

**Pokatilova O. O.**

**THE METHODOLOGY OF TEACHING HIGH SCHOOL STUDENTS  
TO USE CULTUROLOGICAL ANALYSIS IN WORLD LITERATURE  
CLASSES**

The fact that the State Standard for the Basic and Complete Secondary Education (curriculum area “Languages and Literature”) now distinguishes the culturological perspective in the analysis of literary works is an undisputed achievement of the modern national school. It prompts viewing literature as a cultural phenomenon, introducing students to the core values of the world culture, revealing artistic features of literary works within a broad cultural context, establishing inter-art parallels, studying mythology, folklore, and cultural traditions of different nations, etc. One of the core school subjects aimed at the challenges of multi-cultural development of students is World Literature. According to the Concept of Literary Education, the secondary school course of world literature is designed to develop a creative reader possessing independent critical thinking, form a spiritual personality with humanistic worldview. Thus, the study of the classics of the world literature in the modern school should afford a holistic comprehension of literary works in a broad culturological context, form independent thinking skills, and develop students’ artistic and creative abilities.

A new direction of methodological research that is based on the integrated effect of different kinds of art on the student’s personality has evolved in the modern pedagogical science (G. Belen’kyi, O. Bohdanova, G. Gogiberidze, V. Hrechyns’ka, D. Domans’kyi, Ye. Kolokol’tsev, Yu. L’vova, V. Marantsman, T. Sukhova, B. Yusov, et al.). One of the types of literary analysis used as part of the secondary school world literature course work is culturological analysis, which involves the study of literature in the context of the national and world culture [1, p. 209].

This newly evolved methodological approach requires that a special technique that will ensure a more effective level of the literary and general cultural development of high school students, as well as lead to a more in-depth study of literary works during world literature classes be theoretically substantiated, designed, and implemented in practice.

The purpose of the article is to define the concept of culturological analysis in the practice of teaching world literature in secondary schools.

The objectives of the article are to determine the key concept of culturological analysis, clarify its content in the context of specialty program in world literature, and identify effective techniques and types of students' learning.

Culturological analysis shall be understood as a set of techniques and types of an in-depth work with a translated text aimed at its holistic comprehension in the context of the national and world culture, which takes into account philosophical, historical, aesthetic, linguistic, and literary aspects of the interpretation of the text as an artistic and cultural phenomenon. Among the essential features of the culturological analysis taught in secondary schools are its integrative nature (inter-subject and inter-art), immediate relation to the subject orientation (specialty) of education, literary and general cultural level of students, and the main objectives of the course of World Literature. The content of the methodology of culturological analysis is developed according to the logics of the development of the secondary school course of world literature and consists of three interrelated components:

1. Historical literary and historical cultural materials (information about the historical literary and cultural process, art epoch, trend, movement, or school; writer's biography, history of creating the literary work and its interpretations in other arts).

2. Theoretical literary and art concepts (a set of key terms necessary for mastering the theoretical content of the course, holistic comprehension of literary works, mastery of the artistic devices and language of different types of art).

3. Literary and art criticism (critical articles, reviews to help analyze the literary work from a contemporary point of view, rethink its traditional evaluation and interpretation).

Adhering to the system and activity approach in the substantiation of the educational content of the methodology of culturological analysis, we based our selection of the culturological material, besides its relevance to the curriculum, on the following key concepts:

– *polyphonism* (co-existence and harmony of multiple theme lines in the works of art. For example, polyphonism of James Joyce, Fyodor Dostoevsky, Johann Sebastian Bach);

– *symphonism* (a set of artistic devices that creates a complex effect on the recipient's personality. For example, symphonism of Ludwig van Beethoven, Honore de Balzac, Leo Tolstoy);

– *contrast* (binary semantic oppositions);

– *motif* (existence of common or “eternal” themes, images, storylines);

– *harmony* (unity of the form and the content. For example, the classical romantic harmony, the harmony of the Renaissance and Classicism).

