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INTERPRETATION OF REALIA AND ITS PECULIARITIES

Abstract

This article is devoted to the study of the use and translation of realia as linguistic units. The purpose of this article is to identify the use of realias as a linguistic unit, to analyze its linguistic features, its lexical and semantic features. Realias are a component of the background knowledge necessary for understanding a text in a foreign language. The realias are characteristic of the sublanguage of fiction and mass media, are inextricably linked with the culture of a certain people, are common to the language of this people and are uncommon to other languages. It is important to determine the status of linguistic and cultural descriptions of realias as linguistic units among its other characteristics, when identifying national, social and political aspects of the language of a publicistic text, the specifics of their interaction when describing linguistic picture of the world in linguistic and cultural aspect. First of all, the similarity of realia with the term is striking. The semantics of each language reflects both the uniqueness of the culture of a particular people and the general, universal component of cultures.

Key words: realia, culture, linguistics, translation, language, research, characteristics, communication

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РЕАЛИЯ ТҮСІНІГІ ЖӘНЕ ОНЫҢ ЕРЕКШЕЛІКТЕРІ

Аңдатпа

Бұл мақала тілдік бірліктер ретінде реалия сөздерін қолдансы мен аудармасын зерттеуге арналған. Біздің мақаламыздың мақсаты-реалия сөздерін тілдік бірлік ретінде қолдануды анықтау, оның лингвистикалық ерекшеліктерін, лексикалық және семантикалық ерекшеліктерін талдау. Реалия сөздері - бұл шетел тіліндегі мәтінді түсіну үшін қажет фондық білімнің құрамдас бөлігі. Реалия сөздері көркем әдебиет пен бұқаралық ақпарат құралдарының ішкі тілдеріне тән, белгілі бір халықтың мәдениетімен тығыз байланысты, осы халықтың тіліне тән және басқа тілдерге жат болып табылады. Реалия сөздерінің

лингвистикалық және мәдени сипаттамаларының мәртебесін оның басқа сипаттамалары арасында тілдік бірліктер ретінде анықтау, журналистік немесе публицистикалық мәтін тілінің ұлттық, әлеуметтік және саяси аспектілерін, лингвомәдени аспектідегі әлемнің тілдік бейнесін сипаттаудағы олардың өзара әрекеттесу ерекшеліктерін анықтау маңызды. Біріншіден, реалияның терминмен ұқсастығы таң қалдырады. Көптеген лексикалық бірліктерден айырмашылығы, терминдер нақты анықталған ұғымдарды, заттарды, құбылыстарды білдіреді; идеал ретінде олар бір мәнді емес, сөздің (және фразаның) синонимдерінен айырылған, көбінесе шетел тілінен шыққан; олардың арасында мағыналары тарихи тұрғыдан шектеулі болып табылады. Мұның бәрін реалия сөздері туралы да айтуға болады. Терминдер кез-келген ұлттық бояудан айырылған, негізінен ғылым саласына жатады және жасанды түрде жасалады. Әр тілдің семантикасында белгілі бір халықтың мәдениетінің бірегейлігі де, мәдениеттердің жалпы, әмбебап компоненті де көрініс табады.

Түйін сөздер: реалия, мәдениет, лингвистика, аударма, тіл, ғылыми зерттеу, ерекшелік, коммуникация

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ИНТЕРПРЕТАЦИЯ РЕАЛИЙ И ЕЕ ОСОБЕННОСТИ

Аннотация

Данная статья посвящена исследованию употребления и перевода реалий как языковых единиц. Целью нашей статьи является выявление употребления реалий как языковой единицы, анализ ее лингвистических особенностей, ее лексических и семантических особенностей. Реалии являются компонентом фоновых знаний, необходимых для понимания текста на иностранном языке. Реалии характерны для подязыка художественной литературы и средств массовой информации, неразрывно связаны с культурой определенного народа, являются общими для языка этого народа и чужды другим языкам. Важно определить статус лингвокультурологических описаний реалий как языковых единиц среди других его характеристик, при выявлении национальных, социальных и политических аспектов языка публицистического текста, специфики их взаимодействия при описании языковой картины мира в лингвокультурном аспекте. В первую очередь бросается в глаза сходство реалии с термином. В отличие от большинства лексических единиц, термины обозначают точно определенные понятия, предметы, явления; как идеал — это однозначные, лишённые синонимов слова, нередко иноязычного происхождения; среди них есть и такие, значения которых ограничены исторически. Все это можно сказать и о реалиях. Термины лишены какого-либо национального колорита, относятся в основном к области науки, созданы искусственно. В семантике каждого языка есть отражение как уникальности культуры конкретного народа, так и общей, универсальной составляющей культуры.

Ключевые слова: реалия, культура, лингвистика, перевод, язык, научное исследование, особенность, коммуникация

Introduction. Language, as a means of communication between people, coordinates their joint activities in a symbolic way in the process of speech interaction of people, during which the

coordination of communicative activities is carried out on the basis of the resources of the language system. Language is involved not only in the transmission of thoughts about something already known, but also in the formation of a new thought about a new cognizable phenomenon, process, object, etc. This property of language is manifested in the cognitive activity of a person, i.e. thinking, in the dynamic formation and coupling of thoughts. Language is the basis of every person's thinking, "which always proceeds in verbal forms, even if it reaches an extremely high level of abstraction".

Realia - an object, a thing that exists or has existed materially. According to dictionary definitions, realias are "objects of material culture". In linguistics and translation studies, realias are words and expressions that denote these objects, as well as stable expressions that contain such words. The concept of "realia" should be distinguished from the concept of "term".

The realia are characteristic of the sublanguage of fiction and mass media, are inextricably linked with the culture of a certain people, are common for the language of this people and are alien to other languages. The terms are devoid of any national color, relate mainly to the field of science, are created artificially, exclusively for the name of an object or phenomenon, with the spread of which it is widely used.

Translation is an integral part of the daily life of mankind. Previously, he promoted the dissemination of cultural, religious ideas, artistic works and scientific works. Today, translation is an important part of the process of information exchange and communication of people, regardless of their origin and country of residence. Translation appears wherever there is a barrier of interlanguage communication.

In translation, there are many details that require special attention, for example, realities. There are several reasons why translators treat realities with caution. Firstly, the high speed of their spread — every day dozens of new concepts and objects appear in languages that move around the world very quickly. One of the difficulties is the need to find the correct translation of the word. However, not only language, science also does not stand still. Today linguists and translators have a large arsenal of techniques for transmitting realities by means of the translation language and ways of using them in the speech of a native speaker of the receiving language.

