

FILM ADAPTATIONS IN TEACHING RUSSIAN LANGUAGE AS A FOREIGN: ADVANTAGES AND ISSUES

*Kozhabergenova A.E.¹, Aubakirova B.T.², Kozhabergenova Ai.E.³

¹PhD Candidate, Eötvös Loránd University, Budapest, Hungary,
e-mail: anelec@mail.ru,

²PhD Candidate, Assistant Lecturer, Kokshetau University named after
Sh. Ualikhanov, Kokshetau, Kazakhstan,

e-mail: tolegen.bakhyt@gmail.com,

³PhD Candidate, Eötvös Loránd University, Budapest, Hungary,
e-mail: monsieur.kozhai@gmail.com

Abstract. Language can't be taught and learned separately from culture. Art, in turn, is a significant part of the culture and a means for its comprehension by foreign students. Film adaptations represent a fair combination of technologies and art. However, the application of the full potential of film adaptations in Russian language lessons demands sufficient methodological research. Thus, this article aims to reveal the available methodological potential of film adaptations in Russian language teaching and to show that this topic opens up wide possibilities for research in terms of methodological developments.

The object of the article is the process of linguistic education of students in higher education institutions. The subject of the study is authentic materials as a means of foreign language teaching.

This study is based on a narrative analysis of current theoretical materials of post-Soviet republics', Russian and foreign scholars on the issue of the film adaptations as a tool in teaching RLF (Russian language as foreign). The authors held to the research principles of consistency, historicism and cultural appropriateness.

The analysis of the publications on the issue indicated that film adaptations are an as effective tool for teaching RLF. The conducted literature review revealed that film adaptations usually are used in the lessons of Russian literature as supplementary material. However, film adaptations prove themselves to be an effective tool for teaching RLF on an even basis with literary works. The combination of the two materials is suitable for the development of all four language skills: reading, writing, speaking and listening.

The scientific value refers to analysis of existing data on film adaptations which contributes to further researches on the problem. The practical value of this study is that it provides a methodological base for the lessons of Russian language with application of film adaptations of literary works.

Keywords: art, teaching, foreign language, film, literature, adaptation, Russian language, multimedia

Basic provisions

This article presents an attempt to systematize the present scientific data on the use of film adaptations in language teaching. The material presented in the article reflects the advantages and issues in the use of authentic film material when studying a language. Based on scientific sources, the authors make a detailed analysis of such experiences and describe several methodological approaches to film adaptations as a pedagogical tool: the first approach proposes to use film adaptations as an

independent authentic material, the second one examines film adaptations as additional material in literature classes, and the third approach suggests to use film adaptations and its literature source in an integrated way. The results of the work are complemented by a discussion and logical conclusions.

The analysis of scientific publications has highlighted the following advantages in using film adaptations in foreign language teaching: representation of emotional states, development of non-verbal communication, visual immersion in the historical context, representation of geographical locations – all these contribute to a better understanding of the text through film. On the other hand, a literary work reveals to students the psychology of characters, makes the director's and author's intent more understandable, which contributes to teaching students view and analyze film as a work of art.

Thus, this article aims to reveal the available methodological potential of film adaptations in Russian language teaching and to show that this topic opens up wide possibilities for research in terms of methodological developments.

The object of the article is the process of linguistic education of students in higher education institutions. The subject of the study is authentic materials as a means of foreign language teaching.

Introduction

The modern world is developing rapidly, and this is especially true in the field of technology. With the development of technology, there is a need for Russian language teachers to think about new and effective ways of creating a better environment for teaching and learning Russian as a foreign language. As a result, the use of multimedia as a learning tool is becoming increasingly popular in the field of foreign language teaching. And one of the most promising multimedia teaching tools, combining technology and art, is the cinematic adaptations of literary works.

