

The Realization of the Hermeneutical Approach to the Text in Practical Classes in the Literature during the Work with Students of Philological Faculty

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Abstract

The article is devoted to the problem of implementation of hermeneutical approach to the text. The author who has worked with students of philological faculty for more than 25 years is concerned about the tendency of a pragmatic approach to the text of an artistic work which manifests in the fact that a modern student-reader refers to the work often without entering into a mental dialogue with the author of the text but only watches the development of events. The result of this reading is the lack of own interpretation of the text, inability to determine the role of symbolic details, highlight the author's position. As a way out the author offers practical classes in literature based on the hermeneutical approach to the text.

Key words: *hermeneutics, interpretation, analysis of a text, the author's position, analysis of linguistic means, intertextuality, the maieutic Socratic method, the microcontext.*

Introduction

Nowadays the problem of understanding and interpretation of literary or other text is becoming an increasing problem in the process of teaching literature at school, because there is a generation of children, the development of which was influenced not by family reading, but by media culture. There are yesterday's graduates among first-year students who are not taught meaningful reading, do not have the skills of independent interpretation of texts. Modern scientists write: "On the one hand, reading is the strategy of a thinking person's life, and on the other hand, it is a creative process that requires considerable energy to perceive, understand and process any text" (Kucharikova, 2012, p. 4). It is exactly the "hermeneutic approach which is used to understand the meaning of the text: approximation of the reader to the author's plan, restoration of the

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communicative problem of the author of the text, the detection of the ideological content of the work" (Mokienko, 2018). Thus, the relevance of the work is due to the fact that today there is a need for a qualitative change in the teaching of reading and interpretation of the text, which is a condition for obtaining a full education, the formation of a creative personality who can independently think and defend his point of view (Akhmetshin et al., 2017; Aminov et al., 2018; Aydarova et al, 2017; Gapsalamov et al., 2017a; Korableva et al., 2017a; Szydlowski, 2018).

Method

In this work based on the methods of theoretical analysis of scientific and methodological literature and experimental teaching, we tried to give an example of the implementation of the hermeneutical approach in practical classes in literature in work with students of the pedagogical University and experimentally test the effectiveness of such work.

Findings

The word "hermeneutics" recalls the myths of Ancient Greece. It is known that one of "servants of gods", the messenger of their will was legendary Hermes acting as the intermediary between gods and people. A. F. Zakirova writes: "On behalf of this mythological "interpreter" occurred the name of hermeneutics as an art to interpret incomprehensible or even distorted, to explain the meaning of another language or sign" (Zakirova, 2001, p. 38).

Lexicographic sources explain the meaning of the word hermeneutics as "the art and theory of interpretation of texts, the original meaning of which is unclear due to their antiquity or incomplete preservation" (Kuznetsov, 2000, p. 200). However, in a broader sense, the word has the meaning of "universal theory of interpretation of signs" (Soboleva, 2014, p. 5).

French philosopher, one of the leading representatives of philosophical hermeneutics Paul Ricoeur calls hermeneutics as the theory of the operations of understanding in their relation to the interpretation of texts: "the term hermeneutics means the consistent implementation of interpretation" (Ricoeur, 1995, p. 7). Thus, it becomes clear that hermeneutics is closely related to the concepts of understanding and interpretation. According to P. Riker's teachings, the purpose of understanding is "to make the transition from this expression to what is the main intention of the sign, and to go outside through the expression" (Ricoeur, 1995, p. 94). O. P. Mockienko writes that "the purpose of understanding is not in the proper interpretation of the text, not in the

reconstruction of ideas and opinions of interpreted, but in activating their own thought processes through the formation of a dialogue question-answer system" (Mokienko, 2018). According to O. Novikova, understanding is such a way of mastering the world which leads to self-knowledge, meaningful living of their own being, life creation (Novikov, 2004, p. 11). It seems to us that the hermeneutical approach should have two requirements: understanding the work on the basis of their own feelings, emotions, and not on the basis of criticism, the story of the teacher; the denial of artificial desire for originality, a conscious and deliberate opposition of their own and traditional author's vision of the work (Shatunova and Sterz, 2018; Tarman, 2016; Korableva *et al.*, 2018; Kurbanova *et al.*, 2018; Magsumov, 2017; Gapsalamov *et al.*, 2017b; Faizrakhmanova *et al.*, 2018).

