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**THE STUDY OF A WORK OF FICTION IN THE LITERARY ASPECT**

*Abstract*

This article is as follows: the analysis of the writer's works should be built in the context of his creativity, taking into account their genre, which makes it possible to create a system of lessons on the study of the writer's work from form to content. First, genre specificity determines the plan and logic of the analysis, and secondly, the analysis in the

context of the genre is a necessary condition for penetration into the ideological and artistic structure of the work, comprehension of the author's concept. Cognition of the "laws of the genre" eKuips students with the skills to analyze the work in the unity of content and form, so it is so significant theoretical and practical solution to the issue of genre specificity of the artwork when studying the work of writers in secondary school. There is still no consensus on the definition of the concept of "genre," nor on its relationship to genre and species, nor the principles of genre classification.

**Keywords:** literature, fiction, aspect, genre, lyric, drama, methodology, school

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## КӨРКЕМ ШЫҒАРМАНЫ ӘДЕБИ АСПЕКТІДЕ ЗЕРТТЕУ

### Аңдатпа

Бұл мақала келесідей: жазушының шығармаларын талдау олардың жанрын ескере отырып, оның шығармашылығы тұрғысынан құрылуы керек, бұл жазушының шығармашылығын формадан мазмұнға дейін зерттеу үшін сабақтар жүйесін құруға мүмкіндік береді. Біріншіден, жанрлық ерекшелік талдау жоспары мен логикасын анықтайды, екіншіден, жанр аспектісіндегі талдау жұмыстың идеялық және көркемдік құрылымына енудің, автордың тұжырымдамасын түсінудің қажетті шарты болып табылады. "Жанр заңдарын" түсіну оқушыларды шығарманы мазмұн мен форманың бірлігінде талдау дағдыларымен қамтамасыз етеді, сондықтан жалпы білім беретін мектепте жазушылардың шығармашылығын зерттеуде көркем шығарманың жанрлық ерекшелігін ескеру мәселесін теориялық және практикалық шешу өте маңызды. "Жанр" ұғымын анықтау туралы да, оның шығуы мен түріне қатынасы туралы да, жанрлық жіктеу принциптері туралы да консенсус жоқ. Сонымен қатар, драмалық құрылымның ерекшелігін, әдебиет пен өнердің барлық теоретиктері игерген материалға автордың көзқарасын түсіну үшін жанр категориясының маңызы ең маңызды деп танылады. Көбінесе жанр түрлері деп аталады, кейде "жанр" термині шығу тарихы деп аталатынды, яғни эпосты, лириканы және драманы білдіреді.

**Түйін сөздер:** әдебиет, көркем шығарма, аспект, жанр, лирика, драма, әдістеме, мектеп, Шөмішек Ақжарқын Нурмуратқызы

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## ИЗУЧЕНИЕ ХУДОЖЕСТВЕННОГО ПРОИЗВЕДЕНИЯ В ЛИТЕРАТУРНОМ АСПЕКТЕ

### Аннотация

Данная статья заключается в следующем: анализ произведений писателя должен строиться в контексте его творчества, с учетом их жанра, что дает возможность создать систему уроков по изучению творчества писателя от формы к содержанию. Во-первых, жанровая специфика обуславливает план и логику анализа, во-вторых, анализ в аспекте жанра является необходимым условием проникновения в идейно-художественную структуру произведения, осмысления авторской концепции. Постигание «законов жанра» вооружает школьников навыками анализа произведения в единстве содержания и формы, поэтому так важно теоретическое и практическое решение вопроса учета жанровой специфики художественного произведения при изучении творчества писателей в общеобразовательной школе. До сих пор нет единого мнения ни об определении понятия "жанр", ни о его соотношении с родом и видом, ни о принципах жанровой классификации.

