

DOI: <https://doi.org/10.18454/RULB.2020.24.4.21>**МЕТОДИКА ПРЕПОДАВАНИЯ АДАПТИРОВАННЫХ И АУТЕНТИЧНЫХ ТЕКСТОВ ПО РОМАНУ Л.Н.ТОЛСТОГО «АННА КАРЕНИНА» В ИНОСТРАННОЙ АУДИТОРИИ**

Научная статья

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**Аннотация**

В статье рассматривается методика преподавания текстов по роману Л.Н.Толстого «Анна Каренина», как адаптированных, так и аутентичных, а также заинтересованность иностранной аудитории в произведениях русской классики: чтении, просмотре кинофильмов или спектаклей.

Традиционное деление текстов на адаптированные и аутентичные не предполагает их абсолютного противопоставления, скорее наоборот, в методике преподавания всё чаще используются аутентичные тексты с учебной целью.

В данной статье предпринимается попытка проанализировать поэтапное использование адаптированных и аутентичных текстов на занятиях по РКИ с целью ознакомления иностранной аудитории с романом Л.Н.Толстого «Анна Каренина», а также, согласно проведённому опросу, узнать мнение самих иностранцев о необходимости изучения русской классики в европейском культурном пространстве.

**Ключевые слова:** русская литература, методика преподавания, адаптированные и аутентичные тексты, РКИ.

**METHODS OF TEACHING ADAPTED AND AUTHENTIC TEXTS BASED ON TOLSTOY'S NOVEL «ANNA KARENINA» TO FOREIGN AUDIENCES**

Research article

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**Abstract**

The article discusses the methods of teaching texts based on the novel by Leo Tolstoy "Anna Karenina", both adapted and authentic, as well as the interest of foreign audiences in the works of Russian classics: reading, films or plays.

The traditional division of texts into adapted and authentic ones does not imply their absolute contraposition; on the contrary, authentic texts are becoming increasingly popular in methods of teaching and are overtly used for educational purposes.

In this article an attempt is made to analyze the step-by-step use of adapted and authentic texts in the lessons of Russian as a foreign language in order to acquaint a foreign audience with L.N.Tolstoy's novel "Anna Karenina" and also, according to the conducted poll, to study the foreigners' opinion about the necessity to study Russian classics in the European cultural space.

**Keywords:** Russian literature, teaching methods, adapted and authentic texts, Russian as a foreign language.

**Introduction**

Nowadays, the key issues in the classes of Russian as a foreign language are the questions of the peculiarities of using adapted and authentic texts, the role of Russian classical literature in foreign audiences, as well as the need to study Russian classics in the European cultural space [4]. Effective communication with a representative of a country is impossible without knowledge of culture. In her research, S. Krichevskaya confirms that it is necessary to include authentic works of literature, music, folklore and fine arts among the authentic materials when considering ways of learning about foreign language culture. [4, P. 13-17].

A. Martinez singles out a number of advantages and disadvantages of using authentic materials as a means of learning, and the following points are among the advantages:

- 1) learners gain insight into the culture and life of the country;
- 2) language skills are acquired and practised in real-time, preparing learners for real communication;
- 3) a small amount of authentic material can be used in a variety of learning activities;
- 4) authentic texts are presented in a variety of styles and genres;
- 5) there is a possibility of selecting materials, which ensures that personal meanings are addressed, which stimulates learners' motivation.

The scientist also draws attention to the following drawbacks:

- 1) authentic texts can be difficult to understand due to cultural differences;
- 2) the language units used may not match the language level;
- 3) selecting authentic material and designing the process of working on it requires effort and time [15, P.75].

At the same time Hofmann does not deny using authentic texts in the lessons. He puts forward several theses, among them are the following:

- 1) artistic texts are presented in a wide variety, which makes it possible to choose texts that relate to the topic and communicative task;

2) It is possible to extend the communicative task, as literary texts provide a wider range of opportunities for developing imagination, creativity of the students, etc [14].