In order to test the effectiveness of the hermeneutical approach in practical classes in literature in work with students of the pedagogical University we organized an experimental work. The base of the research is the first-year students of Elabuga Institute of KFU in the amount of 20 people. The choice of first-year students is not accidental, because they are more than others ready to accept new methods, methods of work in view of the change of educational institutions from the secondary general education to higher education. The work was carried out in three stages: stating, forming, control.

The purpose of the stating experiment was to determine the level of skills of hermeneutical analysis of literary text, skills of understanding and interpretation of works. At these stage students were asked to analyze the drama "Cherry orchard". The participants of the experiment did the work independently, during one practical lesson, the text of the work was offered in the public domain. The analysis of students' works allows to draw a number of conclusions about their ability to understand and analyze a classical work. Pay attention to these features:

- 1) the analysis is often replaced by a retelling of the content of the work with a conclusion positioned as the student's own opinion;
 - 2) in the process of analysis the poetics of the text remains almost unaffected, the main attention is paid to thematic analysis;
 - 3) the main content of the analysis are cliché phrases taken from the textbook, critical articles.
- At the same time, there is also the opposite phenomenon, when the basis of the analysis is the emotions from the read, the student's own experience, which is almost not argued, is not quoted

from the text. As you can see, both in the first and in the second case there is no support for the text of the work.

4) the common thing for all the works is that as a result of the analysis the students could not give an adequate interpretation of the read drama; the conclusion is superficial.

Now we consider the work of students in terms of the level of formation of skills to understand and interpret the text. The work of M. Nikolaeva selected 5 types of skills on which depends the quality of the conducted analysis of literary text: vision of microcontexts; establishment of the connection between microcontexts and the meaning of the work; vision of the author's position; analysis of the linguistic means of the work, the relevance of quoting the text (Nikolaeva, p. 171). Analysis of the works of 20 students suggests that most of these skills are formed insufficiently. The results are presented in Figure 1.

