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Basic Methods for Working with Poetic Texts at Russian as a Foreign Language Lessons

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Abstract
Study of authentic literary works is an integral part of teaching Russian as a foreign language. It is literary texts, accumulating the historical experience of a nation and express its spiritual essence, that become an effective tool of learning a foreign culture, mentality, and values of native speakers. This research used the following methods: methodological, philological literature search on the research topic; verification of the effectiveness of the proposed guidelines in the teaching process. Results showed that poetic text used at Russian as a Foreign Language lessons stimulates interest and motivation to learn Russian, contributes to language knowledge arrangement, development of basic communication skills, improvement of speech skills, and formation of linguacultural competence. The authors concluded that the best form of poetic text classes in a foreign audience is heuristic conversation focusing on the semantic sensing of a text by interpreting its linguistic expression means. The system of poetic text-based tasks should be aimed at mastering the linguistic material, understanding the message and the figurative content of the work. Text interpretation should include the students' familiarization with the cross-cultural information which is the object of comparison of their native culture and Russian culture, their own and other people's perception of reality.
Keywords: Poetic text; Analysis and interpretation of a fictional work; Teaching methods; Russian as a foreign language.

1. Introduction
Goethe is the first thinker and author of the term "World Literature" and opened up a new perspective on literary studies. Goethe had come to believe that literature and literature could be passed through the geographical and political boundaries and met with the spirit of the culture of other nations in the world that manifests itself in literature, and familiarity is the first step in reaching understanding and friendship (Strich, 1949). Literature plays a prominent role in the cohesion and unification of the elements of a single culture, but Goethe thinks beyond national boundaries, even beyond the borders of European countries. European countries from ancient times had a lot of cultural commonalities, including Latin culture and Christianity, and always considered themselves in the center without any other knowledge, so they ignored the culture and literature of the rest of the world. In this historic pillar, the "world literature" is presented, in the hope that Goths of thought can in this way establish a deep and lasting connection between the worlds, and this path to its long-standing dream of establishing peace and friendship. It was among the worlds (Guillén, 1993).

The world literature was merely a collection of valuable literary works of the world that had come from their national boundaries and joined a community of human heritage. Goethe sees the mystery of this survival in the unity and dependence of the human spirit; it is the only and only human soul that did not know the time and place, and was sweeping throughout the world literature. Basically, an effect will come to the world literature that can communicate with the spirit and mind of other nations and cultures. A work that does not succeed in engaging in dialogue with others and endearing certain individual or historical characteristics will be remembered after a while. The works of ancient China, India, and Greece still contain a message for contemporary humans, though many of the later works have now been forgotten. In the ongoing cultural dialogues of literary works, each other influences and enriches each other. World literature, thus, was considered the best place to create a link between different cultures and nations (Pizer, 2006).

The great literary works have come from a variety of historical, cultural and literary texts that are not familiar to foreign readers when traveling outside their national boundaries. A reader who does not have such specialized knowledge is likely to impose his native literary values on foreign literary works (Pizer, 2006).

Literary work enters the world of world literature through a dual process: first, to accept it as a literature; secondly, the work goes away from its original cultural and linguistic position and moves in a wider context. A work may enter the world of literature and, after a while, be rejected. An unbalanced work may or may not come into or out of the world at different times during the centuries; in a particular time, frame, some writers may be part of the world literature, and for some others no, or in the reading the world literature and not in other readings. In addition, the displacements of the literary work do not necessarily reflect the effects of the inner self but are influenced by the complex dynamics of cultural change and transformation. The works are counted as a fast and permanent place among the world-famous masterpieces of world literature, but most of the works change over time, even as they may become literary masterpieces or go out. When it comes to the world of literature, it will increase its richness in various ways, regardless of whether it inevitably loses its originality or its essence. In order to understand

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this point, we must carefully examine the changes and developments of that effect under certain conditions (Aldridge, 1986).