Literature and film are of great cognitive value. The most important historical events are reflected not only in documents and in scientific research but also in works of art, be it literature, film, theatre, architecture, painting, music, or dance. Consequently, works of art are not only “channels of reflection and accumulation of information about reality”, but some of them “are a significant phenomenon of national culture” themselves [1, p. 189]. Whereas lectures and seminars on history, geography, and culture engage mainly the logical-conceptual way of teaching students, works of art “show” life and reproduce it in concrete pictures and images. N. Chernyshevsky called art “the textbook of life”: “Art achieves its goal more faithfully than a simple story, much less a scholarly one: under the form of life we are much more easily acquainted with a subject, much more quickly become interested in it than when we find a dry indication of the subject” [cit. 1, p. 190]. However, one should remember that art, bearing in itself the features of the author's personality, does not just copy reality but transforms it, endowing it with new meanings. “Creativity is an activity that gives rise to something new that has never existed before” [1, p. 190]. This reality transformed by the author is often referred to as *second reality*. “If a work of art becomes widespread and a fact of mass consciousness, then the ‘second reality’ that exists in it becomes as objective an

immutable element of life as life itself. Thus, Onegin is more real to us than many of our true acquaintances: although it is a collective image” [1, p. 190]. Therefore, through literary works, students can learn about the culture and mentality of Russian-speaking people. At the same time, it is a twofold process. Any work of art also has a communicative function – conveying the author’s intention to the addressee. Nevertheless, understanding a work of art entirely depends on the addressee’s ability to perceive the information correctly. Therefore, it is principal to teach foreign students an adequate perception of Russian literature and cinematography – not only to introduce students to the peculiarities of vocabulary but also to the historical, social, and cultural context.

Methodology and materials

This study is based on a narrative analysis of current theoretical materials of post-Soviet republics’, Russian and foreign scholars on the issue of the film adaptations as a tool in teaching RLF (Russian language as foreign).

Researchers’ approaches to film adaptations for educational purposes depend on different perspectives on the very nature of the relationship between film and text. Olga Burenina distinguishes three approaches to cinema from the perspective of its relationship with literature. The first approach sets off literature and cinema, differentiating the depicted and the imagined, thereby postulating the impossibility of intermedial transfer [2, p. 213]. Such views on film adaptations refer to the ideas of Roman Jakobson, Gilles Deleuze, Friedrich Knilli, Knut Hickethier.

The textual approach to the study of cinema, developed by representatives of the formal school and continued by Moscow-Tartu structuralism, can also be found in contemporary film aesthetics. Under this approach, cinema imitates literature and thus depends on it. A variant of this viewpoint is expressed in the assertion that “literature and cinema, being in a complementary distributional relationship, feed off each other and make mutual transitions, while maintaining their discursive independence” [2, p. 213].

Proponent of the third approach, Oleg Aronson, characterizes cinema as a borderland phenomenon that combines the traditions of representation and imagination [3]. O. Burenina also notes that compared to Western and American cinematography, which initially focused more on the art of theatre and dance plastique, Russian cinema focused more on literature and its genres, actively referring to literary sources and emphasizing its invariable involvement in literature [2]. Thus, the literary-centric orientation of Russian culture has raised the interest in film adaptation to a certain degree.

Based on these approaches to film adaptation, it is possible to distinguish three groups of scientific works on the use of film adaptations in RLF lessons. The first group of publications includes general researches on the use of various feature films in RLF lessons. This group represents a rather large body of researches. In order to systemize all the publications in this article, the following limitations were applied: the selection was made using databases Google Scholar, eLibrary, and CyberLeninka; the selection contained publication for the period of 2017-2022; articles on educational films, scientific films, documentaries, short fiction and social

videos, news releases, commercials, talk shows, interviews, blogger videos, videos from YouTube, animated films, television multi-part series were excluded. The remaining articles were grouped according to the issues they address: the advantages of using feature films in the RLF lessons; feature films as an educational tool (this group included studies indicating objectives and aims of using feature films in the RLF lessons); the problem of selecting films for the lessons.

The second group included publications concerning the use of film adaptations as a supplementary tool for teaching Russian literature to students.

The third group of works contains quite a small number of studies, and includes studies in which a literary work and its film adaptation are used in the classroom together and evenly. In particular, this group covers an article by Claudia Olivieri “‘Moscow cinematic text’ in the process of teaching RLF” [4] in which she proposes the use of the film “Moscow” (2000), directed by A. Zeldovich, based on a script by A. Sorokin, for educational purposes.

In the study authors held to the principles of consistency, historicism and cultural appropriateness. Research methods – analysis, synthesis, deductive and inductive generalizations – were applied.

Results and discussion

From the publications included in the first group of works, we identified the advantages, methodology, and challenges in the use of feature films in the RLF lessons.