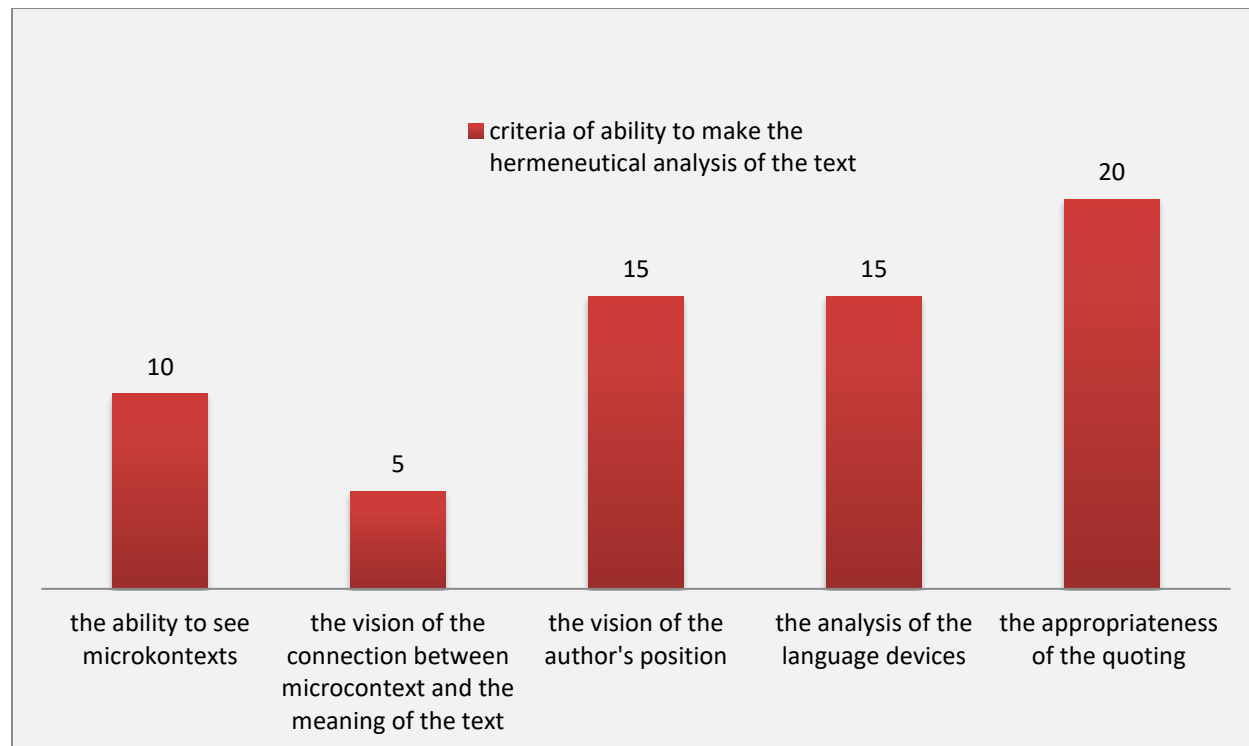


Figure 1. Criteria of ability to make the hermeneutical analysis of the text

If we look at the analysis of students' works in detail, it can be noted that they did not feel the need to identify microcontexts, fluent reading of the work and acquaintance with critical articles and finished works taken from the Internet, allowed them to talk only about the content, idea, subject of the work (Anisimova and Ibatullin, 2018; Magmusov, 2013a; Korableva and Kalimullina, 2016). Rare cases of analysis of the poetics of the text have largely focused on identifying

occurrences of the author's using epithets, metaphors and comparisons. It was sentences like "The author skillfully uses epithets: I was born in St. Petersburg, cold and idle". However, even noting the use of poetic devices, first-year students are unable to identify their role in the text. The text of the work was mainly used to retell the content of the work and almost was not used to confirm the thoughts of the author of the analysis.

Thus, the stating stage of experimental work shows that systematic work is needed to form skills of hermeneutical analysis as a mean of understanding the depth of the text (Osadchy & Akhmetshin, 2015).

The training experiment was devoted to the process of interpretation of the literary text on the material of A. P. Chekhov's comedy "Cherry orchard". The analysis of theoretical and methodical literature allowed us to develop approximate methodical bases of training of the hermeneutical analysis of the text. In practical classes devoted to the analysis of works the main methods were:

- 1) work with the details;
- 2) intertextuality;
- 3) the maieutic Socratic method.

It should be noted that we used these methods not in isolation, but in combination during the work. More detailed methods and methods of work are presented in table 1.

Table 1

Methods and techniques of the play of A. P. Chekhov "The cherry orchard"
(hermeneutic analysis of the text)

Leading method	Basic techniques	Results of work
Work with the details; The maieutic Socratic method	Work in groups. Each group works with one detail – the color, sound or smell in the work; as each group performs, a dialogue with the teacher and other groups is organized, the opinion is summarized at the end.	In the process of the work students came to the conclusion that white is a symbol of the purity of the past and at the same time symbolizes its color; the sounds of the orchestra, the owl – a symbol of the tragic finale, and the sound of a broken string – a symbol of death. The aroma of cherries is a symbol of purity and coziness of the past, the smell of cigarettes, herring, soap in the present - about the inevitability of the time when the noble class should leave the historical scene.
Intertextuality, the maieutic Socratic method	Dialogue about "feast during the plague" in the work "Cherry orchard". As a homework students were given to re-read the tragedy "Feast during the plague" by A.S. Pushkin and find common details with the studied work. There is a general	Students learn to perceive a literary work not as something isolated, but as a product of an era, as a continuation of literary traditions; learn to see the similarity, sometimes to see metaphorical between different works and on the basis of this similarity to perceive the read in a new way.. Thus, during the comparative study of Pushkin and Chekhov's works, students were able to see similar behavior of people during the plague era and the last generation of nobles – the desire to forget about the

	discussion of the motive of the feast during the plague in the lesson in the form of dialogue.	inevitability of death (the motive of the feast and the motive of the ball) and almost complete inaction.	
The maieutic Socratic method	Dialogue on the theme "motive of death in a work of art".	Based on read works, watched movies, students discussed the role of thanatological motifs in the work, came to the conclusion that, the perception of death by the characters sharply differs in Chekhov's play. Despite the fact that death accompanies the heroes all the time (the death of son of Ranevskaya, the servant, Firs remains in the boundary condition), there is no tragic sound in the play.	
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Now we stop at the forming stage.