Methods. A distinctive feature of realia is the nature of its subject content. The realia may be limited even by the individual collective or institution. The realias are also characterized by a temporary flavor. As a linguistic phenomenon that is most closely related to culture, these lexical units quickly respond to all changes in the development of society; among them, one can always distinguish realias - neologisms, historicisms, archaisms. Each type of realia requires an individual approach to translation. [1]

In translation studies, the concept of "realia" refers not only to facts, phenomena and objects, but also to their names. These terms are national in nature and refer to non-equivalent vocabulary - words that serve to express concepts that are absent in another culture or language, as well as words that have no equivalents outside the language to which they belong. Realias have a specific meaning, which is due to the referent's belonging to a certain culture and is expressed in the opposition of "friend - alien".

In their properties and functions, the realias are close to terms and proper names. Researchers of culturally marked units have repeatedly noted that the boundary between terms and realias is very conditional and very mobile. In some cases, it is quite difficult to establish the difference between language realias and terms. But there are still signs by which it is quite possible to differentiate realias from terms.

Therefore, before trying to formulate a definition of realia in our understanding, we should cite the definitions of some authors who have addressed this topic at different times.

In L. N. Sobolev, realia are "everyday and specific national words and phrases that have no equivalents in everyday life, and, consequently, in the languages of other countries". [2, 72] But this definition does not take into account the fact that international relations and interactions in modern

society are developing very dynamically, and some concepts, phenomena, objects that have become widespread in one country can be borrowed by another country (or a number of countries). Accordingly, the words denoting these phenomena and concepts can also pass into the languages of other countries. As an example, we can cite the realia of "sputnik", which received international use.

According to N. Rogoznaya, realias are "foreign words that denote concepts, objects, phenomena... that do not exist in the everyday life of the people into whose language the work is being translated". [3]

L. S. Barkhudarov gives a rather concise definition of realias: "... words denoting objects, concepts and situations that do not exist in the practical experience of people who speak another language". [4] Realias are not words, but those objects, situations, and so on, which are designated by words. The author suggests to speak not about the realias, but about the "names of the realias", which are directly subject to translation. He also defines realias as "concepts studied by external linguistics that relate to the state structure of a given country, the history, material and spiritual culture of a given people".

The definition of the concept of "realia" is based mainly on the point of view of Russian translation specialists. Let us turn to the research of Western translation theorists. Among foreign researchers, the problem of translating realias was directly or indirectly addressed by Yu. Naida, J. Catford, G. Turi, P. Torop. It should be emphasized that these authors do not seek to define the concept of "realias", considering the problem of translating realias mainly in practical terms.

The problem of realias is analyzed in more detail in the works of P. Newmark. It divides the names of realias into two categories: national institutional terms and cultural terms (socio-political realias and cultural realias). Later, P. Newmark combines these two groups into one whole, calling it cultural words (words denoting the realias of culture).

"Dictionary of linguistic terms" O. S. Ahmanova defines the term "realia" (lat. realia is "real", "actual") as:

1. many factors studying foreign linguistics, such as the country's political structure, history and culture of the people, language contacts of the native speakers, etc. from the point of view of their reflection in this language;
2. objects of material culture. [5, 56]

In terms of terminology, it is necessary to distinguish between "realia-object" and "realia-word", which denotes it. In the linguistic literature, the term "realia" is used both in the meaning of the word-realias, and as a subject-realias, as well as to denote an element of the vocabulary of a particular language.

From the standpoint of linguistics and translation studies, the realias were subjected to the most detailed study.

In comparative linguistics of realia, these are words denoting objects or phenomena associated with history or culture, economy or under study country life, which are fully or partially different from the lexical concepts and words of the compared language.

The realia of linguistics and country studies include, first of all, onomastic realia, which include:

- geographical names (toponyms), especially those related to cultural and historical associations;
- anthroponyms - the names of historical figures, public figures, writers, scientists, artists, popular athletes, characters of fiction and folklore;
- the names of the works of literature and art, historical facts and events from the life of the country, the names of state public institutions and much more.

Secondly, the realia denoted by the appellative vocabulary:

- geographical terms indicating the features of natural geographic environment, plant and animal world;

- some words (including general terms) relating to the state composition, social and political life of the country, the right, military business, art, education system, manufacturing and production relations, everyday life, customs and traditions.

E. M. Vereshchagin and V. G. Kostomarov, who used the terms "background" and "connotative words", "non-equivalent vocabulary", or "words with a cultural component", referred to the realias in their research, understanding them as lexical units, the peculiar semantics of which reflects the peculiarities of Russian culture. [6]

The researcher of the country-oriented vocabulary G. D. Tomakhin, who compared the American version of English and the Russian language and the cultures behind them, has the terms "denotative realias" and "connotative realias".

"Denotative realias", as defined by G. D. Tomakhin, are such facts of language that denote objects and phenomena characteristic of a given culture that do not have correspondences in the compared culture. [7]

Connotative realias, in contrast to denotative ones, denote objects that do not differ in any way from similar objects of comparable cultures, but have received additional meanings in this culture and the language serving it, based on cultural and historical associations inherent only in this culture.

To denote real words in translation studies, researchers have introduced such concepts as:

1. "non-equivalent vocabulary" - words that have no equivalents outside the language to which they belong;

2. "exotic vocabulary" - lexical units denoting geographical and historical realias;

3. "gaps" (lacunae) - situations common to the culture of one nation, but not observed in another culture;

4. "barbarisms" - words with which it becomes possible to describe foreign customs, features of life and everyday life, the creation of local color;

5. "ethno-cultural vocabulary", "ethno-lexemes" - lexical units that characterize the system of knowledge about the specific culture of a certain people as a historical and ethnic community of people;

6. "alienism" - the words of a little-known languages, emphasizing the stylistic function of exoticism.

V. S. Vinogradov calls realias all the specific facts of history and polity of the national community, the peculiarities of its geographical environment, typical household items, past and present, ethnographic and folk concepts, relating them to the class of non-equivalent vocabulary. [7]

In addition to ordinary realia, the researcher identifies "Associative realia", which "find their materialized expression in the components of words, in the shades of words, in emotional and expressive tones, in internal verbal form, etc., revealing information; missing conceptually similar words in compared languages."

S. Vlahov and S. Florin define realias as a special category of means of expression, including words and phrases that name objects that are characteristic of the life, life, culture and history of one people and are alien to another. The researchers note that when translating, the realias require a special approach, since they do not have exact correspondences in other languages, being carriers of national and/or historical color. [6]

In general, the above definitions characterize the concept of "real words" as linguistic units that denote elements of a "foreign" culture that have a national, historical, local or everyday color, and have no equivalents in other languages and cultures.

The emergence of such a variety of techniques for translating realia is explained by the complexity of this concept. Translation practice has developed several methods of translating such words: transliteration / transcription, calculus, descriptive translation. Transliteration takes as a basis the graphic transmission of the word form, i.e. the transmission of the original language word using letters. Most often, this method is used to convey such realities as proper names and

geographical objects. Transcription is based on the phonetic principle - the transfer of words of a foreign language in letters. [7]

Loan translation is the creation of a new word, phrase, or compound word to denote the corresponding subject based on morphological elements already existing in the target language. There is also a half-scale technique, which is based on the translation of only a part of a word or phraseology.