Researchers identify three main benefits of using feature films in the teaching RLF:

First, due to its artistic nature, cinema as a teaching medium effectively synthesizes rational and artistic methods of presenting the information. Using a variety of artistic media (such as music, sounds, costumes, camera movement, actors’ facial expressions, movements, dialogue, and narration), a film evokes an emotional response in the viewer and arouses interest. Consequently, as a teaching tool, a feature film combines emotional, logical, and figurative components, which, in turn, contributes to enhancing the cognitive activity of students and creates favorable conditions for creative comprehension of the material [5].

Secondly, a feature film can be an effective tool for shaping students’ linguistic and cultural competencies. By analyzing the film, students acquire background knowledge of history, geography, ethnography, and country studies. They get acquainted with social reality, traditions, colloquial vocabulary, peculiarities of speech etiquette, and mentality [6]. In this aspect, researchers often note the use of allusions and quotations from feature films in Russian speech, which can cause difficulties in understanding and application by foreign students. A good example is given by O. Abrosimova and L. Voronova: “It should be noted that while foreigners successfully learn quoting phrases, allusions and reminiscences are usually difficult for them to perceive. A hint of fact, a reference to a text, is almost beyond their comprehension. Russian-speaking people can say: ‘I need at least a cup of coffee, and there is no need for me to take a bath’. People who watched the film ‘The Diamond Arm’ swiftly understand the associations. A Russian person immediately

‘tries the situation on himself’. And although the quotation was changed, it is easy to draw an analogy. Foreigners cannot understand why in this case the response phrase would be: ‘There will be a bath for you and a coffee and cacao and tea’” [6, p. 53].

Thirdly, the use of feature films in teaching helps to increase students’ motivation. The use of feature films in the learning process allows for reducing the load on arbitrary memory, relieving psycho-emotional stress, as well as diversifying exercises and creating a comfortable environment in the class, which is principal for increasing the level of motivation of students [5].

Methodology of the work with feature films usually implies three stages: 1) work before the presentation of the film; 2) work during presenting the film; 3) work after watching a film. The first stage is preparatory, when the teacher introduces the students to the plot of the film, provides them with the necessary vocabulary, and explains the historical and social context of the film. The second stage usually includes vocabulary tasks. Finally, the third stage is creative: writing essays, presentations, discussions, debates, acting out or dubbing scenes from the film, etc. Additionally, T. Kashpireva suggests a fourth stage of work – independent study of the film by students, implying reading and writing reviews, listening to film soundtracks, etc. [7]. The tasks at each stage may vary, depending on the goals and objectives pursued by the teacher in a lesson. For example, Yu. Kostyushina and Zh. Shishkanova distinguish the following goals: learn to listen and understand spoken Russian in a real-life situation; show the variety of ways to use language constructions and grammatical patterns in live speech; teach how to use language to convey information in professional sphere of communication; test the extent and quality of assimilation of certain grammatical material; identify errors and ambiguities in the studied grammatical material; consolidate what has been learned; develop speaking skills, including argumentation and creative speech during the discussion of the film’s plot twist; introduce country-specific information related to the way of life, way of thinking, value systems and relationships of Russian-speaking people; create a strong motivational base for further learning of the language [8, p. 305-306].

The problem of selection film for presenting to students still remains a main issue for teachers and researchers. Therefore, O. Khurmuz proposed the following criteria for selecting films:

- 1) A film as a work of art should obtain an emotional and aesthetic impact on the audience, and form a positive attitude towards Russian cinema and Russian culture in general;

- 2) The lexical and grammatical material in the film should correspond to the basic, first certification and second certification levels (A2, B1 and B2);

- 3) The film should obtain a country-specific value, introducing students to the Russian mentality, way of life, and culture;

- 4) The film must not violate historical and country-specific authenticity;

- 5) The issues raised in the film must be relevant to the audience, namely the age, national, cultural, and psychological characteristics of the audience should be taken into account when choosing a film;

6) The plot of the film should imply a conflict that encourages different opinions during the discussion of the film and thus stimulates the students' speech activity;

7) The actors' speech in the film should not be too fast; the words should be pronounced clearly and distinctly;

8) The speech in the film should be grammatically correct and accessible to the recipient, and must not contain a large amount of professional, emotionally expressive, as well as out-of-use vocabulary [9, p. 9].

