

LECTURE No. 9. WAYS OF ANALYSIS OF LITERARY WORKS AT SCHOOL

Plan:

- 1. Ways of analyzing a literary work.*
- 2. Analysis "following the author".*
- 3. Studying the system of images.*
- 4. Problem-thematic analysis as a way of school analysis.*

Reading and analyzing works of art is the most important means of the literary development of schoolchildren.

Clarification of the reader's perception is necessary for the teacher in order to determine the direction of analysis, to choose the main path of analysis and methods of studying the text.

The school analysis of a work is always based on a literary concept. The teacher needs to take into account the achievements of literary studies at the level of general comprehension of a work of art, and not just commentary.

In the 8th grade, for example, sometimes children are asked to think about what the "Lay of Igor's Campaign" is: the original monument of the XII century. or a later imitation of "Zadonshchina"? This question can, of course, interest students. But he cannot cause genuine creative enthusiasm, since this requires an already established historical worldview, knowledge of Russian history and ancient literature, and a subtle mastery of philological analysis. School analysis is selective in the material involved in the analysis.

The choice of the main motive for the analysis should not weaken attention to other areas of the work. For example, when studying "Taras Bulba" by N.V. Gogol, it is desirable to focus the attention of students on the most important thought for the author: man and homeland. To this end, we should consider the relationship between Andriya and the daughter of the Polish governor. Selectivity in analysis should not lead to distortion of the work. The construction of the school analysis is based on the way of studying a literary work that has developed in methodological literature and school practice.

The path of study is a special sequence of analysis, a kind of move, "plot" of consideration of a literary work. Usually there are three ways of analysis: "following the author", "by images", and problem-thematic. Each of them has special properties that affect the attitude of students to the work, determining the very process of its comprehension. Depending on these properties of each parsing path, appropriate conditions for its application are determined. It is important for a teacher to understand when and why he chooses a certain path of analysis. At the same time, many philologists talk about a mixed path of analysis, during which the events of the work are considered in their plot sequence, then the images of heroes, then cross-cutting themes or problems. This point of view is attractive because of its lively variety, the rejection of the scheme. However, in order to conduct an analysis expediently, it is necessary to comprehend each path in its specifics, to study its functions.

The choice of the way of studying a literary work at school is determined by many motives: the artistic nature of the work, the system of work on literature in a given class, the experience of analyzing previously studied works, the goal that the teacher sets for himself in this analysis, the level of development of students, the nature of their reading perception.

Analysis "following the author". Analysis "following the author" (according to M.A. Rybnikova), which is based on the plot of the work, and the main link is an episode, scene, chapter, has a number of indisputable advantages: the naturalness of the order of parsing, following the developing thought of the author, emotionality, consideration works in the relationship of form and content. Chapter by chapter passes here in front of the disciples. They follow the development of the

plot, highlighting the central episodes, psychologically motivating the actions of the heroes, peering into the artistic fabric of the work. All of this is undeniably useful.

Analysis in grades V-VI should be based on the event basis of the work. From an act to a character, from an event to a meaning - this is the characteristic path of the school analysis, named by M.A. Rybnikova "following the author." This path realizes the need for active empathy and children's interest in action, in the eventful side of the work. For example, the system of lessons for studying the story of I.S. Turgenev "Bezhin Meadow" can be built in this way. The first lesson is an extramural excursion to Spasskoye-Lutovinovo (the lesson reveals the peculiar attitude of I.S. Turgenev to nature) This lesson will help students enter the atmosphere of Turgenev's thought, unfold their lives in front of them, Children on an imaginary journey will walk along the alleys of Spassky Park, look into beloved by the writer corners, will feel the numbness of frozen ponds, see the vastness of the fields. The teacher should show not only the charm of nature, but also the formidable power of nature, gloomy silence and monotony of life. Only after this, when reading the story, students will notice in the picture of the July day not only what calms a person, but also what a formidable opportunity lurks even in the meek appearance of daytime nature. The second lesson - "Meeting the Boys" will show the students that nature, as it were, equalizes everyone before itself, not only children at night, but also the hunter is anxious before the mystery of the night and is often defenseless in front of her. In the third lesson - "Children and the Night" we show that the voices of the night govern the boys' conversations, how dissimilar each of them feels and conveys his attitude to mysterious incidents, how the peculiar characters of peasant children emerge in their appearance, manner of moving and speaking. In the last lesson "Who is the hero of the story: boys, hunter or nature", the connection of storylines is established: the hunter and nature, children and nature, the hunter and peasant boys. With this structure of the lesson system, the central problem of the story is the question of man and nature, about their communication and the eternal, according to the author, duel. In a word, schoolchildren come to the conclusion: nature spares only those who submitted to it, and therefore Pavlusha dies with his "steppe prowess and firm determination." He is not afraid of nature, inquisitively guesses its riddles, laughs at the fears of "foresight", calmly objects to the fearful assumptions of his comrades. The author connects the death of Pavlusha with the social ill-being of the Russian countryside, and with the harsh law of nature.

The analysis of character images is the most common way of analyzing a work at school. It promotes the establishment of a view of literature as a humanity. Consideration of the images of literary heroes often turns out to be an indispensable condition for analysis in grades 5-6. However, the kind of analysis usually gets its complete embodiment in grades 7-9, when students can view the system of images of the work.