Before studying the drama "Cherry orchard", the students got acquainted with the concepts of "microcontext", "slow reading", "reading with a pencil". It was suggested that even the slightest detail is not used by the writer accidentally and serves to disclose the author's position.

Thus, in the process of slow reading the students noted that there is microcontext of death in the comedy "The cherry orchard". Indeed, the death of different people is mentioned quite often in the play (the old servants, husband and son of Ranevskaya); Ranevskaya talks about his own death; Trofimov, Epikhodov and Gayev talk about death in a whole. Also for a moment the dead mother of Ranevskaya appears in comedy and the old Firs stands on the border life-death. Next in the lesson a dialogue on the role of microcontext of death in the disclosure of the author's intention, the author's position was built (Mauch & Tarman, 2016). To do this the students tried to characterize the motive of death in the literature. In particular, they noted that death is almost always a shock in the literary work, it is an event that sometimes changes people's lives in the opposite direction, in connection with the death there is a reassessment of their lives, life values (Bochkareva et al., 2018; Ibatullin & Anisimova, 2017; Korableva et al., 2017b). Then the students came to the conclusion that the tragedy of death is not felt in the comedy. The death of her son, the emergence of her dead mother – it all does not change anything in the life of Ranevskaya. Thus, the students came to the conclusion that scientists described as "death has practically lost its

existential character here, becoming an important component of life, an ontological factor that does not oppose the human world, but is difficult to include it" (Razumova, p. 465).

In close connection with the death the fate of the cherry orchard was considered, the death of which is also inevitable, as the sounds of an axe already heard even before the leaving of the former owners. Students' opinions about how much the death of the garden affects the souls of the main characters were divided. Some students thought that the loss of the garden will leave a lasting imprint in the hearts of Ranevskaya, Gayev, others argued their contrary opinion that Ranevskaya is waiting for the death of the garden as a catastrophe, but after all that has happened it turned out that this event did not have any catastrophic consequences for the owners. Ranevskaya leaves for Paris, Anya is going to finish her studies and then to work, Varya starts working as a housekeeper for her friends.

The method of intertextuality was used when students were asked to compare the Pushkin's tragedy "Feast during the plague" and "Cherry orchard". The similarity between the characters of the works that they could notice quite easily is their static state, inaction. The heroes of A. S. Pushkin, with the exception of priest, feast and do nothing else so the situation in the tragedy does not change. But a poet accurately reflected the internal stress of the fight of the heroes with their fate. So Chekhov's characters, with the exception of Lopakhin, are waiting for in inaction and with the tension of the fateful moment – bidding.

During the study of the work students paid attention to off-stage details of sound, color, smell. At the lessons the students came to the conclusion that the sounds-symbols are the most clearly represented in the play (the sound of a broken string, a Jewish orchestra, the sound of an ax), color symbols (white) and symbols-aromas (taste and smell of cherries, patchouli, chicken, soap, herring). Most of them refer the viewer to the past, to the childhood of the heroes. Childhood is the aroma of cherry, white garden because of flowering trees, dead mother who appeared before Ranevskaya. The past in this description – awesome, touching, tender. It is exactly look like this because it is described through the perception of Ranevskaya. If we proceed from the color perception, the past in the author's description is whiteness. This is practically the only color used by the author in the play "Cherry orchard", but it is repeatedly emphasized and included in a range of leitmotif. Even the attitude of the heroes to the garden is emphasized with the help of white color. So, in the speech of Ranevskaya the beauty of the white garden is emphasized; and also children's room is white. Firs always wears a jacket and a white vest; Charlotte is in a white dress.