Considering the above-mentioned criteria teachers and researchers tend to choose Soviet films for presentation in the class. Because modern films often demonstrate explicit scenes of violence or sexuality, drug addiction, excessive use of jargon and foul language, etc. However, modern films raise more interest at students.

Film adaptations make the problem of film selection easier. Since film adaptations have a literary work as a source, mostly a classic literary work, they meet all the necessary criteria suggested by O. Khurmuz. Besides, film adaptations by different directors (Soviet, modern Russian or modern American) are interesting for comparison and open up new possibilities for comparative analysis. For example, O. Chalova in the article "Semantics of the communicative level of the Russian language in sound realizations of a literary text" [10] compares two screen adaptations of F. Dostoevsky's novel "Idiot" by directors I. Pyryaev (1958) and V. Bortko (2003). The researcher concludes that both adaptations are relevant, both reflect Dostoevsky and reveal an understanding of Dostoevsky by Russian-speaking people in different historical periods, which may be useful for those, interested in Russian culture and history [10, p. 302].

The second group of works mainly includes studies on the use of film adaptations as supplementary material in literature lessons for foreign students. For example, the publication by E. Halpunkova is devoted to the necessity of including an elective course "Literature on the Screen" for foreign students [11]. The researcher notes that the main advantage of this course lies in the fact that while the process of reading a literary work is usually intermittent and this affects the emotional perception of the book, the film has a continuous impact on the viewer. Therefore, referring to a film should aesthetically enrich the reader-viewer and expand their circle of associations [11].

According to E. Lobanova, the main advantage of film adaptation in literature lessons is the visualization of linguistic expressions: the character of a hero, his emotions, and emotional states. What is described by word in the literary work can be visually represented in film. As an example, the author compares Dostoevsky's novel "Crime and Punishment" with its film adaptation directed by L. Kulidzhanov (1958) [12].

The use of film adaptations in teaching foreign languages is also considered in English scientific publications. For example, Hu Caixia stresses the importance of demonstrating non-verbal language in films [13]. Non-verbal language is as eloquent as spoken language. Therefore, in language teaching, the use of visual media in the film creates an opportunity for students to learn how to decipher non-verbal

language, which contributes to the development of students' communicative abilities. Aida Dziho-Sator points out that when working with film adaptations, and combining written text with visual and auditory media, we contribute to the development of all four language skills: reading, writing, speaking, and listening. In addition, this method offers various options for teaching and learning styles: individual work, group work, critical analysis, use of technology, discussion, etc. [14].

The third group included those works whose authors propose equivalent work with a literary text and a film in RLF lessons. Thus, O. Chalova, based on the methodology of M. Bezyaeva, considers the film adaptation of F. Dostoevsky's novel "The Idiot" as a director's interpretation of the novel. The author believes that by comparing the text with the film, as well as two film adaptations of the same novel with each other, foreign students will be able not only to better understand the literary work but also to see how it is understood by Russian-speaking people and how historical time affects this understanding [10].

Another example of this approach to film adaptation is C. Olivieri's publication, in which the author analyses the film "Moscow" as a teaching material for students studying Russian as a foreign language [4]. According to C. Olivieri, as the film is saturated with frames depicting tourist places, students are given an opportunity to conduct a virtual excursion around the city. At the same time, through the comparison with the literary text another Moscow is revealed to the students: "sinister and magical", with its "poetics of turbulent era", which demonstrates the attitude to "the reality existing at the moment and allows a comprehensive introduction to the 'other' Russian life" [4, p. 25].

As noted by T. A. Tarabanova, "it is important not only to introduce foreign students to Russian history, culture and literature but also to try to reflect on contemporary issues and give a 'Russian' understanding of these problems" [cit. 4, p. 25]. Therefore, the film, although not "suitable for normal watching" [cit. 4, p. 25], it can serve as an educational tool for future Slavists. On the whole, C. Olivieri suggests a method of working with film in which the literary work and the film complement each other: film creates a transition from the abstract literary work to its concrete embodiment, "gives an imaginative and deeper insight into the script", and "the contextualization of Sorokin's 'Moscow' enables, in turn, a better understanding of film" [4, p. 27].