However, if the use of these methods for translating realia is impossible or inappropriate, translation theorists and practitioners suggest resorting to descriptive translation. It is believed that there is not a single word that cannot be translated in this way.

The group of techniques for translating realia, such as mastering, can also include mastering - giving a word the appearance of a native translation language based on the material already available in the source language. The translator's creation of a semantic neologism, that is, a word or expression, makes it possible to understand the semantic content of the transmitted reality. However, it should be noted that the translation of realities by neologisms is the least common. [1]

A likening translation is used quite often, for example, the selection of a functional equivalent is very common, which causes the reader of the translation to have the same associations as the reader of the source text. Techniques of assimilating translation can be called an explanation or description. We will use this method in relation to realia, the transcription of which will lead to the loss of equivalence of regulatory impact.

The contextual translation method is equal in the rule to the assimilating rendering and is opposed to the dictionary one, since the translated word, when using this technique, may have correspondences that differ from those given in the dictionary. In such case, the main direction of the translator is the context, so the method itself "consists in replacing the dictionary correspondence in translation with contextual, logically related to it."

Hyponymic translation is the replacement of a specific concept by a generic one, that is, the transfer of realia by some linguistic unit that has a broader meaning than the one being translated. At its core, this is a generalization technique that has been widely used. It allows you to abandon transcription and replace concepts, the difference between which is insignificant in the conditions of the context. [2]

Some researchers also distinguish the method of replacing the realia given in the source text with the realia of the translation language. Nevertheless, it should be noted that such a replacement leads to a kind of substitution of color and a sharp highlighting of reality against the background of the entire text. A change of color when substituting realities can focus the reader's attention on a detail that, perhaps, in the author's opinion, is not key and does not carry an important semantic load for the narrative.

As mentioned above, in linguistics, stable expressions containing words that directly denote realia are also referred to as realia-phraseology. "In some cases, the use of phraseology in the source text is based on the use of the possibilities of national and cultural color, for example, to build an artistic or journalistic image ...", in this case, the problem of choosing the method of translating reality arises most acutely. Thus, the question of translating realities also concerns the problem of translating phraseological units that have some kind of national coloring.

Based on the main rules of classification of realia-words, it is possible to identify the main methods of translating realia-phraseological units.

The use of an absolute equivalent technique is possible if the phraseological units in the source language and the target language contain an international implementation; using the equivalent with the closest possible content plan. This method is limited in the application because it involves replacing the source language realia with the target language realia. Such translation is possible in cases where the national or provisional color does not matter, and the most important element is the content plan. The use of a color-neutral word or phrase is used in the absence of an

equivalent in the target language or in the case when a color change will lead to a distortion of meaning or a sharp divergence of phraseology to the text itself. [3]

A word-by-word translation with an explanation can be used to keep the colouring of phraseology-realia and at the same time to convey a plan of content. This technique is successful, as it helps to achieve the main goal when translating this kind of language unit, but has a disadvantage due to the verbatim nature of the translation, which may not be quite natural.

The reduction of phraseology in the original language with translation and explanation in the footnote is used relatively rarely, mainly in cases similar to those given in the description of the previous method. This technique enhances colouring of the hero's or author's speech, and also, in accordance with the author's intention, indicates the hero's knowledge of a language (this applies to phrases given in the text in a foreign language for the source one).

The use of a half-calque with the replacing of national composition consists in creating a phraseological unit new for the translation language on the basis of the material available in the source language. So, the preservation and transfer of color is one of the most important tasks in translating realities. This is the problem that the translator very often faces. "Color ... is the coloring of a word that it acquires due to the belonging of its referent-the object designated by it-to a given people, a certain country or locality, a specific historical epoch, due to the fact that he, this referent, is characteristic of culture, life, tradition — in a word, the peculiarities of realia in a given country or region, in a given historical epoch, unlike other countries, peoples, epochs." The color that most realia possess is a feature that distinguishes realia from the whole mass of linguistic units. Thus, when working with realia, the translator must first of all take into account the color of realia, the nature of which determines the choice of translation technique. [6]

Thus, the decision to choose a technique when transferring realia will be directly dependent on the task facing the translator: to keep the colouring of the language unit with possible damage to the semantics or convey the meaning of the realia (if it is not familiar), while losing properties.

It is impossible to say unequivocally which of the above-described translation techniques is better. The determining factor when choosing a translation in any situation is appropriateness: the misplaced technique will be unsuccessful. When translating a text, it is necessary to take into account the following features: the nature of the text, the significance of realia in the context, the nature of reality, its place in the lexical systems of foreign and translating languages, word-formation capabilities, linguistic and literary traditions of both languages, who will read the translated texts. Genre features of literature significantly affect the choice of the method of translation of reality. In a scientific text, reality is often a term and is translated by it. In journalism, transcription is more often resorted to, in fiction - to transcription or descriptive translation.

When choosing a translation technique, it should be taken into account whether the reality is someone else's (taken from a third language) or one's own (native to one of the languages used). The meaning of someone else's reality is usually revealed by the author of the original, and his own reality poses more complex tasks for the translator. If the author of the original focuses on any reality, it makes sense to translate it by transcribing in order to preserve the national coloring and historical flavor. It is believed that it is not necessary to overload the text with transcribed realities – this will not help the reader to get closer to the original.

Proper names are a special category. They are studied by a separate science - onomastics. Such realias often become the object of translation, and it may seem that no problems can arise here. The main ways of translating proper names are loan translation, transcription and transliteration. Transliteration used to be widely used. According to transcription is today the most reasonable and generally accepted method of transmitting onomastic realia. It is not necessary to leave transliteration in the past. If the language of the origin of the proper name is unknown, it is most appropriate to use this technique. When the translator cannot guarantee the correct pronunciation, transliteration makes it possible to avoid mistakes in spelling. [7]

Research results. There are several classifications of realia on various grounds. The distinctive features of realia are the nature of its content (the connection of the designated object with a certain country, nationality, social community) and its belonging to a certain period of time. Based on these features, researchers proposed a subject, time and local classification of realia. The problem of studying the methods of translating realia still remains open. This is due not only to the different views of translation specialists on this issue, but also from the abundance of factors and nuances affecting its solution. The problem of translating realias has served as the basis for a large number of scientific papers. This issue, in essence, consists of several controversial points. Various translation scholars have argued and are still arguing about the interpretation of the very concept of "realia"; there are many conflicting opinions on the classification of realia. The issue of distinguishing and differentiating directly the ways of translating realia, as well as legality and necessity of using a particular technique and the factors that impose certain restrictions on their use is also controversial.

Let's compare the lexical and semantical groups "clothing", "dwelling", "food" realia constructed by us in the Kazakh and English languages.