**Ключевые слова:** литература, художественная литература, аспект, жанр, лирика, драма, методология, школа

**Introduction.** The study of texts of works of fiction is aimed at achieving the following goals: mastering the system of knowledge of Russian and world literature based on the acquisition of texts of works of fiction; improving the skills of analysis and interpretation of literary works in its historical and literary condition; skills of oral and written speech, intellectual activity, contributing to the high culture of the student; education of spiritual and moral personality employing fiction literature, the development of the humanistic worldview and national self-consciousness; development of cognitive interests and literary and creative abilities, imaginative thinking and imagination, the

emotional and evaluative activity of students; the need for independent creative reading, artistic taste; deepening of the aesthetic perception of literary works; creation of ideas about the unity of ethical and aesthetic values that constitute the spiritual culture of the nation; formation of reading culture, which involves mastering the theoretical and literary concepts; development of the need for self-education. In terms of updating the structure and content of education, the priority objectives of education are "education of a spiritually developed personality, capable of creative activity in the modern world; mastering texts of works of fiction in the unity of form and content; formation of a humanistic worldview and artistic taste of students". Of great significance in the implementation of these tasks is such a component of the literary education of students as the study of the literary works of A.P. Chekhov in the context of his work.

So far there is no consensus either on the definition of the concept of "genre", or on its relationship to genre and species, or the principles of genre classification. Meanwhile, the importance of the category of the genre for understanding the specifics of the dramaturgical structure, the consciousness of the author's relationship to the mastered material by all theorists of literature and art is recognized as the most essential.

Often genre is also referred to as species; sometimes the term "genre" also refers to what is called a genus, meaning epic, lyric, and drama. The French word "genre" denotes genus.

At the same time, it seems fundamental that "poetics must start from the genre. For genre is the typical form of the whole work, of the whole utterance. Work is real only in the form of a particular genre. The constructive meaning of each element can only be understood in connection with genre. As an organizing category of poetics, genre makes it possible to shape the material of life into a work of art, for it selects certain aspects of reality based on principles peculiar to it alone, its inherent ways of seeing and understanding life. "Genre clarifies reality; reality clarifies genre" [1, 256].

**Methods.** Of primary interest is the problem of transition from genre typology to genre individuality, expressing simultaneously the specificity of artistic principles of particular works, the peculiarities of the historical development of their genre, the genre Kuest of contemporary art. Thus, the study of the genre - a multidimensional category of poetics, its "system of systems" - should take into account all these connections.

As a literary term denoting a poetic genre and species, the concept of "genre" appeared in France in the 16th century. At about the same time there is an interest in its poetics, an attempt to create a coherent classification of genre varieties. Some approaches to the problem of the genre were outlined already in the poetics of Aristotle. Boileau, Gottschid, Sumarokov interpreted the genre from the position of classicism. They regarded genera and genres as categories unchanging and extra-historical. Boileau's "Poetics" has not lost its relevance to this day. In particular, of great importance in the development of literary theory to this day is the consideration of the creative factor in the creation of a work of one genre or another, which Boileau wrote about, considering the talent of the writer as the driving force that draws him to a particular genre. Lessing, Schlegel, Schelling, and Hegel spoke of the peculiarities of the ancient epic. "Neo-Historism" was also inherent in Romantic aesthetics. For example, Schelling proceeded from the doctrine of art as a "synthetic" concept that encompasses all genres.

The three main tenets of the classification of literary genres are distinguished by Aristotle. "The imitative arts," in his opinion, "differ from one another in three respects: either by what imitation is accomplished, or by what is imitated, or by how it is imitated, which is not always the same" [2, 45]. Translated into familiar terminology, this refers to the division of genres according to the peculiarities of content, form, and mode of imitation.