The significance of fiction as a basic unit of foreign language teaching has long been recognized as a method of teaching Russian as a foreign language. The use of literary texts in classes of Russian as a Foreign Language contributes to the continuous building on the stock of language means and understanding of their functional characteristics, formation of sociocultural and linguistic cultural competences, development of cognitive activity, and increased motivation to learn the language. Therefore, the use of literary works in the teaching and learning process contributes to achievement of communicative and practical, professional and educational goals (Edmondson, 1997; Paran, 2008).

Poetic texts, authentic examples of Russian literary speech, which are 'an exposition of ideals and life values of a person', have a significant linguistic and methodological potential in teaching Russian as a foreign language (Ginzburg, 1964). Poetic texts reflect a specific view of the reality of the wordsmith, a Russian culture bearer, and prepare for perception of the intercultural variability of the worldview system. At the same time, such texts involve certain difficulties for the students, since they are characterized by a pronounced aesthetic orientation, increased emotionality, anthropocentricity, and figurativeness (Shtyrlina and Antropova, 2018). It is in poetic speech that the transformations of various elements of the language system are most actively and regularly presented. Poetic word is distinguished by its semantic complication, an abundance of associative links, and the presence of extralinguistic overtone. Taking into account the above, it seems necessary to develop a model for analyzing a poetic text to avoid typical errors in perception of a fiction work by a foreign reader.

Now these questions arise: do literary texts affect foreign language learning? When should I use literary texts in foreign language learning? Can I use poetry texts in foreign language learning? Which types of poetic texts are suitable for foreign language learning?

2. Liretature Review

The history of the methodology of foreign language teaching has shown that literary language has been used in foreign language teaching, but doubts have been expressed about the success of this method. Many of the methodologies, especially the communication approach, allow literary texts to be backed up by the teaching of language and foreign cultures. This new phenomenon attracts attention not only because of its literary texts He learns linguistic ability, but because he teaches literary texts, foreign languages simultaneously provide familiarization with other civilizations and cultures (Paran, 2008).

2.1. Literary Texts: A Particular Method of Communication

Types of text can be used to teach a language: press articles, administrative texts, technical instructions, advertisements, etc. Here's a question: why do you need to go to literature to learn a language? To answer this question, you have to answer another question: Why do we learn language? Which can be answered very quickly: to communicate. "Certainly, the language is a means for communication. In life, communication is not just verbal, but includes action, hands-on movements, signs of politeness, colors, musical noises, images, forms, and so on. The sociological element of language requires the attention to be paid to the socio-cultural conditions of language use so that the learner can understand the reality of a culture (Pizer, 2006).

So, language training alone will not guarantee success in communication. If communication is considered as the target of language learning, then it is necessary to replace "language teaching" with "teaching art communication" or extending the semantic domain of the word "language" and language as "the system of linguistic signs and non-linguistics." The transition from the linguistic approach (oral-language study) to the semiotic approach (scientific study of sign systems) is inevitable, (Alviárez *et al.*, 2005; Islas, 2017).

2.2. Literary Texts: The Learning of the Semiotics of Foreign Language

The study of a literary text is always important, whether it is for obtaining linguistic information, improving spelling, expanding the number of words or completing the language, or for learning cultural information, sharing knowledge, experiences, a lifestyle, or a worldview. The specific feature of literary texts in relation to these other types of texts is that literary texts are made of language, with the difference that they have a particular form of language that creates a particular way of communicating. Literature takes on its role, especially with the help of the "poetic work" of the language, and in the literary context that can be understood by this special function of language, and this fact has not been sufficiently addressed in the traditional teaching of language (Shtyrlina and Antropova, 2018).

In literary texts, unlike scientific language, comprehension is not possible only through a form. The poetic or aesthetic function of the language is that of a subject. As the implicit meaning of a fact is "variable," its potential concept varies according to the position, texture and mental state of the individual. The poetic language feels more than a means of transmitting reality (Akhmetzyanova and Gilazetdinova, 2018). The poetic or aesthetic function of language is used when the oral language message is included in its form as the goal of meditation and contemplation. By passing through the explicit meaning of implicit means, the language changes rules and principles. (Almeida and Cuervo, 2016; Ballesteros, 2015; Esther and Cuervo, 2015), The rules of ordinary language rely on external experience; the principles of literary language are based on the exterior experience. The problem is not a simple change of meaning, but a change in the type or meaning of meaning, in another language, this shift is from

conceptual meaning to emotional meaning, from referral to reference and from meaning to sinfulness (Nurullina *et al.*, 2017).