The basis of the lexical and semantic groups "dwelling" in both languages is the archiseme "premises for housing, residential premises". In English language, this archiseme is reflected by the word "dwelling", and in the Kazakh language- "үй-жай", which literally means "manor".

Despite the fact that the modern Kazakh language mostly contains lexical material reflecting the era of the yurt and the varieties of the nomad's dwelling, the modern realia of the life of the Kazakh people push the concept of portable housing into the background and, thus, the value of stationary housing is in the center of the lexical and semantic group.

The semantic groups "dwelling" in English and Kazakh languages are not significantly compiled, but they differ in the number of identified lexemes. Moreover, the quantitative predominance of lexemes with the meaning of dwelling in English language occurs mainly due to lexemes that contain an evaluative character, such as: *a palace, a dungeon, a birdhouse, a hut, a mansion, an attic*.

Some words, such as *birdhouse, pigsty, stable, cowshed, shed, barn, crypt, attic* have acquired a new evaluative meaning as a result of metaphorical transfer.

The word *pigsty* has the main meaning of *stable for pigs* and is based on it as a result of the metaphorical transfer: *a dirty, untidy room*. It's the same with the word *cowshed*. The main meaning is *a room, a stable for cattle, a portable dirty, untidy room*.

The word *barn* is noteworthy, on the main meaning of which *a covered utility room* have developed *a large uncomfortable room*. The word *crypt* with the main meaning *the interior of the tomb, usually located below ground level, an aboveground building with such a room* was also figurative as a result of metaphorical transfer.

The vocabulary with the meaning of housing in the Kazakh language, highlighted by us in the work, does not reflect the evaluative attitude of native speakers to housing objects. At the same time, this does not mean that this phenomenon is not observed in the language. Unfortunately, insignificant material collected by us by sampling from dictionaries does not reflect this phenomenon.

All the collected vocabulary of Kazakh language with the meaning of "dwelling" is strictly utilitarian, reflects the way of life of the Kazakh people.

Thus, we find similarities and differences in the structure of the semantic group "dwelling" and "үй-жай".

In both lexical and semantic groups, there are two important categories of distinguishing a person's home: "the principle of life arrangement" and "living time".

However, in English language, it is impossible to distinguish the principle of life arrangement internally into relatively large components, while in Kazakh language such a

possibility exists. The principle of life arrangement in Kazakh language divides the types of housing depending on the functionality, shape, purpose and building materials.

In both languages, there is a category of "seasonality" of housing.

And in English language we had a real opportunity to distinguish such a criterion as an evaluation attitude expressed in the "external characteristic of the building" on the basis of dictionary data.

English "dwelling" and "үй-жай" in Kazakh language allow us to identify the following features of the perception of the dwelling, fixed in various pictures of the world of English people and Kazakhs.

The reason for this lies in the nomadic lifestyle of the Kazakhs. The need to survive in a sharply continental climate has determined the need to create a variety of housing for insulation, material of manufacture, strength, transportation, shape and many other characteristics. It should be borne in mind that each type of housing created acquired its own name and was fixed, without displacing other names. In this case, there is no evolution in the development of the dwelling. It is rather a process of extensive expansion of its types.

The remaining part of the lexemes of the semantic group "dwelling" has a connotative character. In the lexical and semantic group "үй-жай", a group is allocated according to the functionality of the dwelling, dividing all buildings into portable and mobile. According to the form, Kazakh housing is divided into housing in the form of a yurt, in the form of a hut. According to building materials, there are buildings made of natural material and brick.

The analysis of names with the meaning "dwelling" reveals the specific features of the studied languages, reflecting the ethnoculture of these people. Within each lexico-semantic group, similarities and differences in semantic connections that establish paradigmatic relations are found. At the semantic level, we have identified equivalent, non-equivalent and non-equivalent words. At the conceptual level, the scope and content of concepts were compared. For these purposes, equivalent nominations were selected. The difference is found in the lexicalization of language units, due to the national and cultural characteristics of the people, its history of development, various forms of national thinking, since the representation of the conceptual core is projected through the prism of subjective, national consciousness. The results of the analysis of the language vocabulary show that the nationally marked nature of this subsystem is manifested in a specific set of words and phrases, their background features, system organization, in the ways of nominating real-world facts and its derivational nature.

When translating the cultural realia of the house, we meet such translation techniques as transformation and description:

town house - қала ішіндегі тұрғын үй, әдетте екі қабатта, қабырғалары бірдей үйлерге жақын орналасқан, ғимараттардың үздіксіз сызығын құрайды;

cottage - коттедж, қала сыртындағы үй, көбінесе көлдің жағасында орналасқан.

chalet - Швейцария стиліндегі елдік үй, әдетте тауларда орналасқан;

"dream home" - "армандардың шегі" болып табылатын үй;

"starter home" - ағылшын-американдық отбасы бастаған тұрғын үй болашақта оны беделді етіп өзгертеді деп үміттенеді;

ranch - ранчо стиліндегі үй;

trailer - тіркеме, тұрғын автотіркегіш, дөңгелекті үй;

walk-in kitchen - үстел қоюға болмайтын кішкентай ас үй;

closet - қабырғаға орнатылған шкаф.

We also provide examples of the translation of English cultural realia of everyday life "clothing". Here we see the translation of realities mainly through transformations:

hamburger - тартылған стейк қосылған тоқаш;

frank and roll - тоқаш пен шұжық;

cold dry cereals - сүт қосылған сұлы немесе жүгері жармасы;

shrimp cocktail – қызанақ шырынындағы асшаяндар (балық тағамдарына мамандандырылған мейрамханаларда түскі ас алдында беріледі);

green vegetables - жасыл көкөністер (жапырақты салат, шпинат, балдыркөк, жасыл бұршақ және т. б.).

When translating, many names of dishes retain the national flavor of belonging to a certain ethnic group, such as, for example:

French toast - сүт пен шелпекке малынған бір тілім нан (жұмыртқадан беріледі және әдетте үйеңкі шәрбатымен таңғы асқа майға қуырылады);

maple syrup - үйеңкі шәрбаты (үйеңкі шырынынан пісірілген);

Irish stew - ирландиялық бұқтырылған ет (пияз мен картоппен бұқтырылған және ұнмен толтырылған қой еті).

Often the names of food products are associated with the companies that produce them, for example:

Libby's tomato soup - Либби фирмасының қызынық сорпасы;

Kraft cheeses - Крафт фирмасының ірімшіктері;

Hershey bars - Хёрши фирмасының шоколадтары.

So, when translating the linguistic and cultural realia of everyday life the methods of transcription, description, approximate translation are also used, but mainly transformation.

