyuk su", it is important to find out which of the three homelands was the source of the formation of the main character's personality. For this purpose, one of the students is given a task in advance-to prepare an oral message on the topic "Archetypal couple" house-homeless " in the novel by G. Belger "Tuyuk su". The student is given the floor in the class. During the discussion of this message, students reflect on the question, where is the birthplace of a native of Russia, a resident of Kazakhstan, a citizen of Germany – Edmund Vorm?

Russia expelled him, and Kazakhstan sheltered him for many decades. Here he was formed as a person. Germany accepted him with compassion, as a distant descendant of a German ancestor, but it did not become Edmund Vorm's homeland. For Edmund, Kazakhstan is a real homeland, while Germany is a historical homeland. Yes, he saw a dying village in Kazakhstan, but it was here that he learned the world and himself, this is his real homeland, which he loves.

G. Belger's novel "the wanderer's House" is also rich in archetypal content. The task of the teacher is to help students understand the features of the embodiment of the archetype "home" in this work. In the course of analyzing this novel, one should keep in mind its composition. Analyzing the composition of the novel will allow students to deeply understand its idea. The plot of the novel "the wanderer's House" includes three parts. Each part introduces the reader to one of the three main characters – David, Christian and Harry. All of them are special settlers who lost the rights of Soviet citizens. The "house" archetype is associated with the images of these characters. Their homes in the Volga region were looted.

In the process of analyzing the novel, we suggest using a similar way of analysis, which is dictated by the composition of the work. The novel displays images of three main characters. They will be the object of students' analysis. In the life of doctor David Ehrlich, trudarmeitsakhristian and schoolboy Harry begins a difficult time of finding your place in the world. Fate brings these heroes to the Kazakh village of Kzyl Tu ("Red banner"). David chooses the path of selfless service to people. The Christians die in a foreign land. Harry found stability in this troubled world thanks to the Kazakh language.

G. Belger uses the so-called focal length technique. This technique is based on changing the scale of the image from the "close-up" to the panoramic plan. This is expressed in the fact that the characters are opposed to a huge world. Hence the motive for feeling lonely and abandoned in the novel. The archetype "home" in the novel takes the following format: a house in a past life, ruined and abused, and a house in this life, in a foreign land, represent an archetype-a complex that organizes the plot of the work. The teacher directs the students' attention to the main idea of Belger's work. Students should understand that the General idea of home and homelessness is associated with the categories of "here-being" and "there-being" in the world. [9, p. 189]

Analysis of novels by Belger "Tuyuk su" and "house of the wanderer" (in addition to the development of analytical skills of students) made it possible to create the following philosophical concepts. The search for the lost house – one of the eternal themes of world culture. Archetypes accumulate the collective experience of mankind. In signed archetypes underlying mental scenarios, universal to human culture. The Belger is a writer, whose works created a new "images of the world", including the archetypes. The writer's multilingualism and worldview are based on the idea of universal responsiveness, according to which there are no borders between different languages, cultures, and peoples, but there is a connection – bridges. This idea is especially valuable for the moral education of students.
An analysis of the archetypes in Belger's novels is necessary to understand the various codes presented in them. Traditional approaches to the study of Belger's work do not allow students to expand their understanding of the semiosphere of his novels. In this article, for the first time in the methodology of teaching literature, methodological methods for analyzing the archetypal thinking of G. Belger in the University audience are proposed.

**Conclusion.** Studying Belger's work can develop students' sense of tolerance and intercultural openness in a multicultural society.

In the process of teaching students the interactive analysis strategies Romanov G. Bellerbys used elements of developmental education, which contributes interaction between the teacher and students in the format of collective-distributive activities, finding different efficient ways of solving educational problems through heuristic dialogue in research and search activities of students. In the process of experimental work, the techniques of collective learning technology have also proved their effectiveness: group discussion, working in pairs and groups, etc.

In addition, the students had formed a deep understanding of the system codes in the novels of G. Belger. Rightly, in our view, such a decoding of the author's concept of G. Belger: openness to the world, a positive attitude to the ethnic foreign world, a willingness to change and accept new things, and the perception of all the best in a different national culture as their own is the condition of survival not only individuals, but entire peoples, is an alternative to the successful development of the person, the way conflict prevention. And in this concept of the author, the archetypal image of the house is a semantically significant marker of relations and the leitmotif of the idea's development.

Thus, the development and theoretical justification of interactive strategies for analyzing the works of G. Belger showed the scientific and methodological feasibility of its use in the practice of modern higher literary education. There is also an obvious educational orientation in the use of these analysis strategies, which will contribute to the development of Kazakhstan's patriotism, since the works of G. Belger express the idea of a common and safe Home that unites the people of Kazakhstan into one large friendly family.

**List of references**