Discovering “picturesqueness” of an epic text or “musicality” of poetry, the students under the leadership of the teacher identify common features in literary works, which are manifested through a common system of images and artistic means. Comparison of “the languages” of different types of art enables the understanding of their specifics and deeper “immersion” into the verbal text. This intensifies and enhances readers' experiences, activates their creative imagination, creates the conditions for the holistic comprehension of art works. The theory of comparison of the “languages” of literature and related arts, reflected in the curriculum, is based on the ideas of the inter-semiotic translation as “the interpretation of verbal signs by means of nonverbal sign systems” [2, p. 270; 3, p. 233], “congruence of the styles of literature and other arts ... re-coding of literary texts into the artistic meta-language of other arts; reverse re-coding of the artistic meta-language of other arts into the meta-language of literature...” [4, p. 11], and “similitude of the work of the interpreter and the representatives of various kinds of art” [5, p. 7]. Among major ways to resolve these challenges is the development of “the culturological space”, which forms the basis for the in-depth study of the translated works of foreign cultures at the world

literature lessons conducted in the senior secondary schools operating specialty programs in literature.

The “culturological space” of the writers whose works are part of specialty program curricula is defined on the basis of the following features:

1. Belonging to the same movement in art; sharing the same artistic method, style, and technique. For example, Balzac – Daumier, Balzac – Rembrandt.
2. The role of the artist in the life and work of the writer. Music and visual art preferences of writers. For example, Stendhal – Rossini – Mozart.
3. Common ideological and aesthetic message. For example, *The Red and the Black* by Stendhal – Symphony No. 9 by Beethoven, *Ode to Joy* by Schiller – *Liberty Leading the People* by Delacroix.

Reproducing (reconstructing) the writer’s “culturological space” during world literature class, students will better understand the style and culture of the epoch, as well as the artist’s role in its artistic reflection. Thus, the following plan of the culturological analysis of translated works (both in whole and in parts) during the classes devoted to the in-depth study of literary works seems most appropriate.

### **The plan of the culturological analysis of the world literature works**

1. To determine the role of the translated text in the national cultural tradition.
2. To describe the personality of the author and the translator, cultural and personal relationships between them.
3. To establish the time-frame for the creation of the original text, to analyze the following correlation:
  - text – epoch,
  - text – culture (philosophy, history, literary connections),
  - text – art (art as a background, illustration; art as a text in a text, the structural unit, which is part of the text; art as a system of signs).
4. To compare the text of the literary work with the “texts” of other arts in order to identify common structural elements and create a common artistic image.

5. To analyze the structural elements of the literary text, determine the level of the reflection in it of the philosophical, historical, and artistic realities of the cultural epoch.

6. To use the hermeneutic circle “teacher – text – student” in the process of understanding the content of the literary work in the culturological context to make its text personally meaningful for students.

7. To involve students in various artistic and creative activities in the process of the perception, analysis, and interpretation of the text of the literary work as an art phenomenon.

The teacher can begin the analysis in any sequence taking into account the genre and the size of the literary work and the individual psychological characteristics of students. When analyzing an epic work, students should look at its structural elements (title, keywords, binary semantic oppositions), studying poetry requires focusing on the key words, whereas drama calls for the analysis of those elements that reflect the dramatic conflict, mainly binary semantic oppositions.

The classification of the teaching methods by M. Kudryashov [6] and L. Miroshnychenko [1, p. 191 – 193] allowed the identification of the following methods and techniques of studying world literature on the basis of the culturological approach:

1. Heuristic: heuristic conversation, working with dictionaries, culturological commentary, articulating partially heuristic questions and problems.

2. Research: culturological analysis, comparison of literary works, culturological reconstruction.

3. Reproductive: teacher’s remarks, speech, or lecture with culturological elements, tasks offered in the textbook, students’ independent selection of culturological materials.

These techniques served as the basis for the identification of effective learning activities: illustrating the text with the works of related arts on different principles (thematic, associative, etc.), oral description of a visual work of art (ekphrasis), comparative analysis of the works of related arts, preparing culturological reports and

presentations, writing painting, film, or theater performance essays, etc. The selection of the learning activities is directly linked to the developing and transformative tasks of the school course of world literature. Their implementation at each stage is to be appropriate to the students' developmental profile, levels of their preparation for the perception of aesthetic categories, for the dialogue with both the text of the literary work and with the "texts" of related arts.