Discussion. Practically all methods of translating realias can be called commonly used, however, summing up all of the above, it should be noted that, despite positive aspects of the above methods, it is always necessary to take into account the limitations associated with them when translating. The issue of realia translation, due to its controversy, is a large field for conducting a wide variety of studies, since it is impossible to give a complete and absolute list of techniques for translating realia, instructions and explanations to them. However, due to the diversity of these linguistic units and their individual characteristics, the methods of transferring realities into the translation language may change and come into contact with each other. Realia-words are a very peculiar and at the same time quite complex and ambiguous category of the lexical system of any language. Being one of the most important groups of non-equivalent vocabulary, realia act as a kind of “keepers” and “carriers” of country-specific information, this determines their special role in linguistics. There is no single definition of a vocabulary that has a cultural component in its meaning. In scientific literature, different terms are used for this: background vocabulary, culturally labeled words, nationally labeled lexical units, background information, realia.

In comparative linguistics of realia these words denoting objects or phenomena associated with history, culture, economy and the daily lives of the country under study, which are fully or partially different from the lexical concepts of compared language words.

In realia, the closeness between language and culture is most clearly shown: the emergence of new realia in the material and spiritual life of society leads to the emergence of realias in the language, and the time of the appearance of new realias can be set quite accurately, since the vocabulary is sensitive to all changes in social life.

Conclusion. The language acts as a mirror of the national culture, its guardian. Language units, first of all words, fix the content, which in one way or another goes back to the living conditions of the native – speaking people. At the conceptual level, the scope and content of concepts were compared. For these purposes, equivalent nominations were selected. It is known that concepts serve as the basis of human thinking and are the same for all people, regardless of what language they are native speakers of. The difference is found in the lexicalization of language units, due to the national and cultural characteristics of the people, its history of development, various forms of national thinking, since the representation of the conceptual core is projected through the prism of subjective, national consciousness. The results of the analysis of the language vocabulary show that

the nationally marked nature of this subsystem is manifested in a specific set of words and phrases, their background features, system organization, in the ways of nominating real-world facts and its derivational nature. Thus, the natural environment necessarily leaves its imprint on the development of the culture of peoples and on the peculiarities of their settlement, has a certain impact on the development of production, thereby indirectly affects the course of ethnic processes. The peculiarities of landscapes leave their imprint on the formation of a linguistic picture of the world. The "landscape" terminology reflects the use by the compared language communities of various tools of concept formation that form different pictures of the world.

The language of each nation is a living organism, inextricably linked with the history, culture and social life of this people. Native speakers of different languages, communicating, interacting with each other, convey the culture of their people through language, and the translator acts as a key link in interlanguage communication. The interrelation of language and culture is reflected in such a field of knowledge as linguistic and country studies, the subject of which is information containing important national and cultural concepts, ideas, realities that are reflected in a country-relevant vocabulary.

The study of the realias and the implementation of their translations led to the following conclusions. The most common types of realities are socio-political (among which the realities denoting the authorities and the bearers of power dominate) and ethnographic. From the group of onomastic realities, anthroponyms and various names are most often found. To translate these groups of realias, we recommend using transcription and transfer techniques. The form of the word in transcription should receive morphological features corresponding to the rules of grammar of the language. Transference as a translation technique is characteristic of the language. In the case of rare and culturally specific realias, it is advisable to use a descriptive translation technique or loan translation (if the norm is fixed in such a variant in the dictionary of the target language). To do this, the translator must be familiar with the subject of the translated article and the peculiarities of the linguistic culture described in it. All special cases of choosing an acceptable translation of a word in the context are subject to analysis from the point of view of its equivalence and adequacy.

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ӘДЕБИЕТТАНУ
ЛИТЕРАТУРОВЕДЕНИЕ
LITERATURE

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**КАРТИНА И РЯД КАРТИН – «ДЬЯВОЛЬСКАЯ РАЗНИЦА»: Ю. М. ЛОТМАН ОБ
ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ**

Аннотация

В данной статье рассматривается изобразительное искусство как предмет исследований и размышлений Ю.М. Лотмана, точнее автор попытался «проследить в работах, написанных в свойственном ему диалогическом духе, ведущую нить исследования» на примере одной статьи, весьма характерной в отношении как выбора объекта Лотмана, так и способа его исследования. В анализируемом тексте идет речь о возможности перевода языка изобразительного искусства, а именно серии графических листов эстонского художника Юри Аррака, иллюстрирующих произведение литературы, на язык слова, где пошагово развивается мысль Лотмана, втягивая в предмет исследования все новые виды искусства и области науки во имя создания универсальных законов культуры. На основе мотивов стены, животных и человеческих лиц, также на базе анализа всех компонентов композиции графических картин художника, Лотман связывает их с мифологией.

Ключевые слова: Лотман, изобразительное искусство, Аррак, графическая серия рисунков, рассказ, антирассказ, миф

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**Ю. М. ЛОТМАННЫҢ БЕЙНЕЛЕУ ӨНЕРІ ТУРАЛЫ: СУРЕТ ЖӘНЕ БІРҚАТАР
КАРТИНАЛАРДАҒЫ «БІЛІСТІҢ АЙЫРМАШЫЛЫҒЫ»**

Аңдатпа

Бұл мақалада Ю.М. Лотманның жұмыстарындағы бейнелеу өнері зерттеу тақырыбы ретінде қарастырылады, дәлірек айтқанда, автор Лотманный объектісін таңдауға және оқу тәсіліне тән мақаланың мысалында «оған тән диалогиялық ерекшелікте, зерттеудің жетекші тобында жазылған шығармаларда іздеді». Талданған мақалада бейнелеу өнерінің тілін мәтінге аудару мүмкіндігін көрсетеді, атап айтқанда, әдебиеттің жұмысын суреттейтін Эстониялық суретші Юрий Аррактың графикалық композициясын жалпыға ортақ мәдениет заңдылықтарын құру үшін Лотман бес қадам негізінде өнердің жаңа түрлері және ғылым салаларымен қарастырып талдау жасайды. Сонымен қатар, қабырға, жануарлар мен адам бейнелерінің мотивтарының негізінде Лотман оларды мифологиямен байланыстырады.

Түйін сөздер: Лотман, бейнелеу өнері, Аррак, графикалық суреттер сериясы, әңгіме, анти-әңгіме, миф

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PAINTING AND A NUMBER OF PAINTINGS ON “THE DIABOLICAL DIFFERENCE”: YU. M. LOTMAN ABOUT FINE ART

Abstract

In this article the fine art as the subject of research and reflection of Yu.M. Lotman is discussed. More precisely, the author tries to “trace the thread of research in the works he wrote in his characteristic dialogical spirit”, using the example of an article that is very characteristic both in terms of the choice of Lotman's subject and the method of his research. The analyzed text deals with the possibility of translating the language of fine arts, namely a series of graphic sheets by Estonian artist Jueri Arrak illustrating a literary work, into the language of words, developing Lotman's thought step by step, making all new types of art and science the object of research in the name of creating universal laws of culture. Starting from the motifs of the wall, animals and human faces, and based on the analysis of all components of the composition of the artist's graphic paintings, Lotman connects them with mythology.