3. Materials and Methods

In the study, we used the following methods: methodological, philological literature search on the research topic; verification of the effectiveness of the proposed guidelines in the teaching process.

4. Results and Discussion

Working on a poetic text in a foreign audience should primarily take into account the students' language characteristics and correspond to a certain stage of their learning. Poetic texts study in Russian as a Foreign Language classes is relevant primarily at an advanced learning stage since it requires from students forming linguistic, linguo culturological, and communicative competences. However, the students can start their acquaintance with poetic texts at the initial stage: in this case, it is best to use short, rhythmic poems that are accessible in content and are oriented towards satisfying the speech needs of the students. In an advanced group, however, the teacher can use samples of Russian classical or modern poetry, using various approaches to the analysis of a literary text: linguistic, literary, linguistic-cultural or philological.

When selecting texts for study with a foreign audience, it is necessary to take into account not only the level of language skills, but also the age and professional interests, gender characteristics, ethnic and psychological characteristics of the students.

The text should be selected in accordance with the methodological principles, which include the principle of authenticity which ensures broadening of the students' linguistic and cultural outlook; the principle of methodical value which allows developing all types of speech activity and building on language skills; thematic principle involving selection of texts according to certain lexical topics; principles of accessibility, emotionality, and cognition. In addition, we should not forget about the historical and cultural significance of the work, its volume and the diversity of language tasks that may be applicable to this text.

The process of teaching analyzing poetic texts in a foreign audience involves the use of three types of learning activities: pretextual, textual, and posttextual work.

At the stage of pre-text work, it is reasonable to offer students a story about the life of the author being studied, adapted to match the group's skill level, to introduce the students to the historical and cultural context of the poet's work and the era in which he lived. This stage involves preparing the students for an adequate perception of poetry: motivating to read, actualization of background knowledge, removal of predictable linguistic and cultural difficulties. The linguistic and stylistic difficulties (semantization of nonequivalent, background, connotative vocabulary, taking into account the stylistic characteristics of a word and its national and cultural coloring, etc.) can be removed both at this stage and at the stage of direct analysis of a literary text.

The pretext stage of work can be started with reciting a poem by the teacher in order to familiarize the students with it. When reciting, the teacher should pay attention to the optimal reading speed, additional pauses and repetitions, which are necessary for foreigners to understand the text. After reciting it is wise to proceed with the analysis and interpretation of the poetic work itself.

The most effective when studying a poetic work with a foreign audience, in our opinion, is a philological approach to the analysis of a literary text, implying its comprehensive consideration from the point of view of its ideological content, images, and language.

Understanding the text and its interpretation, comprehension of the author's worldview become the main goal of philological analysis in which much attention is paid to consideration of the lexic and semantic component of the work as a way of representing the artistic model of the poet's world (Akhmetzyanova and Gilazetdinova, 2018; Nurullina *et al.*, 2017). The study of key lexical means and the verbal and artistic structuring of the text as a whole, identification of key verbal images and their characteristics are the first step on the way to understanding the work under study. However, it should be borne in mind that 'in the process of text interpretation, it's vital to take into account the entire variety of language means that are in the figurative perspective of a keyword' (Bolotnova, 2009).

In this regard, very important is the stylistic analysis of language units, aimed at
- consideration of phonetic means and their interpretation,
- identification of the grammatical features of the text (the predominant and the least used parts of speech, their semantic load),
- study of the lexical characteristics of the poem (compiling the vocabulary of this work, dividing the words into thematic groups, search for tropes in the text),
- detection of syntax phenomena (search for expressive syntax).

In course of such work, functional features of these units are revealed, preliminary remarks are made about their place and role in the literary text. At the second stage of work, we proceed from the analysis of a specific stylistic arrangement of the text to its literary analysis:
- analysis of the strong positions of the text,
- defining its theme and idea,
- explication of the figurative structure and associative background of the poem,
- identifying the specifics of its structure.