Hegel was the first to divide genres into literary genera, extracting the principle of dividing poetry into genera "from the general concept of artistic representation" [3, 27]. According to the contemporary literary scholar L.V. Chernets, who works on the problems of typology and poetics of literary genres, his "Aesthetics" provides a substantiation of the genre classification crossed concerning the genre division of literature. She contrasted the epic with the novel to group the genres "according to the recurrent peculiarities of their themes or the type of genre content" which "facilitated the discovery of literary continuity", the researcher writes [4, p. 23]. Understanding the great importance of genre content, Hegel, nevertheless, considered it in isolation from the artistic form.

**Research result.** A great role in the definition of the genres of artistic literature in their historical development was given in his literary and scientific work V.G. Belinsky. Like Hegel, he considers genre a form of expression of the artist's worldview. However, against the formalist poetics of classicism and the wrong approaches to the term in the romantic aesthetic, Belinsky proceeds not from an abstract division of poetry into genera and genres, but from a historical and realistic understanding of the evolution of these literary phenomena, their mutual transitivity and mutual influence, expanding the boundaries of art and the emergence of new genres. The lyricism is a common feature for drama, epic, and lyric, while "tragedy can be in a story, and a novel, and in a poem, and they can also be a comedy," the scholar writes, "here the difference is in form, not in the idea" [5, 64].

Adherents of the sociological concept of the study of literature (V.M. Fritsche, P.S. Kogan, and others), going back to the revolutionary-democratic criticism and works in the field of genre theory by G.V. Plekhanov (instance, the article "French Dramatic Literature of the Seventeenth Century from the Point of View of Sociology"). Plekhanov (instance, the article "French Dramatic Literature and Seventeenth-Century French Painting from the Sociological Point of View"), correlated the concept of "genre" with literary style and, later, with the method, with the subordinate position of the former from the latter, which contradicts the modern understanding of these terms in literary studies.

The diversity, inconsistency, and sometimes diametrically opposed concepts that existed in literary studies led to uncertainty in solving problems of literary theory, which is especially evident in solving the question of genre categories of content and form.

Beginning in the 60s of our century literary studies have been actively discussing questions of the continuity of genre development, the prospects and principles of genre typology. M.M. Bakhtin's genre concept received a wide scientific resonance at the same time. Comparison of the literary genre with the genres of speech communication allows the scientist to identify the "internal dialogicity of the work" and its focus on the addressee, i.e. on the reader or listener [7, 75]. Genre, according to Bakhtin, is a "mediator between the writer and the reader". It is this functional role that is associated with the phenomenon of "genre expectation" noted in studies of literary criticism. Especially important in Bakhtin's theory was the understanding of the genre as "a form of vision and comprehension of certain aspects of the world" by the artist [7,80]. Thus, the scholar "departs from the narrow interpretation of genre as a structure stable in its specific formal features, a frozen content, and outlines the principle of the functional study of form" [7, 83].

In the concept of genre, according to V.V. Kozhinov summarizes the features characteristic of a large group, several works of any epoch, nation, or world literature in general. At the same time each era of literary development offers its own "interpretation" of the genre, and "the content of the concept is constantly changing and becoming more complex. D.I. Likhachev writes of the need "to study not only the genres themselves but also the principles on which genre divisions are based. These principles are defined by V.V. Kozhinov defines as follows: within the genera of literature (epic, drama, lyric) genres "are divided by their leading aesthetic quality, the aesthetic tone (comic, tragic, elegiac, satiric, idyllic, etc.)". The researcher identifies such indicators of genre typology as the volume and overall structure of the work, themes (domestic, social drama), properties of imagery (grotesque, allegorical), etc.

M.S. Kagan classifies genres on four grounds: thematic (historical, psychological, adventure), cognitive capacity (novel and short story, song, and symphony, etc.), axiological (from tragedy to farce, from hymn to satire, from riddle to ditties, etc.) and the type of imagery model (from fabulous to reportage genres). Genre is conceived by the author of *The Morphology of Art* as a "modification of the structure of the species, caused by internal reasons, although these reasons are similar in all types of art". A different approach is presented by V.Y. Propp. The specifics of the genre, in his opinion, "consists in what reality is depicted in it, what is its assessment, what is the attitude to it and how this attitude is expressed. In striving for a strict classification of genres, V.Y. Propp, in contrast to M.S. Kagan, does not seek principles suitable for explaining all cases, but considers genre within the framework of specific historical ideas about this kind of art, about the nature of its development, about the system of its connections with the cultural context, about the specific features of its functioning.