Keywords: Lotman, fine arts, Arrak, graphic series of drawings, story, antistory, myth.

Introduction. The breadth of interests and depth of research thought of Y. M. Lotman are amazing. Having no desire to repeat myself, I will quote the preface article “Lotman's Paradox” by S.M. Daniel, written jointly with R. G. Grigoriev, where we are talking about the “Renaissance scale” of Lotman's personality: “He was a thinker of universal scope” [1, 5].

Fine art has often been the subject of Lotman's research and reflections, as well as researchers of his scientific and popular science creativity have often come to the conclusion that it is organic to include this topic in Lotman's global picture of the art world. I will name only some works in which Lotman's ideas about the role of fine art in the structure of a literary text found a lively response. In addition to the already mentioned “Lotman's Paradox”, there is a chapter “Optimal Projection” in Alexander Flaker's book “Pictorial Literature and Literary Painting” [2, 71-87]; a book by Vladimir Paperny “Culture Two” [3]; an article by Silvia Burini “Yu. M. Lotman and the semiotics of fine arts” [4, 836-847] based on a whole complex of works by an outstanding scientist devoted specifically and only to fine arts. It seems extremely important that the author of the article attempts to “trace the leading thread of research in the works written in the dialogical spirit characteristic of Lotman” [4, 837]. I will try to trace this thread of research by the example of one Lotman's article, which is very characteristic of him in relation to both the choice of the object and the method of its research.

First of all, two necessary introductions.

First. I'd like to talk about an article that has not been published in Russian yet, but exists in translations in three languages: in 1982 it appeared in German [5, 11-22] and in Estonian [6], in 1984 in Finnish [7, 54-59]. However, there is a serious difference between German and Estonian (as well as Finnish, which is a translation from Estonian) texts: The article in Estonian is much longer than the German version, almost four typewritten pages. The German article fully corresponds to the Russian original “Графическая серия – рассказ и антирассказ (Graphic Series – Story and

Anti-Story)”, stored in the Estonian Semiotic Heritage Foundation of Tallinn University and also does not contain these four pages. So far, it has not been possible to find their original, which makes it impossible for me to quote Lotman's train of thought in this part of his article and allows me to give them only in a retelling.

The second preface. Those who were researched the creative heritage of Yu. M. Lotman as well as students, who listened to his lectures, are well aware that he had favorite quotes that were repeated more than once in oral speeches and written works [8]. In such works as “Анализ поэтического текста (Analysis of the poetic text)”, “Структура художественного текста (The Structure of the literary text)”, “Семиотика и литературоведение (Semiotics and literary studies)”, “Непредсказуемые механизмы культуры (Unpredictable mechanisms of Culture)”, etc., even in the lecture notes of Lotman, preserved by the author of this article, there are more than once such quotations from L. N. Tolstoy as a description of the boys' game in the story “Детство (Childhood)” and even more often the writer's well-known answer to the critics of “Анна Каренина”: “If I wanted to say in words everything that I meant to express in a novel, then I had to write the novel that I wrote first. <...> In everything, almost in everything that I wrote, I was guided by the need for a collection of thoughts linked together to express themselves; but each thought, expressed in words in particular, loses its meaning, terribly decreases when one is taken without the coupling in which it is located. The coupling itself is not composed by thought (I think), but by something else, and it is impossible to express the basis of this coupling directly in words; but it is possible only mediocre - by describing images, actions, positions in words” [9].

Research results. Yu. M. Lotman was endlessly interested in the idea of coupling in literature and art, when individual components acquire “the unity of all meanings”. A barely noticeable change of focus reveals a new meaning, not even assumed by the author, of what was said or depicted. The lines from Pushkin's letter to Vyazemsky, repeatedly used by Lotman, meant the same thing: “I'm not writing a novel now, but a novel in verse is a diabolical difference” [10].

It is to this “diabolical difference” concerning a separate component in its relation to the whole text that the above is mentioned article by Lotman is devoted, having in the original the title “Графическая серия – рассказ и антирассказ”, written, as follows from the first phrase, “in case”, to the exhibition of graphics: “The exhibition offered to the audience is a convenient occasion to identify some structural and aesthetic features of that kind of graphic art, the independence of which is beginning to become more and more obvious to us” [11] (Here and further references to the article by Yu. M. Lotman are given according to the original, which is stored in the Estonian Semiotic Heritage Fund of Tallinn University and does not have a cipher).

Not knowing exactly which exhibition we are talking about (although you can guess from the German-language publication that it was Germany or Austria), and reading the article further, you can understand that we are talking about the relationship of a book illustration with a verbal text: “Speaking about the graphic series, it should be emphasized that we will be interested not just in any set of artistically unified graphic sheets, namely illustrative, that is, one that is directly or more loosely connected with the verbal text, does not exist without it”. Note that the term “взрыв – explosion” is not yet used here, which will later form the basis of the book “Культура и взрыв (Culture and Explosion)” [12], but there are already characteristics that prepare this term: *столкновение – collision, напряжение – tension, контроверса – contraverse*.

Discussion. Lotman's research is comparable to a whirlpool, because once started, they involve into their funnel everything that happened to be in its immediate vicinity, but in general everything that turned out to be on the surface of the river. And although in this case we are talking about the possibility of translating the language of fine art, namely a series of graphic sheets by the Estonian artist Juri Arrak illustrating a work of literature, into the language of words, the article allows us to trace how Lotman's thought develops step by step, drawing all new types of art and fields of science into the subject of research in the name of creating universal laws of culture.

Step one: separate graphic drawing-illustration. Here Lotman refers to Y. N. Tynyanov's article "Иллюстрации (Illustrations)" from 1923 which proved the impossibility of illustration at all: "Every <...> work claiming to illustrate another will be a distortion and narrowing of it" [13]. However, according to Lotman, Tynyanov protested against illustration as a trivial repetition of a verbal text "allegedly by means of graphics or painting adequate to it" [13]. This is exactly what Tynyanov's conclusion related to the language of poetry and graphics are fundamentally inadequate, therefore, their juxtaposition is useless. Lotman, on the contrary, believes that the juxtaposition of the languages of text and illustration is not useless precisely because of their "semiotic heterogeneity", which in this case becomes an active sense-forming factor. "The illustrator, in order to remain faithful to the meaning of the illustrated text, should strive not to double it tautologically, but to create another text capable of entering into semantic relations with the main one". This "another text", which, at first glance, can be considered an illustration, becomes, to a certain extent, an interpretation in relation to the main one.

Comparing the interaction of the illustration with the verbal text, Lotman compares this process with the conflicting relationship of the literary text and the reader's codes of its decryption. Insisting that in the latter case, the text not only narrows, but also enriches, he extrapolates this conclusion to the study "so the text-illustration not only narrows, but also enriches".