The concept of adapted text can be found in foreign studies, but a certain number of terms are often used to describe it.

For example, J. Harmer talks about semi-authentic texts, i.e. texts based on original material but lexically or syntactically adapted to the training programme [13]. In addition, concepts such as roughly-tuned authentic texts are found in foreign literature, and the level of grammatical material is slightly higher than that available to trainees. Texts that look authentic (authentic-looking texts), learning authentic texts (learner authentic texts) and shortened, partially adapted texts (reduced, abridged) are also mentioned by different authors [12], [16].

This article attempts to reveal the peculiarities of studying both the works of Leo Tolstoy and his novel "Anna Karenina" by using adapted and authentic texts in stages. In fact, the traditional division of texts into adapted and authentic texts does not imply an absolute contradiction; rather, on the contrary, teaching methods increasingly use authentic texts for teaching purposes.

### Methods

As a subject of the study is the features of the step-by-step use of adapted and authentic texts based on the novel by Leo Tolstoy "Anna Karenina" in lessons of Russian as a foreign language. The article used such scientific research methods as comparison, induction, deduction, comparative-historical method, typological and structural analysis.

### Discussion

The study of Leo Tolstoy's work in a foreign audience usually begins with a short story of his life. The teacher acquaints foreign students with the main milestones of his work. It is worthwhile to pay attention to two periods in the life and creative work of the great Russian writer:

1) The first period is the happy years of his childhood spent in the estate of Yasnaya Polyana; study at Kazan University, the first literary experience gained by keeping a personal diary and the desire for self-education, self-improvement, deep moral principles laid down in childhood; joining the current army in the Caucasus; the first stories 'Childhood' and 'Adolescence', published in *Sovremennik* magazine and gaining huge success; continuation of service, participation in the Crimean War and coming to the understanding of the war without pompous heroism, but from the point of view of an ordinary soldier; return to peaceful life and desire to work for the benefit of people; creation of great novels 'War and Peace', 'Anna Karenina';

2) the second period of L.N.Tolstoy's life, is connected with his philosophy, therefore it is necessary to state the basic ideas of his doctrine; to acquaint pupils with the articles devoted to his reflections on life, love, faith, his spiritual confession before people; the result of our reflections should become the novel "Resurrection" as the writer's spiritual will.

It is necessary to tell about all these events in L.N.Tolstoy's life to foreign students and gradually to introduce a vocabulary unfamiliar to them. For example, such concepts as *имение = поместье* (estate), *дворянин* (nobleman), *крестьянин* (peasant), *крепостное право* (serfdom) и *крестьянская коммуна* (peasant community) = community (*община*); also complex words, consisting of two roots and having connecting vowels: *самосовершенствование* (self-improvement), *самообразование* (self-education), *самоанализ* (self-analysis), etc. One way to work with foreign students is to make a list of synonyms and antonyms, the meaning of which they specify in the dictionary. To check the understanding of the information studied will help test, oral answers to questions, various tasks for understanding texts: to finish a sentence, to find an extra word among several, to make a name or a question plan, etc. After getting acquainted with the writer's work, you can proceed directly to the analysis of his works, in this case, the novel "Anna Karenina".

First, you need to acquaint students with a brief summary of the novel, to pay attention to the main characters of the work, the specifics of the era, historical time, etc. Below there is one of the approximate summaries of the novel "Anna Karenina" by L.N.Tolstoy:

*The novel, which Tolstoy worked on in 1873 — 1877, was originally called "Two Marriages". The writer wanted to show the fate of two people — Anna Karenina and Konstantin Levin, to express his view on the problem of family and marriage. He began writing it as a novel about modern life after the abolition of serfdom and tried to show how Russia changed after the reforms.*