The story "The Long Farewell" by Yu. Trifonov and its film adaptation by director S. Ursulyak (2004) can be valuable as teaching material in this context.

The story is about the unhappy love of the young playwright Grigory Rebrov and the actress Lyalya. The characters are in a relationship, but Rebrov's material insecurity constantly displeases Lyalya's mother, so she prevents them from marrying. Lyalya meets a successful playwright Smolyanov at the theatre and starts a relationship with him, which Rebrov discovers. Eventually the characters part ways, Rebrov leaves Moscow, his home, and his love, and leaves for a geological expedition. Lyalya finishes her acting career and marries a military man, changing her social circle. Many years later she meets Masha, her former friend from the theatre, who tells her about Rebrov who became a successful scriptwriter. However,

even though their lives seem to have worked out well, they both feel that they have lost something important to both of them.

Trifonov's prose is advantageous for study in many ways. Primarily because of its psychologism, raise questions of morality. Through the example of ordinary everyday situations, Trifonov poses crucial questions of spirituality that could become the subject of discussion or even an essay: about envy, success, conscience, love, life, and death. In this story, the author portrays complex, multi-faceted characters in the complex circumstances of life. The writer describes characters' different behavior and sentiments at work, in the family, with friends and parents; as well as their attitude towards money, women, life and death. Moreover, the plot of "The Long Farewell" is set in the mid-20th century, in the Soviet realities, so working with this short novel will require knowledge of the historical context, as well as the specificities of life of Soviet people.

The adaptation of the story "The Long Farewell" is also of value. The opening scene of the film shows black and white documentary footage of the old post-war Moscow, which contrasts with the subsequent color picture of Moscow in the 1970s. Already at the beginning of the film teacher can draw the student's attention to the changes in the city and the author's attitude to these changes – whether they are positive or negative. The film is almost entirely black and white, with the exception of a few episodes. For example, in the episode when Lyalya is playing on stage in the theatre when she is given the lead role in the play for the first time and she is happy. Colorful scenes in the film indicate moments of real happiness, love, and sincerity, but at the same time deeply personal moments of characters; it conveys the very impression of the subjective [15]. Playing on the contrast of these moments, Sergei Ursulyak strikingly illustrates the recurring leitmotif of the phrase that Rebrov recalls from Dostoevsky's novel "Demons": a man needs as much happiness as he needs unhappiness for happiness.

The film also facilitates students' immersion in Soviet reality through visual images: the characters' clothes, transport, the appearance of flats, etc. In this way, the story "The Long Farewell" and the film adaptation converge and complement each other in meaning: the film becomes more understandable through the literary text, but at the same time, the text can also become more understandable and accessible to students after watching the film. The tasks for the story and its adaptation could be discussion, essay writing, comparing scenes from the book with their representations in the film, acting out scenes from the film, and voice-over narration.

The discussion should be guided by the teacher and may include different questions: about the place (where the action takes place and how it develops, which significant places are found in the film); about the actors (how many of them there are and what they look like, which social category they belong to, their behavior, their relationships with each other, their character traits and motives for their behavior, their facial expressions, manner of speaking and choice of words); about the story and film proper (which scenes are the most important for the development of the action, what is the motivation behind their behavior) [4].

However, such work with film requires an appropriate level of language proficiency, and “the perception of screen information must be accompanied and guided by a multi-stage set of activities that facilitate an understanding of the logic, language, and subtext of the film. After all, a mere demonstration will never give the results that can be obtained with prior training” [4, p. 28]. According to E. Vereshchagin and V. Kostomarov, “we have seen that an artistic image is an indissoluble, interpenetrating unity of the abstract and the concrete, the general and the individual, the essential and the accidental, the internal (regular) and the external, the whole and the part, the essence and the phenomena. The adequate perception of an image presupposes its understanding in this unity” [1, p. 193]. Such a holistic understanding – and it is usually what the author intended – rests on an important condition: the addressee must be ready to perceive the information. The communicative function of art is often only partially and incompletely realized because this condition is by no means always fulfilled. If the reader, viewer, or listener is not prepared, the artistic information either is not retained at all, settles as dead weight unnecessary, or, worst of all, provokes active protest and rejection [1].