Lotman, who had one of the main comprehensive approaches to the text was to realize its dialogical nature, comes to the conclusion that "a pair of 'verbal text – illustration' can be considered as the clearest model of the dialogical nature of the text". Moreover, "the twofold nature of illustrative graphics, in his view, puts researchers "in front of some of the most pressing modern problems of text study". And if "Tynyanov thought that the illustration is the extreme periphery of the text problem, now we have the right to say that it is in its center. It is very possible that the theory of illustration will turn out to be the theory of text as such".

Step two is the art of emblematics that drawn into the funnel of the "whirlpool" by the example of which Lotman demonstrates the dialogical nature of the relationship between graphics and words. "The emblem consists of three components: a graphic text, a verbal explanation to it ('legend'), external to the drawing and having an official character, and a motto included in the graphic text as part of it. The legend describes and explains its relationship to the drawing is simple and transparent, but that is why it is <...> passive as a meaning-forming factor. The relationship of the motto and the graphic text is always a relationship of riddle – guessing, hint – decoding. They are built on mutual tension and are mutually active in the process of meaning generation".

As an example here, in addition to the emblem from the classic collection of Diego de Saavedra Farhado, he cites Goya's "Caprichos", where the captions to the texts of the drawings do not explain their meaning, do not double it, but, most often, aggravate their mystery. "But that is why they are inseparable from drawings; they are included with them in joint artistic work".

Step three. The following aspect is involved in the study. According to Lotman, in order to transmit information, "the text must be multilayered, semiotically heterogeneous", must represent "a dialogue between languages. And the more distant they are from each other, the more difficult, 'impossible' this dialogue is, the more untranslatable the language between which the text establishes correspondence, the more active the process of meaning formation is". Lotman finds an analogy to a pair of untranslatable, but actively interacting languages in the functional asymmetry of the cerebral hemispheres. They work, in semiotic terms, 'in different languages' and, in this sense, are similar in structure to the bilingual text model. And, since the left hemisphere uses discrete, and the right uses continuous languages, the dichotomy of 'verbal text – drawing' gets an exceptionally interesting parallel.

Step four brings us close to the graphic series stated in the title of the article: 'What general questions does the illustrative series pose to us as a special type of text?'

On the one hand, the graphic series is the flesh of the flesh of artistic illustration. On the other hand, in the series, what separates an isolated drawing–illustration from a deliberate and integral series-composition appears, emerges.

Along the way, as if dotted, the article outlines the features of the dialogical essence of the text in the “neighboring” types and genres of art. The graphic series is compared with all genres of short stories using a chain of interconnected images – from icon ‘marks’ to comics and photo novels. Here Lotman for the first time has the name of a specific author from another art form, which is the Estonian director-animator Rein Raamat, who created the hand-drawn animated film “Стрелок” (1976) using the technique of so-called ‘swims’, which Lotman describes “as a series of graphic sheets falling on the screen one after another” [14].

At the same step in the article, a parallel arises between the graphic series and ‘text grammar’, a field of linguistics that deals with connections between pieces of verbal text that are more extensive than a sentence. Suggesting that a coherent narrative text is governed by patterns of several types, depending on the genre and length of the text, Lotman identifies three possible ‘types of connection between large segments of text’ that are characteristic of a verbal text, a graphic series and a musical narrative.

Last **step** number **five**. The poetics of the graphic series, considered by Lotman mainly by analogy with the poetics of a verbal text: he identifies repetitive elements ‘that link phrases into super-phrasal unities’ (and simultaneously introduces an amendment to universality – ‘and film frames into editing phrases’); outlines more complex connections, leitmotif, likening them to music – ‘Caprichos’ of Goya gives “a whole score of motor interweaves, the analysis of which would allow us to talk about the score of visual means developing according to the laws of complex counterpoint”.

The article (in the German version) ends with a conclusion that finally establishes the relationship between a separate illustration of a verbal text and an illustrative series. Denying the illustration the opportunity to ‘give a pictorial analogue to a separate episode of the narrative, torn out of the general movement of the plot’, Lotman opposes a graphic series to it. It is capable to “simultaneously depict not only an action unfolding in different grammatical tenses <...>, but also in different moods: optative, conditional, etc., in the synchronous space of the sheet. In fact, the artist gives not one expressed moment of action, but a paradigm of states”. This allows Lotman to bring the structure of the graphic series closer to poetry and correlate it not with a single fragment of a verbal text, but with its whole. At the same time, in relation to the illustrative series, the verbal text acts as a presupposition, as a necessary ‘prior knowledge’ for such a series.

At the same time, the graphic series ‘hides the possibilities of syntagmatic deployment, i.e. turns the drawing into a potential story’. In all this Lotman sees ‘the wealth of semantic reserves of the illustrative series, story and antistory at the same time’.

This concludes the German text, while the Estonian version continues. It should be said here that Lotman's very manner of presenting his thoughts to a foreign reader is very instructive and to a large extent pedagogical. So, the examples that he gives in the text of the article written for translation into German, with a few exceptions, go back to German or Austrian culture (the legend and the motto of the emblem from the collection of Saavedra are given in German; in the article, he quotes German linguists Peter Hartmann and Siegfried Schmidt, and not only quotes, but also enters footnotes in German by hand into typescript; refers to graphic series by Holbein, Durer, Austrian artist Hans Fronius). This seems to say a lot about Lotman's attitude towards the reader, about the oncoming traffic towards him. Such a premise is supported by the fact that in the translation of the article into Estonian, a piece appears in it dedicated to a graphic series of charcoal drawings made by perhaps the most sought-after Estonian artist both at home and abroad who is the avant-garde artist Juri Arrak.

This time the article refers to another exhibition held at the Tartu Art Museum in the fall of 1982. The series seems to Lotman to be the luck of the artist and a field where you can demonstrate

some interesting aspects outlined in the theoretical part of the article. We are talking about what motivates us to consider this or that set of drawings as a series, that is, a whole text. Leaving aside purely technical characteristics, Lotman talks about deep features which is, first of all, about the repetition of motifs that creates the paradigmatics of the text, in the modifications and metamorphoses of which the viewer unmistakably recognizes the transformations of the same.

The motive of the wall is given as an example. A wall of large stone blocks in one form or another is present in many drawings and its ponderous geometricality so falls out of the amoebic, i.e. shaky, fluid world of Arrak images that immediately attracts the viewer's attention. Lotman considers the drawing “Стена (Wall)” as the key one that is a composition consisting of a small black wall and a snow-white snowdrift opposing it, from which cosmic cold blows. In this way, a multi-layered meaning is transmitted from the scale of the former civilizations lost in the world space to the fragmentary desolation. The “Стена” creates an image that is repeated fragmentally with various transformations in other drawings. At the same time, the motivational significance of this image is so high that as soon as angular hewn stones appear in the graphic sheet “Натюрморт (Still-life)”, the whole motif begins to sound in the viewer's mind.