*Anna Karenina is an honest, decent, moral woman. She did not get married out of love, but at the request of her relatives. Her husband Alexey Karenin is much older than she is. He is a respected person in St. Petersburg society, he has made a brilliant career as an official. They have a son, a six-year-old Serezha. Anna loves her son very much, respects her husband, but she is not happy. For happiness, Anna needs love. Once she meets a young officer Vronsky at Moscow railway station, then they dance together at the ball. For the third time, they meet during a snowstorm. A snowstorm is an element; it is a symbol of strong love, passion, when a person cannot control his feelings. This is how they fall in love with each other. Anna does not want to lie to her husband, to have secret love. She hates lies and deceit, although all her friends advise her to secretly love Vronsky. They believe that secret love is better than a scandal in the family and society. But Anna does not want to hide her feelings and tells her husband about everything. Karenin is an important official. He understands that his career can suffer if there is a scandal. Her husband does not give her a divorce. He is ready to forgive her, offers to live together as if nothing has happened. Anna feels guilty, suffers, but she doesn't like to see her husband, she wants to live only with Vronsky.*

*Anna Karenina leaves her husband and lives with Vronsky. When she comes to the theater, no one wants to sit next to her, because she is considered an immoral woman. Tolstoy does not agree with this. He thinks that this society is immoral, where everyone cheats on each other, but Anna wants to be honest and goes against the high society.*

*Unfortunately, her life with Vronsky does not bring her happiness. Vronsky often goes to visit his friends, he is always busy. He is not considered an immoral person and is accepted in the society. Tolstoy criticizes double morality for men and women. Anna has to live in the village; she is often left alone. Her husband does not allow her to meet her son. The boy was told that his mother had died. This is cruel and unfair. Anna secretly comes to see him on his birthday. The description of their*

meeting is one of the best scenes in Russian literature. Mother and son suffer without each other. Seryozha is very attached to his mother, but Anna can't take him with her. Anna's character changes, it gets worse. She thinks that Vronsky will someday want to children, will marry a young girl. Anna is sure that Vronsky will leave her, despite the fact that she has sacrificed everything for him. Vronsky loves Anna and does not want to marry another woman, but he does not understand her feelings. It seems to him that these are woman's fantasies. They often quarrel. Anna feels lonely; it seems to her that her life has no meaning. One day she leaves home to find a solution to her problem, but then she understands that it is impossible to run away from herself, it is impossible to build your happiness on the misfortune of another person, to forget your duty and moral laws. It is clear to her that no matter what happens, the end awaits her, so let this end be quick. She commits suicide, throws herself in front of a train.

On the one hand, Tolstoy defends Anna, as she is an honest and truthful woman. The writer believes that deceitful and hypocritical society has no right to judge her. On the other hand, at the end of the novel the protagonist dies because she is to blame. Tolstoy believed that a woman is first of all a mother and that the mother's feeling should have prevailed in her. However, Anna forgot about her mother's duty and chose love for a man. God punished her because she did the wrong thing. The epigraph to the novel is the words from the Bible: "Vengeance is mine and I will repay". Leo Tolstoy believed that people have no right to judge Anna, only God judges and passes his sentence and punishes a man through moral suffering.

To prove his point of view, Tolstoy shows another heroine in the novel — Dolly Oblonskaya, the wife of Anna's brother, Steve Oblonsky. Her husband is a frivolous man, a drunkard, a gambler, a womanizer. Everyone tells Dolly that she has to leave her husband and ask for a divorce. But her husband loves children, children love their father, if Dolly leaves Steve, it will be even worse for everyone. Dolly hopes to save her husband and keeps the family for the children. Everyone laughs at her, because she grew old early, became an ugly, poorly dressed woman. But for Tolstoy, she is an ideal woman, a mother who fulfills her moral duty.

Another hero of the novel — Konstantin Levin looks like Tolstoy. Just like a writer, he seeks the meaning of life, wants to live a moral life. Levin is a landowner, he has a large estate. The peasant world is very close to Levin, he works together with peasants, but he cannot become a part of this world, because he is a landlord, a nobleman. Levin married Kitty for a very strong love, they had a son. But Levin is unhappy, it seems to him that he leads a wrong and senseless life, simple family happiness is not enough for him, he is looking for a way to universal happiness and justice. Kitty does not understand him. Levin suffers, at the end of the novel he gets suicidal thoughts.