Working with the microcontext of the sound, the students noted the role of the sound of a broken string in the text. As we know, the sound of a string plays a symbolic role in Chekhov's comedy: "suddenly a distant sound is heard, like from the sky, the sound of a broken string, fading, sad" – this sound in the middle of the text is understood by the heroes of the play in different ways (Chekhov, 2018). Lopakhin considers it as the sound of broken tub in the mine; Gaev hears like the scream of a heron and Firs regards it as the sound of the owl; Ranevskaya feels it like tragic sound. In the process of dialogue, disputes in the classroom students came to the conclusion that the sound of a broken string means both death or withering of white. Moreover, the participants of the experiment noted that neither the whiteness of the garden nor the aroma of cherries is mentioned after this sound. The same sound is repeated in the play again – in the final, when the owners left, the doors are locked. It is already the final destruction of the garden confirming with the sounds of the axe, cut down the trees.

Further on lesson the emphasis on microcontext of aromas (smells) was made. In the play there are a few smells. The most first and associated with white color is the cherries' aroma. It is pleasant, touching and refers to the past. In the present, as the students noted, smells are not quite pleasant for the characters. "Your restaurant with music is cheesy, tablecloths smell like soap", - says Lyubov Ranevskaya on her return from the city (Chekhov, 2018). Gayev notices that Yasha smells like chicken, herring. The smells of everyday life are unpleasant to landlords and it underlines their inability to adapt to real life, to reality. The life of Ranevskaya in Paris is described with using the smell of cigarettes: "My mother lives on the fifth floor, I come to her, she has some French, ladies, old priest with a book and it is smoked, uncomfortable" (Chekhov, 2018).

Then the work-reaction was done to the idea of D. Ustyuzhanin that "Feast during the plague – is "a kind of poetic reaction to the dead Russian reality" (Ustyuzhanin, 1974, p. 23). Is this quote suitable for Chekhov's works? Students disagreed. Someone thought that it was, as there is no return to those days when the garden smelt with cherry aroma and capitalism together with Lopakhin will bring destruction to all beautiful, some were of the opinion that there is still hope, as the souls of heroes has something bright, kind, eternal. In the end, the students came to the conclusion that it is impossible to say that the reality in Chekhov's play is also dead, something light remains in the hearts of Ranevskaya, Anya joyfully looks at the future and Varya came to a definite decision. However, can this light, this glimpse lead to a bright future? Probably not, bright and tremulous beginning is obscured with Ranevskaya's selfishness; Anya's hope to go all the way

together with Peter to create free and great Russia will also likely fail, as Trofimov did not achieved anything for whole life; Firs who cared about the owners as of their own children forgotten and abandoned; and the keys from the manor transferred to Epikhodov, which now serves to Lopakhin, a man nicknamed "twenty-two misfortunes" and not even understand why he lives and if he needs this life.

We believe that the work done should be fruitful, since the forming stage showed, firstly, the interest of students in hermeneutical analysis of the text, the search for new meanings, but we also suggested that the hermeneutical analysis of the literary work should not turn into a kind of "hunt" for microcontexts, when the purpose is no longer the understanding of the author's position and penetration into the poetics of the text, but the creation of the most intricate interpretation having nothing with the work.

At the control stage, we re-diagnosed the level of formation of skills of hermeneutical analysis of literary text, skills of understanding and interpretation of works. The play of the modern playwright A.I. Slapovsky "My cherry orchard", which is a secondary text, a remake of Chekhov's work was chosen for the work. To some extent, this facilitates the work for students, as the intertextuality and appeal to the classical work is traced in the work. On the other hand, this analysis requires a large part of independence, as many of its aspects are not affected by critics. Given the amount of work, the analysis of the work was proposed to be done at home. The results are presented in Figure 2.