Overall, the results of the study show that while the use of authentic films in foreign language teaching is widespread, the use of film adaptations has received relatively little attention in the educational field. It might be concluded that the use of film adaptations in RLF lessons opens up wide possibilities for research in terms of methodological developments.

Conclusion

The analysis of the publications on the issue indicated that film adaptations are an as effective tool for teaching RLF as other feature films. The use of the adaptations of literary work shares the same advantages, goals, and methodology as other feature films. The conducted literature review revealed that film adaptations usually are used in the lessons of Russian literature as supplementary material. However, film adaptations prove themselves to be an effective tool for teaching RLF on an even basis with literary works. The combination of the two materials is suitable for the development of all four language skills: reading, writing, speaking and listening. There are plenty of activities and ways of using literary works and their adaptations in the lessons of RLF: quizzes, role-playing, acting, translation, essay writing, etc. The combination of literary work with film adaptation in lessons contributes to a better understanding of the material by the students and may lead them to further analysis of the interrelationship between arts.

REFERENCES

- [1] Vereshchagin E. M., Kostomarov V. G. *Yazyk i kul'tura: Lingvostranovedenie v prepodavanii russkogo yazyka kak inostrannogo* (Language and culture: Linguistic and regional studies in teaching Russian as a foreign language). 4-e izd. M.: Rus. yaz. 1990. 246 p. [In Rus.]
- [2] Burenina O. *Literatura na ekrane* (Literature on the screen) // *Wiener Slawistischer Almanach*. 2017. T. 79. P. 205-227. [In Rus.]
- [3] Aronson Oleg. *Kommunikativnyj obraz. Kino. Literatura. Filosofiya* (communicative image. Movie. Literature. Philosophy). Moskva: NLO. 2007. [In Rus.]

- [4] Olivieri K. "Moskovskij kinematograficheskij tekst" v processe obucheniya RKI ("Moscow cinematographic text" in the process of teaching Russian as a foreign language) // Studi Slavistici. 2008. T. 2008. P. 179-189. [In Rus.]
- [5] Pazilova B. The peculiarities and issues of using authentic films in teaching foreign languages / B. Pazilova, M. Sauganbayeva // Aktual'nye nauchnye issledovaniya v sovremennom mire. 2021. No 12-2(80). P. 61-68.
- [6] Abrosimova O. L., Voronova L. V. Lingvokul'turologicheskij potencial russkih hudozhestvennyh fil'mov v praktike prepodavaniya RKI (Linguistic and cultural potential of Russian feature films in the practice of teaching Russian as a foreign language) // Mir russkogo slova. 2019. №. 3. P. 51-55. [In Rus.]
- [7] Kashpireva T. B. Pogovorim "Pro lyuboff": formirovanie lingvokul'turnoj kompetencii uchashchihsya, izuchayushchih russkij yazyk kak inostrannyj (Let's talk "About love": the formation of linguocultural competence of students studying Russian as a foreign language) // Mir russkogo slova. 2017. №. 3. P. 106-111. [In Rus.]
- [8] Kostyushina YU. I., Shishkanova ZH. S. Ob ispol'zovanii autentichnogo audiovizual'nogo didakticheskogo materiala na zanyatiyah po russkomu yazyku kak inostrannomu v raznourovnevoj gruppe (na primere h/f "Morfij") (On the use of authentic audiovisual didactic material in classes in Russian as a foreign language in a multi-level group (on the example of the film "Morphine")) // Metodika prepodavaniya russkogo yazyka (kak inostrannogo, kak vtorogo): istoriya, sovremennoe sostoyanie, perspektivy razvitiya / red. T.M. Balyhina. 2017. P. 302-315. [In Rus.]
- [9] Hurmuz O.V. Metodicheskaya model' ispol'zovaniya hudozhestvennyh fil'mov pri obuchenii russkomu yazyku kak inostrannomu (Methodological model of the use of feature films in teaching Russian as a foreign language) // avtoref. dis...k.p.n. M. 2019. [In Rus.]
- [10] Chalova O. V. Semantika kommunikativnogo urovnya russkogo yazyka v zvuchashchih realizacijah literaturnogo teksta (sravnenie ekranizacij romana F.M. Dostoevskogo "Idiot" 1958 g. i 2003 g.) (Semantics of the communicative level of the Russian language in the sounding realizations of a literary text (comparison of film adaptations of F.M. Dostoevsky's novel "The Idiot" in 1958 and 2003)) // Slovo. Grammatika. Rech'. 2021. P. 270-305. [In Rus.]
- [11] Hal'pukova E. L. Model' organizacii elektivnogo kursa "Literatura na ekrane" v sisteme kommunikativnogo obucheniya russkomu yazyku kak inostrannomu (Organization model of the elective course "Literature on the screen" in the system of communicative teaching of Russian as a foreign language). 2014. [In Rus.]
- [12] Lobanova E. V. Reprerentaciya emotivnyh sostoyanij v tekste romana F.M. Dostevskogo "Prestuplenie i nakazanie" i ego ekranizacii (Representation of emotive states in the text of F.M. Dostevsky "Crime and Punishment" and its adaptation) // Yazykovoe soznanie v aspekte mezkul'turnoj kommunikacii: sbornik statej / Otv. red. E.A. Zhuravleva. Astana: Izd-vo ENU im. L.N. Gumileva. 2018. P. 350-360. [In Rus.]
- [13] Caixia H. U. Film and novel: Different media in literature and implications for language teaching // Cross-Cultural Communication. 2013. T. 9. №. 5. P. 87-91.
- [14] Dziho-Sator, Aida. Literary texts and their film adaptations in the EFL classroom // https://www.researchgate.net/publication/351308427_LITERARY_TEXTS_AND_THEIR_FILM_ADAPTATIONS_IN_THE_EFL_CLASSROOM
- [15] Puchenkina N. V. Impressionisticheskie motivy v ekranizacii povesti YU. Trifonova "Dolgoe proshchanie" (Impressionistic motifs in the film adaptation of Y. Trifonov's story "The Long Goodbye") // Vestnik Nizhegorodskogo universiteta im. NI Lobachevskogo. 2012. №. 1-2. P. 222-225. [In Rus.]