Anna Karenina and Konstantin Levin meet only once. They were created for each other, but did not understand it. They met too late, when nothing could be changed. Each of the heroes has their own tragedy. As Tolstoy writes, every unhappy family is unhappy in its own way.

In this simplified text, there are no long, complex phrases, as a rule, they are simple sentences in Active Voice, there are no participle clauses, metaphors or phraseological units, idiomatic expressions are practically not used, each sentence is coherent and succinct. Therefore, for foreign students this text will be clear and will become the basis for further study of the novel "Anna Karenina".

Furthermore, foreign students may be invited to read excerpts from the original text of the novel. The teacher must select the text correctly according to the language level of the group (the adapted text is a simplified, lightened or complicated text according to the level of language competence of the students; the authentic text is characterized as authentic, original) [1].

Which text to choose adapted or authentic, the question is more rhetorical. The traditional division of texts into adapted and authentic ones does not imply their absolute opposition; on the contrary, in methods of teaching authentic texts are used more often for different teaching purposes.

It is important to choose the excerpt that will be intelligible and, therefore, interesting for students and at the same time the one, which can be used for educational purposes, as well as give students the opportunity to feel the beauty and richness of the language of the great Russian writer L.N. Tolstoy.

Authentic educational text will acquaint students not only with phraseology, various vocabulary related to different spheres of life, but also will interest them as the text which will reflect national features, traditions of a different culture. It is important to mention that inadequate interpretation of the excerpt should be prevented, thus the important criterion for selection of a piece of an authentic text should be its frequency of use in natural Russian speech. The excerpt of the text may contain a large amount of information on the geography and history of the region, which will encourage interest and motivation for learning Russian. Language practice tasks that will go after reading the excerpt are also important. You can pay attention to the tasks that develop a student's creative potential, guesswork, and stimulate the thought process.

For example, the scene where Anna Karenina comes to see her son illustrates retelling of the novel's plot. The text of the novel begins to be perceived by foreign students as participants in the described events, more deeply and from a different perspective. Undoubtedly, original texts require a foreign audience to be prepared, so it is necessary to reduce the proposed material without compromising the understanding of the meaning, but at the same time to preserve the authenticity of the excerpt where possible.

Teachers generally suggest that students perform various types of tasks, both for authentic and adapted texts, for example:

- Text retelling;
  - Story from the perspective of one of the characters;
  - A short summary of the text;
  - Description (written or oral) of the characters, their character;
  - An opportunity to come up with an ending that differs from the original;
  - Use of new vocabulary to practise questions and answers;
- Etc [11].

For example, based on Leo Tolstoy's novel "Anna Karenina", foreign students can be offered to answer the following questions:

1. Tell the life story of Anna Karenina.
2. What is Leo Tolstoy's attitude towards his heroine?
3. Why is Dolly Oblonskaya an ideal for Leo Tolstoy?
4. Tell the life story of Konstantin Levin.
5. What ideas are expressed in the novel?
6. Will modern readers like the novel and why?

The choice of tasks, of course, depends on the level of language competence of the students.

The choice of tasks depends, of course, on the level of language competence of students. For example, for level A1 and A2, texts with a very high concentration of grammatical material should be more preferable.

This principle must be maintained in all texts without exception, as the grammar content of authentic texts is much more easily assimilated. Authentic texts provide the basis for developing reading and speaking skills as well as grammar, i.e. grammar skills, which are prerequisites for developing reading, writing, speaking and listening skills, among others [1].

In this case, you have to choose an excerpt from the novel that may not have been adapted, but only shortened. Students should familiarise themselves with the passage "Anna Karenina and her meeting with her son" and then work on an actual grammar theme in the classroom: translation from direct speech to indirect speech using adapted texts. Reading the authentic text refers to the final stage of work on this grammar theme.