Thus, researchers are still unable to come to a generally accepted definition of the concept of "genre", to present the series "genre - genre - species" as a single multi-stage hierarchical system, branching out first into genera, and then into genres and species; to discover stable and universally recognizable criteria for its classification. And as a consequence of this, in many cases genre theory is unable to embrace, reveal, and explore the uniqueness of the most complex genre structure of works. That is why it is extremely difficult to apply genre classification to the art of modern times, when many different forms of mixed genres have appeared: epic satire, a dramatic poem, lyrical drama, etc.

Great attention to the genre affiliation of the analyzed work was paid by prominent methodologists of the second half of the XIX-XX centuries. For example, V. I. Vodovozov pointed out that all theoretical generalizations concerning the genera and genre of a work, which are made in the process of parsing the text, should be explained "historically". Relying on the methodological works of his predecessors (V.V. Stoyunin, V.P. Skopin, V.P. Ostrogorsky), V.V. Golubkov already in his first works ("A New Way", "Manual for the Study of Works of Art") wrote about the need to develop students' "critical thinking", offering students questions that require not only knowledge of the content of the work, but also an understanding of its genre specificity. Here are some assignments: "The tragic and the comic in Shakespeare and Ostrovsky", "How are characteristic features of the novel manifested in Eugene Onegin" and others. He wrote about the need to take into account the peculiarities of the genre of the work later, believing that this would not only contribute to literary education and aesthetic development of students but also make lessons more diverse and increase interest in them.

M.A. Rybnikova wrote about it this way: "Methodological techniques are dictated by the nature of the work. A ballad can be parsed with a plan, but a lyric poem should hardly be planned. A short story is read and parsed in its entirety. From the novel, we select the individual leading chapters... A riddle is guessed and repeated by heart, a proverb is explained and accompanied by worldly examples, a fable is parsed in the expectation of understanding the morality expressed in it". She believed that the knowledge of the genre of the work is the key to its parsing. The success of the students' assimilation of literature largely depends on whether the analysis of the work takes into account its genre specificity, whether the boundaries separating the works of different genres of the same author and different writers are defined.

The genre aspect in the study of literature in the school course is paid attention in many modern manuals and programs for secondary general education institutions. In the works of G.A. Belenkiy, M.A. Snezhnevskaya, R.I. Albetkova, N.L. Leiderman, in the dissertation studies of E.D. Zhirova, E.N. Kovalevskaya, A.A. Manykina considers the issues of analysis of a work of fiction taking into account its genre specificity.

**Discussion.** The concept of "genre" is a basic theoretical and literary concept in the modern literary education of students throughout all stages of the subject, but do we often think about the content of the term itself, whether students