Thus, some techniques of the culturological analysis should to be applied at the integrated class of the Russian poetry of the Silver Age. Lyric poetry is the most subjective kind of literature, in which "the surrounding reality is depicted by communicating feelings, moods, experiences, emotions of the lyrical hero or author" [7, p. 284], whereas the poetic word is drawn into the sphere of music, "as if dissolved in a general rhythmic phrase", and is marked by the "openness to the wide cultural and historical context of the epoch" [8, p. 71]. The perception and in-depth analysis of lyric poetry, therefore, requires special forms and techniques for. The most effective techniques of comprehending poetry include dramatic reading, reading to music, recital; psychological reconstruction, culturological commentary, analysis of poetic images (motifs, conditions, and ideas), etc. Special attention is given to the selection of lesson forms, which are to create poetic atmosphere, tune students to the appropriate mood, empathy, and co-creation. For this reason, high school students are asked in advance to memorize poems by A. Blok, O. Mandelstam, A. Akhmatova, M. Tsvetayeva, V. Mayakovsky, S. Yesenin, B. Pasternak (based on student preference), to prepare dramatic reading of favorite poems, and to participate in the script development for the literary and musical composition "If the soul was born winged...".

The lesson starts with the teacher's introduction, which contains information on the cultural and historical background of the modernist poetry formation in Russia, as well as on the leading philosophical ideas, moral and ethical, aesthetic views at the turn of the 20<sup>th</sup> Century that influenced the works of Russian modernist poets. The teacher also briefly describes the main trends, movements, and schools of the Silver Age poetry. Students learn that the turn of the 20<sup>th</sup> Century was marked by a

profound crisis of the Western European civilization and culture, which was reflected in the propagation of the idea that “the God is dead”, that the world is cruel and absurd, and humans are forsaken and doomed (F. Nietzsche, A. Schopenhauer, S. Freud, and K. Jung). The Russian philosophers V. Solovyov, M. Berdyayev, L. Shestov criticized Western theories and defended traditional Christian values.

Working under the guidance of the literature teacher on the section of the reading book *Zi skarbnytsi filosofs'koyi dumky Sribnoho stolittya* [From the Treasury of the Silver Age Philosophical Thought] [9, p. 123 – 126], students determine the conceptual ideas of Russian philosophers on “serving pure, all-powerful, and all-embracing good” (V. Solovyov) and realizing God’s gifts and becoming a perfect man, a creator (M. Berdyayev) as the tasks of our life, as well as on the existential connection between people and the Creator because “if there is no God, then there is no human” (L. Shestov). Students come to the realization that these authors laid the foundation for the period that Berdyayev called the Silver Age, which was the time of the spiritual and cultural rise of Russia marked by the names of famous philosophers (S. Bulgakov, S. Frank, V. Solovyov, M. Berdyayev), painters (I. Repin, M. Vrubel, M. Roerich), composers (O. Scriabin, I. Stravinsky, S. Rachmaninoff), performing arts figures (F. Chaliapin, M. Chekhov, V. Komissarzhevskaya, V. Meyerhold). The representatives of the Silver Age poetry, who continued or rejected the traditions of Pushkin’s Golden Age, esteemed the achievements of the Western modernist poetry, and created on its basis a new poetry, also made a powerful claim to fame.

Silver Age poetry is introduced during literature lesson with the artistic legacy of Symbolist poets. Capitalizing on their knowledge on the poetry of French Symbolism, students provide a definition of this literary movement in the Russian poetry of the 1890s – 1900s, list its key features (polysemy and infinity of the symbol, metaphoric and suggestive nature, nuancing, etc.). Dramatic reading and discussion of the works contained in the book *Stikhi o prekrasnoj dame* [*Verses on a Beautiful Lady*] by A. Blok allow students to identify the impact of V. Solovyov’s ideas on the poet’s early works as reflected in the glorification of the Eternal Femininity, contrast between sublime ideal and imperfect reality. The dialogue with

students intended to analyze the poems read in class is based on a system of questions and tasks:

1. What impression have Blok's early works left on you? How can you explain this?

2. Why does the author of *Neznakomka* [*The Unknown Lady*] resort to dissonance when creating the image of the Fair Lady ("A waist in satin, like a flower, / / Moves past the window in the haze", "Her hand and fingers, all in rings", "And dark blue eyes, as deep as welkin, / / Are blooming on the distant side") and the surrounding reality ("drunken hails", "dusty alley", "and women's screams impale the place", "drunken mass", "the footmen, true to their habits")?

3. What role in revealing the keynotes of A. Blok's early poetry do the images-symbols of "veil" (*Neznakomka* [*The Unknown Lady*]), "dark blue gown" (*O doblestyah, o podvigah, o slave* [*I would forget about courage, winning...*]) play?

4. Look at I. Kramskoi's *Portrait of an Unknown Woman* (1883), I. Glazunov's illustrations to the poem by A. Blok *The Unknown Lady* (1979, 1980) and tell which artist was closer to the A. Blok's image of the Beautiful Lady. Explain your opinion.