Taking into account the ethical orientation of children in grades 7-9 in their attitude to art, it is useful to construct the analysis in such a way that the images of the heroes of the work, moral conflicts are in the foreground. This does not mean that the analysis is limited to the moral content of the work; gradually, both aesthetic and social motives are included in it. But the impulse for analysis, as a rule, turns out to be questions like: "Is Mtsyri broken by the failure of his escape?" ? " etc. Such questions turn out to be the basis of the analysis and stimulate the analysis as a consideration of the system of images of the work. The traditional analysis of images raises many objections in the methodological literature. The division of heroes into major and minor, "representatives" and "loners", reducing the analysis to naming the traits of the heroes and illustrating the features with quotations - all this overshadowed from teachers and students the positive possibilities of a different way of analysis and gave rise to fair criticism. The striving of students for a moral assessment of the heroes of the work, for an explanation of their character makes the consideration of the system of images fruitful. Thus, it is possible to build a system of lessons for studying the poem by N.V. Gogol's "Dead Souls".

The first lesson - "The Poem of the Nebokoptiteli" - reveals the history of the conception and writing of the poem. Students formulating the central question: "Why did Gogol call Dead Souls a poem?"

The second lesson - "The city was in no way inferior to other provincial cities" - compares the relationship of the author and Chichikov to the provincial city. This can be achieved using stylistic analysis of the text.

3rd lesson - "Decent wilderness" - comparing the characters of Manilov and Korobochka through compositional analysis of chapters and expressive reading.

4th lesson - "Whether economic life or not economic" by them! " creates a problematic situation with the help of the question "Why Nozdrev and Sobakevich are dead souls."

5th lesson - "And to what insignificance, pettiness, disgusting man could condescend!" - creates a problematic situation - "How and why did the" hardworking owner "turn into a" hole in humanity? "

The 6th lesson - "Laughter visible to the world and invisible, invisible tears" - involves giving an idea of the comic and tragic conflict of the poem, comparing "dead souls" with the forces of the people depicted in the work.

The 7th lesson - "Looking around the whole immensely rushing life" - gives an idea of typification and reveals the connection between the plot of the city chapters and the "Tale of Captain Kopeikin". A methodical technique is staging.

The 8th lesson - "The Great Secret to Like It" - involves the creative work of students: messages about Chichikov's changing behavior in communicating with different people, as well as the reasons for Chichikov's success and the collapse of his enterprise.

9th lesson - "Rus! What do you want from me?" - is final and contributes to the identification of the author's position on what is happening.

Thus, the system of lessons, built on the consideration of the system of images, reveals the central connections for the work, which are emphasized by the natural transition from the analysis of the character of one hero to another, by comparing them.

Sometimes the study of the composition of a work of art is singled out as a special way of school analysis. If compositional analysis means a sequential study of a literary work from its beginning to its last pages, then, in essence, it is identical to analysis "following the author." The imprecision of the term "compositional analysis" is that the composition of a work of art is a broad concept. It includes a plot, and extra-fictional moments (author's digressions, descriptions, etc.), and a system of images of the work. One way or another, the term "compositional analysis" rather contains an indication of the material than determines the sequence of studying a literary work.

In order to characterize the problem analysis, it is necessary to clarify concepts such as a problem issue and a problem situation. The creation of a problematic situation requires, first of all, to find an acute question, which will be the beginning, the outset of a problematic approach to the topic. A problematic question sometimes requires an alternative form, which turns out to be a natural way of expressing a contradiction. In the question "Why did officials take Khlestakov for an auditor?" there are no external signs of a problem, but it suggests ambiguous answers. Or, "Why do the inhabitants of the flophouse tease each other?", "What was their irritation?" ("At the Bottom" by AM Gorky). It is important that the question creates the possibility of ambiguous answers, leads to the search and detailed proof of the solution. A problematic question should be at the same time an exciting task for the student, meet his needs, "enter" the circle of his interests and at the same time correspond to the nature of the work of art, the logic of science and literature. With a correctly posed problematic question, the search for truth is combined with the student's personal interest and the situation of difficulty, when children cannot solve the problem, causes a need for new knowledge, for a deeper understanding of the material.

One of the essential qualities of a problematic issue is its capacity, the ability to cover not only a single fact, but a wide range of material. He, as a rule, reveals the connections of individual elements of a literary text with the general concept of the work.

It follows from what has been said that any task that requires mental efforts from a student cannot be considered problematic. In general, in the educational process, elements of both problem learning and reproductive activity, which require the student to reproduce the knowledge gained, really coexist.

In literature lessons, a problematic situation acquires a number of specific properties due to the nature of art:

1. The polysemy of a work of fiction leads to variability in the reader's interpretations of the text, and the choice between various options for solving a problematic issue can not always be brought to a categorical resolution.
2. A problematic situation in literature lessons is often resolved not by the principle of excluding conflicting opinions, but by the principle of complementarity, when one position is complemented by others.
3. In the study of literature, the emotional activity of students plays as significant a role as the intellectual, because a work of art requires empathy.

Thus, problematic situations can be created both when examining episodes in the framework of the analysis "following the author" and when studying the image of a character in a system of like analysis. The material of the problem analysis within the framework of the lessons can be both the event and the character of the hero.