In the lessons watching a feature film based on the novel by Leo Tolstoy "Anna Karenina" will make it possible to consolidate the results obtained. There are several versions of remakes of this film, among them are: 1) "Anna Karenina" film, 1948, Great Britain, directed by Julien Duvivier, as Anna — Vivien Lee, as Vronsky — Kiron Moore [2], 2) «Anna Karenina» 1967, USSR, directed by Alexander Zarkhi, as Anna — Tatiana Samoilova, as Vronsky — Vasiliy Lanovoy [3], 3) «Anna Karenina» 1997, USA, directed by Bernard Rose, as Anna — Sophie Marceau / Alexandra Lavrova, as Vronsky — Sean Beene [8], 4) «Anna Karenina» 2012, UK, directed by Joe Wright, as Anna — Keira Knightley, as Vronsky — Aaron Taylor-Johnson [7], 5) «Anna Karenina. History of Vronsky», 2017, Russia, TV mini-series and film, directed by: Karen Shakhnazarov, as Anna — Elizaveta Boyarskaya, as Vronsky — Maxim Matveev [10].

In order to highlight the importance of reading classical literature and, in particular, authentic texts, the authors of the article conducted a survey of representatives of other cultures to find out how familiar they are with this work by Leo Tolstoy, whether the foreign audience is interested in Russian literature in general. Respondents were offered the following questions: 1) Have you ever read the novel "Anna Karenina"; 2) Have you seen one of the above screen adaptations of this novel; 3) Have you ever seen a theatre performance based on the novel; 4) Have you ever watched a ballet version of "Anna Karenina" with music by Tchaikovsky; 5) If you have seen the film/ballet/theater production, do you think that the characters are revealed to the full in the films/performances; 5) Do you think that there are enough adaptations (theatre or film) of Russian literature in English; 6) Is there any Russian novel/play/story you would like to see adapted on screen or on stage; and 7) Do you think there is an English writer who carries on the literary tradition of Tolstoy ?

When analyzing the answers of informants, first of all we should mention the age group which they belonged to and their nationality. 58,8% of all informants were young people from 25-35 years old, 23,5% 66-75 years old and 17,6% from 55-65 years old. As for the nation of the participants of the survey, 41.2% of the respondents identified themselves as Irish (although all of them were born and live in the UK), 35.3% identified themselves as English and 5.9% as French.

When asked if they read the novel "Anna Karenina", as it can be seen in Fig.1., 70, 6% of respondents noted that they didn't read the novel, 17, 6% pointed out that they read the novel, 5, 9% read only parts of the novel and the other 5,9% read only half of it, because they were completely bored by it.

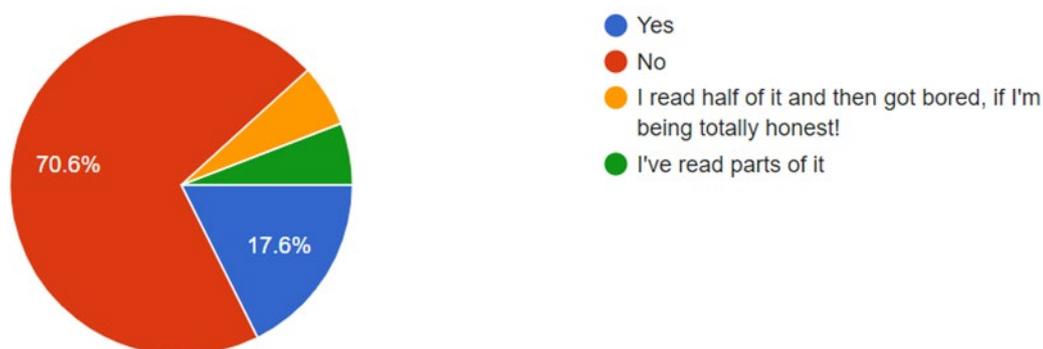


Figure 1 – Question 1

Only 80% of the respondents watched the screen version of the novel in 2012 with Keira Knightley starring Joe Wright. The remaining 20% did not see any screen adaptations. None of the respondents watched any theatre productions of the novel and only one person watched the ballet with music by P.I. Tchaikovsky performed by the Chicago Ballet. This respondent was an Italian young girl aged 17-24 years.