5. What nonverbal techniques can be used to convey the mysterious and elusive image of the Eternal Femininity praised by the Russian symbolist?

The advanced study of Acmeist poetry brings to the fore the basic aesthetic principles of modernism, among which it is necessary to distinguish the rejection of symbolist mysticism, initiation, elitism of art; simplicity, clarity, tangibility of poetic images, and their direct expression; aestheticization of "the worldly", focusing on nature, history, person's inner world, exoticism of distant lands; resort to the classics, which O. Mandelstam called a "longing for the world culture". The latter finds evidence in the analysis of Mandelstam's poetry "*Insomnia. Homer. Taut Canvass*", "*I did not hear the tales of Ossian*", in which the themes of love and cultural memory are considered in the light of the world literary heritage.

The use of these tasks during the lessons of world literature significantly activates students' analysis and interpretation efforts, making them personally



meaningful and creative. Taking part in different kinds of art work, high school students realize their potential as readers (intensive work with the text and non-textual critical materials), artists (work on the creation of masks, appliqué, interior, stage scenery, costumes, etc.), performers (work on a role, dramatic reading, body language, make-up, etc.), which teaches them to avoid sketchiness and bias in the interpretation of art phenomena, enrich their own aesthetic experience, fashion an individual creative approach to learning the art of the word in its artistic links and interactions. Such learning activities as illustrating literary texts with the works of related arts on different principles (thematic, associative, etc.), oral description of a visual work of art (ekphrasis), comparative analysis of the works of related arts, preparing culturological reports and presentations, writing painting, film, or theatrical performance essays, etc.

Consistent, purposeful use of the proposed culturological analysis methodology will ensure a holistic comprehension of literary works in the broad context of the national and world culture, promote the development of analytical and interpretative, as well as creative skills of high school students, and enrich their aesthetic experience.

Based on the methodological experience and students' artistic and creative activities proposed in the article, it may be concluded that these methods of culturological analysis are technologically effective. The success of their practical implementation is ensured by the consistent and purposeful introduction of a system of methods, types, and forms of in-depth work with a literary text. However, further development of the typology of creative tasks and kinds of students' interpretative activity on the basis of culturological approach is promising.

## References

1. **Miroshnychenko L. F.** Formuvannya profesiynoyi hotovnosti studentiv-filolohiv do vykladannya svitovoyi literatury [The Formation of Professional Readiness of Students-Philologists for Teaching World Literature]: an Abstract of

Doctorate Thesis in 13.00.02 “Theory and Methodology of Education (World Literature)”. Kyiv. 2000. 36 p. (ukr)

**2. Eco, U.** Skazat' pochti to zhe samoye. Opyty o perevode [Dire quasi la stessa cosa: Esperienze di traduzione]: transl. from Italian by A. N. Koval'. St. Petersburg: Symposium. 2006. 574 p. (rus)

**3. Jakobson, R.** On Linguistic Theory of Translation. *On Translation*. Harvard UP (USA). 1966. Pp. 232 – 239. (eng)

**4. Nalyvayko D. S.** Vzayemozvyazky i vzayemodiyi literatury y inshykh mustetstv v aspekti komparatyvistyky [The Relationship and Interaction of Literature and Other Arts through the prism of Comparative Studies]. *Literaturnyi dyskurs: henezys, retseptsiya, interpretatsiya (literaturoznavchyi, kul'turolohichnyi i metodychnyi aspekty) [Literary Discourse: Genesis, Perception, Interpretation (Literary, Culturological, and Methodological Aspects)]*: proceedings of the international conference. Ed. by Yu. I. Kovbasenko. Kyiv. 2003. Pp. 3 – 25. (ukr)

**5. Klymenko Zh. V.** Mizhsemiotychnyi pereklad yak zasib pohlyblyenoho vyvchennya khudozhn'oho tvoru: metodychni rekomendatsiyi shchodo vykorystannya zrazkiv takoho perekladu [Intersemiotic Translation as a Means of the In-depth Study of a Literary Work: Methodological Guidelines for the Use of Translation Models]. *World Literature in Ukrainian Secondary Schools*. 2007. No. 3. Pp. 6 – 8. (ukr)

**6. Kudryashev N. I.** Vzaimosvyaz' metodov obucheniya na urokakh literatury [Interrelation of Teaching Methods at Literature Lessons]: teacher's book. Moscow: Prosveshcheniye. 1981. 190 p. (rus)