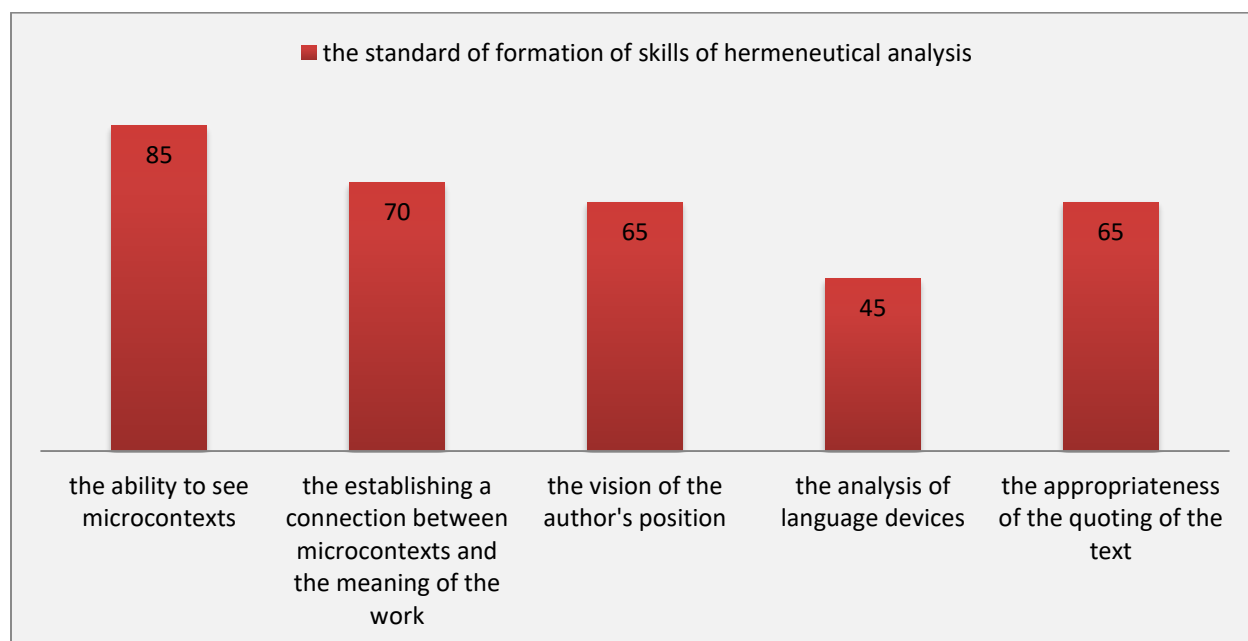


Figure 2. The standard of formation of skills of hermeneutical analysis

Comparative data of the results of the primary analysis of the literary text and the results after the forming stage of the work are shown in table 2.

Table 2*Main Categories and Subcategories*

Criterion of formation of skills of hermeneutical analysis	Before the experiment	After the experiment	Criterion of formation of skills of hermeneutical analysis
The ability to see microcontexts	10%	85%	The ability to see microcontexts
Establishing a connection between microcontexts and the meaning of the work	5%	70%	Establishing a connection between microcontexts and the meaning of the work
The vision of the author's position	15%	65%	The vision of the author's position
Analysis of language devices	15%	45%	Analysis of language devices

So, we see that during the forming stage of experimental work the majority of students (85%) learnt to see the microcontexts of the work and abandoned the usual retelling of the plot with an emphasis on the subject as an analysis of the work. If the connection between microcontexts and the meaning of the works in the analyses of students was practically not traced earlier, then the control diagnosis showed that 70% of students learnt how to do it. In particular, it can be noted that the participants in the experiment successfully tried to establish a connection between the names of the characters (Ranjeva, Minusovki) and the position of the author. Of course, in such a short time, a small practical experience of hermeneutical analysis is difficult to teach to see the author's position, but 65% of first-year students mastered this skill. 45% of the written works contain an analysis of the poetic and linguistic devices of the writer. Of course, even half of the students did not pay attention to this aspect of the analysis, which should be taken into account during conducting further practical training. We considered it appropriate to cite the text in 65% of the works. The main mistake of students at the same time is that they use quotations to confirm not the thought, but the act of the hero that does not need confirmation by the quote.

Discussion, Conclusion and Implications

In general, we believe that the done work has the right to be called successful, the skills of hermeneutical analysis are acquired by students quite easily, but it requires the proper motivation. In conclusion, I would like to say that acquaintance with hermeneutical analysis of a literary work is necessary, as it brings up a qualified reader who can see the author's position, to understand the depth of the meaning of the text; brings up a love of reading; develops oral and written speech.

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