Among those who saw the film version of the book mentioned that to them the description of the heroes in the novel seemed too wordy and long, and the characters are too numerous. The author of this opinion also noted that it is better to make a TV series based on the novel rather than a full-length film.

The most interesting question for our study and for the participants of the survey was whether they think that their countries have enough adaptations of Russian classics in English. Everyone unanimously noted that they do not. One of the respondents pointed out that he prefers to watch Russian classics made by Russian directors and in Russian, and is ready to

watch such films with subtitles. The respondent from Italy noted that in her country adaptations of Russian classics are considered films for intellectuals and are watched by a very limited group. Another respondent from England mentioned that, of course, the adaptation of the Russian classics in England is not enough and emphasized that Russian writers have great authority in the UK, which has not been reached by the classics of German and French literature. The respondent also noted that in comparison with French and German classics, such Russian classics as Bulgakov, Dostoevsky, the Strugatsky Brothers, Chekhov, and Pasternak have been filmed or translated into English. The participant of the poll also noted that there is a certain obsession with Russian worldview, which attracts English audience to the works of Russian writers.

Another respondent, as well as others, notes that there are definitely not enough film adaptations of Russian classics in English. He says that there are excellent works that could definitely be adapted to the Netflix generation — Solzhenitsyn and Dostoevsky in particular. He notes that some of Dovlatov's novels can be very well screened, as they are very funny, and it will be easier for the Western audience to understand them, because they are staged in New York.

The next respondent noted that English cinema is mainly focused on English works, and that there should be more foreign works produced for the British viewer, because film adaptations of novels also arouse interest in the written work, that is, in the book. Works of the older generation reach the younger generation through adaptation, and they keep the stories alive and relevant, rather than dying with the generation it was created by. The author of this opinion also noted that this is especially important for foreign works, because it recreates another world in terms of culture, geography and time.

Many people found it difficult to answer the last question, except for a few respondents. One of them noted that the only novel known to him, similar in style and boldness, is Gustave Flaubert "Madame Bovary". The next respondent pointed out that it is impossible to repeat the tradition of L.N. Tolstoy; however, the American novelist Jonathan Franzen, in its breadth and depth, can partly resemble L.N. Tolstoy in his way of creating whole worlds that are full, meaningful and completely true one way or another.

According to the survey conducted by the authors of this article, the interest in the study of Russian literature has not faded, the European respondents are interested in Russian classics. However, most of them have not read the novel by Leo Tolstoy, 80% — watched a film, which clearly indicates the preferences of modern audiences.

## Results

As a result, we can draw the following conclusions from our survey:

- 1) The study of authentic and adapted texts of Russian classics is necessary in a foreign audience, as only 17.6% of respondents are familiar with Leo Tolstoy's novel "Anna Karenina";
- 2) It is necessary to gradually combine the study of these texts and get acquainted with the historical and cultural context, depending on the students' language competence;
- 3) There is an interest in foreign audiences in studying Russian literature, as 80% of respondents have watched a film adaptation of the novel Anna Karenina and the film adaptation arouses their interest in the written work, i.e. the novel.

## Conclusion

Thus, the task of the teacher in a foreign audience is not only to choose the use of adapted or authentic texts, the main thing is the interest of students, their motivation, the desire to get acquainted not only with the retelling of the plot, but also excerpts of the original authentic novel itself. For this purpose, it is important to combine both adapted texts and original lines from the novel by Leo Tolstoy, historical and cultural commentary, which will foster understanding of The Russian classics.

## Конфликт интересов

Не указан.

## Conflict of Interest

None declared.

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