Therefore, the work on a poetic text is a consistent disclosure of the message of the poem: 'from understanding the meaning of language units constituting a particular verbal image, to perceiving its figurative essence and further to comprehending its role in creating the message of the work' (Shukhovtsova, 2012).

The poetry comprehension is controlled through a system of questions and tasks aimed at checking the semantic perception of the text, awareness of the situational model, mastering the elements of the national linguistic world view.

The teacher can use the following exercises as such tasks: answering questions on the text, discussing correct/incorrect statements, restoring the correct order of text fragments, selecting synonyms / antonyms, explanations to the most significant lexical units used by the author, explaining the meaning at the phrase and the superprase unity levels.

In discussing a poetic text in a foreign audience, a teacher may encounter a number of difficulties faced by the students and accounted for by inconsistency in presuppositions, differences in mentality, or the world views of the author and a foreign reader. Problems of this kind include difficulties in understanding the figurativeness, driven by differences in national linguocultural associations, difficulties in understanding the psychological motives of the characters, induced by the differences in national value norms, and difficulties in decoding the text message, associated with the lack of the necessary educational base. Among the above difficulties, the most frequent problem at the stage of analyzing a poetic work is the problem of perceiving the figurative vocabulary, often with pronounced national-cultural specifics. The same concept in different languages can be given completely different semantic interpretations, diametrically opposite connotative evaluations. A vivid example illustrating such phenomena is a series of zoomorphic metaphorical nominations that differ in different languages by their meaning or by their emotional and stylistic tinge: *a ram* in the Russian language means 'a stupid, stubborn person', in Chinese – 'a kind person', *a goat - in Russian 'a stubborn, unpleasant person', in Chinese – 'an erudite', a monkey in Russian is 'a person blindly imitating someone', in Chinese – 'an intelligent person'*. These lexical units, reflecting the people's associative and figurative concept about the subject, become culturally marked, and therefore, they are more difficult for foreigners to comprehend. It is reasonable to semanticize such words by interpreting their figurative meaning, including an additional linguistic and cultural commentary. Such a comment can further be used as a basis for students to create their own dictionaries of poetic imagery, reflecting the comparative aspects of the phenomenon in question in the studied and native languages. According to Ye. Makeyeva, for an adequate understanding of the poem's image system, we can use in class such tasks as "rendering" (recording the sensations of the persona with a view to further adjusting if necessary) and verbal depicturing (on the principle " What am I seeing? What am I hearing? What am I feeling? ") (Makeyeva, 2013). In the first case, the students are offered a number of synonyms, from which they choose the words which, in their opinion, are most corresponding to the feelings of the persona. In the second case, students are encouraged to express their feelings and thoughts based on the poem studied, the result of such work is the emotional and evaluative comprehension of the text, filled with personal associations.

The post-text stage of work on a piece of poetry is a stage of creative rethinking of the text on the basis of the reader's own evaluation criteria. This stage involves mental operations with information (provide your judgement, express and justify your opinion, give your reasons, describe, respond, etc.), writing an essay on the text, comparing the authentic text with a translated sample, listening to records of artistic recital of poetry, etc. This stage of work can take place in class after the pretext stage or independently as homework.

5. Summaries

As can be seen from the above, the best form of poetic text classes in a foreign audience is heuristic conversation focusing on the semantic sensing of a text by interpreting its linguistic expression means. The system of poetic text-based tasks should be aimed at both mastering the linguistic material and understanding the message and the figurative content of the work. Text interpretation should include the students' familiarization with the cross-cultural information which is the object of comparison of their native culture and Russian culture, their own and other people's perception of reality.

6. Conclusions

Summarizing all the above, it is worth pointing out that poetic text used in Russian as a Foreign Language classes is the most valuable language material, since it does not only stimulate further interest and motivation to learn Russian, but also contributes to arrangement of language knowledge, development of basic communication skills, improvement of speech skills, and formation of linguoculturological competence.

Acknowledgements

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