can give, at least minimally complete, a definition of the genre. Practice shows that this is not always possible. A review of the major literary dictionaries and literature theory manuals shows that genre is defined by scholars in different ways. The most common is the understanding of the genre as a literary species. For example, A.P. Kvyatkovsky writes: "in Russian poetics, the word genre means a certain kind of literary works belonging to the same genre". There is an opinion that "the formula of the genre can be given only concerning specific works belonging to a specific period of literary development". In the article "literary genre" by V. V. Kozhinov reads: "the content of the concepts is constantly changing and becoming more complex, this is partly related to the lack of development of the theory of genres, although for certain periods (for example, for classicist literature based on the principle of "purity" of the genre) the division into genres appears very clearly". In his work "The Origin of the Novel" the scholar defines the genre as "an integrated system of features of the plot, composition, artistic speech, rhythm of narration". The Dictionary of Literary Terms (Editor - coauthors L.I. Timofeev, S.V. Turaev) defines the genre as "the unity of compositional structure repeated in many works during the history of literature development, due to the uniqueness of the reflected phenomena of reality and the nature of relations to them the artist. D.S. Likhachev's understanding of "genre" as a "system by virtue of the fact that they (genres) are generated by a common set of causes and because they interact, support each other and simultaneously compete with each other" is close to N.L. Leiderman's formulation: "Genre is not a sum, not a set, but a system, its main thing is the relationship of substantial forms through which an esthetically meaningful artistic whole with its conceptual artistic world is formed". The most comprehensive definition of genre to date concerning the school study of literature is given in the reference manual by M.I. Meshcheryakova: "Historically developed type of artistic work; a kind of stable structure of the work, organizing all its elements into a complete artistic reality, which is a carrier of a particular aesthetic concept of reality (novel, novella, story, etc.). Each genre is characterized by a certain genre content (i.e. themes, motifs, pathos, the scale of coverage of the world depicted).

Consideration of genre specificity in the analysis at school will help students to determine the place of the studied work in the history of the development of literature and create the necessary attitude to the perception of epic, lyrical, and dramatic genres. From the reader's perspective, the literary genre is the first "gateway" through which he enters the artistic world of the work. Over the reader acquires power first of all the most general laws of genre, genre, then he comprehends the concrete-historical content and individual style of the read. It may be said that the internal laws of genre and genre, already by virtue of the fact that they are the most general and the most constant, primarily organize the reader's perception and determine his ways and the difficulties of these ways.

Students' comprehension of a work of fiction is impossible without understanding its genre specificity. All components of the structure of a literary text: composition, plot lines, system of images, language, style are contained in and mediated by the genre of the work. It is a genre that determines the ideological and thematic content and originality of the author's "self" in the work, reflects the writer's attitude to reality, focuses on a particular literary tradition, and helps to understand the new that each great artist brings to already existing genre forms in literature.

The study of the question of the essence of the genre, its structure in the works of Hegel, V.G. Belinsky, A.N. Veselovsky, Yu.N. Tynyanov, V.M. Zhirmunsky, and modern literary critics M.M. Bakhtin, L.I. Timofeev, N.Pospelov, N.A. Gulyaev, V.V. Kozhinov, and others allowed us to determine the positions from which the analysis should be conducted in the school, taking into account its genre affiliation.

The bulk of the works in the school curriculum are epic. Often the works studied can be likened in the perception of students, each of them has images, plot, descriptions, etc. In order to understand the complexity of a literary work, it is necessary to figure out the laws of its structure, the role of artistic means chosen by the author. "The epic image and the form of the epic work as a whole are, first of all, a particularly organized system of object and pictorial details that reveal typical character and typical circumstances - the epic artistic content itself," writes I.F. Volkov, - therefore, the most important condition for comprehension of literature as the art of the word is the gradual formation of readers - schoolchildren understanding of the genre of the studied works, its regularities and violations (i.e. deviations of the writer from a certain literary tradition, creation of new, unique forms in his own work). "Each work of fiction reflects the world of reality in its own creative angles. And these angles are subject to a comprehensive study in connection with the specifics of the artistic work and, above all, in the artistic whole. In studying the reflection of reality in a work of art, we must not limit ourselves to questions of "right" or "wrong. The inner world of an artistic work still has its own dimensions and its own meaning as a system," writes D.S. Likhachev. Thus, the genre approach to the study of literature will determine the methodology of the analysis of a work of fiction, the nature and sequence of its analysis at school will deepen students' perception, the purposefulness of its analysis at school, will give the system of lessons methodological completeness. Creating in students a general idea of literary genre and its features corresponds to the principle of applying "concrete literary studies" at school. Analysis in the aspect of the genre is based on understanding the specificity of the literary text, "reading" the art form not only of individual work but also of the writer's work as a whole, revealing to students the genre boundaries separating different in form works of the same author and different writers. It is important to teach literature as the art of reading, returning to the best traditions of the national school.