**ОРЫС ТІЛІН ШЕТ ТІЛІ РЕТІНДЕ ОҚЫТУДАҒЫ
КИНОМӘТІНДЕРІН ЖӘНЕ МАТЕРАЛДАРЫН АДАПТАЦИЯЛАУ:
АРТЫҚШЫЛЫҚТАРЫ МЕН МӘСЕЛЕЛЕРІ**

*Кожабергенова А.Е.¹, Аубакирова Б.Т.², Кожабергенова Ай.Е.³

¹PhD кандидат, Э. Лоранд атындағы университет, гуманитарлық ғылымдар факультеті, Будапешт, Венгрия, e-mail: aneles@mail.ru,

²PhD кандидат, Ш. Уалиханов атындағы Көкшетау университетінің ассистент-лекторы, Көкшетау, Қазақстан,
e-mail: tolegen.bakhyt@gmail.com,

³PhD кандидат, Э. Лоранд атындағы университет, педагогика және психология факультеті, Будапешт, Венгрия,
e-mail: monsieur.kozhai@gmail.com

Аңдатпа. Тілді мәдениеттен бөлек оқыту және зерттеу мүмкін емес. Өнер өз кезегінде мәдениеттің маңызды бөлігі және оны шетелдік студенттердің түсінуінің құралы болып табылады. Киномәтіндерін және материалдарын адаптациялау – бұл технология мен өнердің сәтті үйлесімі. Дегенмен, орыс тілі сабақтарында киномәтіндерін және материалдарын адаптациялау барлық мүмкіндіктерін пайдалану жеткілікті әдістемелік өңдеуді қажет етеді. Сонымен, бұл мақаланың мақсаты – орыс тілін оқытуда киномәтіндерін және материалдарын адаптациялаудың бар мүмкіндіктерін ашу және бұл тақырыптың әдістемелік әзірлемелер тұрғысынан зерттеуге кең мүмкіндіктер ашатынын көрсету.

Мақаланың объектісі – жоғары оқу орындарында студенттерге лингвистикалық білім беру процесі. Зерттеу пәні – шет тілін оқыту құралы ретінде аутенттік материалдар.

Бұл зерттеу посткөнестік республикалар ғалымдарының, ресейлік және шетелдік ғалымдардың ОШТ (орыс тілі шет тілі ретінде) оқыту құралы ретінде киномәтіндерін және материалдарын адаптациялау мәселесі бойынша заманауи теориялық материалдарын нарративтік талдауына негізделген. Авторлар жүйелілік, тарихшылық және мәдени сәйкестіктің зерттеу принциптерін ұстанды.