**7. Halych O., Nazarets' V., Vasyl'yev Ye.** Teoriya literaturi [Literary Theory]: textbook. Ed. by O. Halych. 2<sup>nd</sup> edition, stereotype. Kyiv: Lybid'. 2005. 488 p. (ukr)

**8. Tokman' H. L.** Metodyka vykladannya ukrayins'koyi literatury v starshiy shkoli na ekzystentsial'no-dialohichnykh zasadakh [Methodology of Teaching Ukrainian Literature in High School on the Existential and Dialogical Principles]: an

Abstract of Doctorate Thesis in 13.00.02 “Theory and Methodology of Education (Ukrainian Literature)”. Kyiv. 2002. 42 p. (ukr)

9. **Voloshchuk Ye.** Zarubizhna literatura [World Literature]: 11<sup>th</sup> grade reading book. Kyiv: Genesis. 2003. 560 p. (ukr).

**Покатілова О. О.      Методика      навчання      старшокласників  
культурологічного аналізу на уроках світової літератури**

Стаття присвячена актуальній в методиці викладання літератури проблемі – використання культурологічного аналізу на уроках світової літератури. Надано визначення поняттю *культурологічний аналіз*, запропоновано план, за яким треба здійснювати послідовний аналіз, виокремлено ключові поняття, що утворюють певні міжмистецькі паралелі між явищами художнього твору та творами різних видів мистецтва. Обґрунтовано змістову частину методики культурологічного аналізу, яка складається з трьох взаємопов’язаних компонентів: історико-літературні та історико-культурні матеріали, теоретико-літературні та мистецькі поняття, літературна та мистецька критика. Визначено поняття *культурологічний простір* письменника, який потребує „реконструювання” та використання на уроках з поглибленого вивчення художнього твору. Наведено приклад використання культурологічного аналізу на уроці з вивчення доби „Срібного століття” в літературі. Наголошено на перспективах подальшого вдосконалення типології завдань та видів навчальної діяльності учнів.

*Ключові слова:* культурологічний аналіз, культурологічний простір, міжмистецькі паралелі, види навчальної діяльності.

**Покатилова Е. А.      Методика      обучения      старшекласников  
культурологическому анализу на уроках литературы**

Статья посвящена актуальной в методике преподавания проблеме – использование культурологического анализа на уроках мировой литературы. Дано определение понятию „культурологический анализ”, приводится план, по

которому должен осуществляться последовательный анализ, выделяются ключевые понятия, которые создают определенные параллели между разными видами искусства и художественным произведением. Обоснована содержательная часть методики культурологического анализа, которая состоит из трех взаимосвязанных компонентов: историко-литературные и историко-культурные материалы, теоретико-литературные и искусствоведческие понятия, литературная и искусствоведческая критика. Определено понятие *культурологическое пространство* писателя, которое требует „реконструкции” и использования на уроках по углубленному изучению художественного произведения. Приведен пример использования культурологического анализа на уроке по изучению эпохи „Серебряного века” в литературе.

*Ключевые слова:* культурологический анализ, культурологическое пространство, параллели между видами искусства, виды учебной деятельности.

### **Pokatilova O. O. The Methodology of Teaching High School Students to Use Culturological Analysis in World Literature Classes**

The article addresses one of the urgent issues of the methodology of teaching literature – culturological analysis of texts during world literature classes. The author defines the term “culturological analysis”, presents a plan, which makes this analysis truly sequential, and highlights the key concepts that help to create certain inter-art parallels among different types of art and literary works. The content of the methodology of culturological analysis, which consists of three interconnected components: historical literary and historical cultural materials, theory of literature and theory of art concepts, and literary and art criticism, is substantiated in the article as well. The definition of the “culturological space” of the writer, which is to be “reconstructed” and used during world literature classes devoted to the in-depth study of literary works, is given.

The author also identifies the prospective lines of the further improvement of the learning activities offered to students during world literature classes. These types

of learning activities are rooted in the traditional classification of methods of teaching World Literature.

The article features an example of a comprehensive culturological analysis sequence proposed for the use during the class sessions devoted to the study of the Silver Age literature.

*Key words:* culturological analysis, culturological space, inter-art parallels, learning activities.

*Peer review: Loboda S. M.*

*The article was received by the Editorial Office on 25.07.2013*

*The article was put into print on 30.08.2013*