**Conclusion.** It is advisable to structure the study of literature in high school so that the concepts previously learned by students create a solid foundation for the analysis of the work. In our opinion, the genre approach to the study of literature at school should ensure the integrity and consistency of literary education. It is important to direct the analysis of works of fiction to identify, together with students, the "laws of the genre"-the features, attributes, relationships, and connections between them that recur consistently in a particular genre. Teaching students to identify

"genre signals" i.e., "signs" that provide information about the genre and its special features to the reader. Only in this way will students' readerly understanding of the artistic possibilities of a work of literature, called "sense of genre" in literature pedagogy, gradually develop.

Not all works have a clear genre nature, which is associated with a breakdown of genre canons in periods of the rapid development of social consciousness, the innovation of the writer, the originality of the author's world. In the perception of students, literary works can be likened to each other.

Understanding the specificity of work, the content of its forms gradually leads students to the comprehension of a work of art as a phenomenon of art. A serious study of literature is impossible without mastering the basic, fundamental principles and techniques of dealing with an artistic text.

Thus, the task of the teacher of literature is to ensure that the questions of the genre that concern the writer looking for ways to the mind and heart of the reader becomes subjectively significant for students so that behind the work they see the author, understand and appreciate the idea of the work and its embodiment, that knowledge of the laws of genre helps them comprehend both the moral potential of the work and its artistic originality.

By identifying the genre approach to the study of a work of fiction as the main focus of our thesis research, we assume that teachers vary and seek their own directions in their work on a work of fiction at school. The genre principle cannot be used exclusively in every lesson, in the analysis of every piece of work. Sometimes it is more logical to structure the analysis of works according to their thematic proximity in order to show a polemical dialogue of the writers. Here everything depends on the specific situation and specific tasks. Nevertheless, the movement of the analysis of a work from the form to the clarification of the content implicit in it is dictated by the regularities of readers' perception of a work, "because emotional perception always precedes emotional reaction and, moreover, rational comprehension of the subject, moreover, serves as its basic foundation, we perceive in a work first its form, and only then through it - the corresponding artistic content".

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### АЛҒАШҚЫ ОҚУ ҚҰРАЛДАРЫ: АЛАШ АҒАРТУШЫЛАРЫ ЖӘНЕ БЕЙІМБЕТ МАЙЛИН

#### Аңдатпа

Бұл мақалада қазақ әдебиетінің көрнекті өкілі Бейімбет Майлиннің ағартушылық қырына тоқталамыз. Тек әдеби шығармашылықпен айналысып қана қоймай, педагогикалық оқытудың үздік үлгілерін жинақтап, арнайы оқулық шығарып, халықты сауаттандыру жолындағы қазақ зиялыларының рухани үндестігі туралы айтылады. Халқының сауатын ашу үшін әдеби шығармалар терең ой салып, білімді болуға үндеген, Б.Майлин оқыған-тоқығаны мен бойына жиған білімін өзінің жеке басының жақсылығына, тұрмысын жақсартуға жұмсамай, бүкіл елдің игілігіне қызмет еткен нағыз ағартушы тұлға екені айқындала түседі.

Б.Майлин шығармашылығының мазмұны халық үнемі ағарту мен білімге үндеп отыруға құрылған. Әдеби шығармаларында және көсемкөз жазбаларында да оқу-ағарту ісімен айналысқан зиялы адамдарды үлгі ретінде көрсетіп отырған. Оқу мен білімге ұмтылған жастардың арманы суреттеу арқылы қоғамды білімділікке үндейді, үйренемін деген жасқа қолдау білдіруге үгіттейді.

**Түйін сөздер:** Бейімбет Майлин, оқу құралдары, ағартушылық, әдістеме