Осы мәселе бойынша жарияланымдарды талдау киномәтіндерін және материалдарын адаптациялауда орыс тілін шет тілі ретінде оқытудың тиімді құралы екенін көрсетті. Әдебиетке жүргізілген шолу, әдетте, орыс әдебиеті сабақтарында қосымша материал ретінде киномәтіндерін және материалдарын адаптациялау қолданылатынын көрсетті. Дегенмен, киномәтіндерін және материалдарын адаптациялау әдеби шығармалармен қатар орыс тілін шет тілі ретінде оқытудың тиімді құралы екенін дәлелдеді. Осы екі материалдың үйлесімі барлық төрт тілдік дағдыларды дамытуға қолайлы: оқу, жазу, сөйлеу және тыңдау.

Ғылыми құндылығы осы мәселені одан әрі зерттеуге ықпал ететін киномәтіндерін және материалдарын адаптациялау бойынша бар деректерді талдауда жатыр. Бұл зерттеудің практикалық құндылығы оның әдеби шығармалардың киномәтіндерін және материалдарын адаптациялауды пайдалана отырып, орыс тілі сабақтарын өткізудің әдістемелік негізін қамтамасыз етуінде.

Тірек сөздер: өнер, оқыту, шет тілі, кино, әдебиет, киномәтіндерін және материалдарын адаптациялау, орыс тілі, мультимедиа

КИНОАДАПТАЦИИ В ПРЕПОДАВАНИИ РУССКОГО ЯЗЫКА КАК ИНОСТРАННОГО: ПРЕИМУЩЕСТВА И ПРОБЛЕМЫ

*Кожабергенова А.Е.¹, Аубакирова Б.Т.², Кожабергенова Ай.Е.³

¹Аспирант, Университет им. Э. Лоранда, факультет гуманитарных наук,
Будапешт, Венгрия, e-mail: aneles@mail.ru,

²Докторант, ассистент-лектор, Кокшетауский университет им. Ш.
Уалиханова, г. Кокшетау, Казахстан,
e-mail: tolegen.bakhyt@gmail.com

³Аспирант, Университет им. Э. Лоранда, факультет педагогики и психологии, Будапешт, Венгрия,
e-mail: monsieur.kozhai@gmail.com

Аннотация. Язык нельзя преподавать и изучать отдельно от культуры. Искусство, в свою очередь, является важной частью культуры и средством ее постижения иностранными студентами. Киноадаптации представляют собой удачное сочетание технологий и искусства. Однако использование всего потенциала киноадаптаций на уроках русского языка требует достаточной методической проработки. Таким образом, цель данной статьи – раскрыть имеющийся потенциал киноадаптаций в обучении русскому языку и показать, что данная тема открывает широкие возможности для исследования в плане методических разработок.

Объектом статьи является процесс лингвистического образования студентов в высших учебных заведениях. Предметом исследования являются аутентичные материалы как средство обучения иностранному языку.

Данное исследование основано на нарративном анализе современных теоретических материалов ученых постсоветских республик, российских и зарубежных ученых по вопросу киноадаптаций как средства обучения РКИ (русский язык как иностранный). Авторы придерживаются исследовательских принципов системности, историзма и культуросообразности.

Анализ публикаций по данной проблеме показал, что киноадаптации являются эффективным инструментом преподавания РКИ. Проведенный обзор литературы показал, что киноадаптации обычно используются на уроках русской литературы в качестве дополнительного материала. Однако киноадаптации зарекомендовали себя как эффективное средство преподавания РКИ наравне с литературными произведениями. Сочетание этих двух материалов подходит для развития всех четырех языковых навыков: чтения, письма, говорения и аудирования.

Научная ценность заключается в анализе существующих данных о киноадаптациях, что способствует дальнейшему исследованию данной проблемы. Практическая ценность данного исследования состоит в том, что оно предоставляет методическую базу для проведения уроков русского языка с применением киноадаптаций литературных произведений.

Ключевые слова: искусство, преподавание, иностранный язык, кино, литература, адаптация, русский язык, мультимедиа

Статья поступила 01.02.2023