The motive of the wall is highlighted in the article as characteristic of the artistic world of the Barracks, along with the motifs of amoebic, flow and mane [15, 9]. In the world of the Estonian artist, according to Lotman, form clearly opposes formlessness, geometricity to amorphousness, numbness to flow, eternity to decay [16, 14].

The motivic core is manifested not so much in drawings depicting shapeless, crumbling faces and heads, as in the folklore “Оборотень (Werewolf)”, which the artist immortalized at the moment when the monster tears off its human form and turns into a wolf in front of the viewer [17, 16] which is presented in Picture 1.



Picture 1. “Оборотень (Werewolf)” by J. Arrak (1982)

Lotman sees here an analogy with the Romantics, who have known both the mechanical world of human nature, and the horror of natural elements, inhuman chaos. Such a feeling of two nightmares was deeply inherent in Gogol, who was equally afraid of the mechanical geometry of the bureaucratic world of St. Petersburg (and more broadly, the deadness of civilization) and the metamorphosis of the forces of nature, the world of connecting things that are not connected to the human mind. This is the world of “Вия”, where a witch is a beautiful girl, a dead and a living person are the same person, and beauty and ugliness as in nature are fused together.

Lotman finds an analogue of this in Arrak in a peculiar image of a human face. Not every humanoid face in Arrak is a human face. It is not beauty or harmony that makes a truly human face, but suffering, grief, and deep mental anguish. Another motivational juxtaposition is connected with laughing, grinning, grimacing non-people and suffering people's faces. The central carrier of this motif is the drawing “Смерть единомышленника (Death of a like-minded person)” in Picture 2 [18, 19]. Just as the wall invisibly appeared where it is not in the drawing, so the suffering human

face is an invisible motif of the series of “masks” and “pagliacci” [19, 13] that is illustrated in Picture 3.



Picture 2. “Смерть единомышленника (Death of a like-minded person)” by J. Arrak (1981)



Picture 3. “На маскараде (At the masquerade)” by J. Arrak (1982)

Conclusion. The combination of repetition and modifications of the same motifs allows Lotman to see a coherent graphic text in Arrak's drawings. And his next question, which arises in connection with the graphic series, is the question of its composition. Does such a graphic text have a mandatory reading sequence? If we turn to other types of art, then in literature the novel does not allow moving chapters, and in cinema, rewinding frames changes the meaning of the film. But for the graphic series of drawings by Arrak, Lotman suggests a different type of composition, coming from mythology. The myth (as well as the epic) has no ‘beginning’ or ‘ending’, it does not form a coherent story. In everyday life, there are always only individual fragments, and their unity is given by their common connection with the deep core of the myth. It is precisely this composition, reflecting the artist's deep focus on the myth that Lotman finds in Arrak's drawings.

The conclusion of the article loops the course of Yu. M. Lotman's reasoning about the graphic series, which can simultaneously be considered as a “story and an anti-story”, is an ultra-dynamic kind of modern culture that can compete with such different areas of it as poetry and prose, film and myth.

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**ПЕДАГОГИКА МЕН ӘДІСТЕМЕ МӘСЕЛЕЛЕРІ
ПРОБЛЕМЫ ПЕДАГОГИКИ И МЕТОДИКИ
PEDAGOGI AND METHODOLOGI PROBLEMS**

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**ИНТЕЛЛЕКТ-КАРТА КАК ОДИН ИЗ МЕТОДОВ РАЗВИТИЯ
ПРОФЕССИОНАЛЬНОЙ РЕЧИ СТУДЕНТОВ-ЮРИСТОВ**

Аннотация

В данной статье речь идет об интеллект-карте, как одном из методов развития профессиональной речи студентов-юристов. Автор пишет о необходимости реализации в курсе дисциплины «Русский язык» профессионально ориентированного обучения речевой деятельности на основе междисциплинарной интеграции. В статье отмечается, что на занятиях дисциплины «Русский язык» необходимо создавать неразрывную связь между стремлением приобрести специальные знания (язык будущей специальности) и успешно овладеть русским языком. Реализация данной методики зависит и от использования соответствующих методов и средств обучения. Одним из эффективных методов автор считает составление студентами интеллект-карты на основе изученных текстов по специальности. В качестве примера в статье даются образцы интеллект-карт, составленные студентами после изучения текстов по специальности.

Ключевые слова: профессионально-коммуникативная компетенция, язык специальности, учебно-научное общение, профессионально-ориентированные тексты, синтаксические конструкции, интеллект-карта.

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**ИНТЕЛЛЕКТ - КАРТАСЫ ЗАҢГЕР СТУДЕНТТЕРДІҢ КӘСІБИ СӨЙЛЕУІН
ДАМУ ТУ ӘДІСТЕРІНІҢ БІРІ РЕТІНДЕ**

Аңдатпа

Бұл мақалада интеллект - карта, заң мамандығы студенттерінің кәсіби сөйлеуін дамыту әдістерінің бірі ретінде қарастырылады. Автор «Орыс тілі» пәні курсына, пәнаралық интеграция негізінде кәсіби бағдарланған сөйлеу әрекетін оқытуды жүзеге асыру қажеттігін атап көрсетеді. Мақалада «Орыс тілі» пәні сабақтарында арнайы білім алуға (болашақ мамандықтың тілін) және орыс тілін ойдағыдай меңгеруге деген ұмтылыс

арасында ажырамас байланыс орнату қажет екендігі атап көрсетілген. Бұл әдістеменің жүзеге асуы, тиісті әдістер мен оқу құралдарын қолдануға да байланысты. Автор студенттердің кәсіби бағдарланған мәтіндер негізінде интеллект - картаны құрастыруын тиімді әдістердің бірі деп есептейді. Мысал ретінде, мақалада студенттер өз мамандығы бойынша мәтіндерді оқығаннан кейін құрастырған интеллект-карталардың үлгілері көрсетілген.

Түйін сөздер: кәсіби-коммуникативтік күзiреттiлiк, мамандық тiлi, оқу-ғылыми коммуникация, кәсiптiк бағдарланған мәтiндер, синтаксистiк құрылымдар, интеллект - карта.

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MIND MAP AS ONE OF THE METHODS FOR DEVELOPING PROFESSIONAL SPEECH OF LAW STUDENTS

Abstract

This article deals with the mind map as one of the methods for developing professional speech of law students. The author writes about the need for realization in the course of discipline "Russian language" which is professionally oriented for teaching of speech activity based on interdisciplinary integration. The article notes that in classes of discipline "Russian language" it is necessary to create an inextricable link between the desire to acquire specialized knowledge (the language of the future specialty) and successfully master the Russian language. The implementation of this technique depends on the use of teaching methods and tools. The author considers that one of the effective methods is the compilation of a mind map by students based on the studied texts in their specialty. As an example, the article gives samples of mind maps compiled by students after studying texts in their specialty.

Keywords: professional and communicative competence, specialty language, educational and scientific communication, professionally oriented texts, syntactic constructions, mind map.

Введение. Как известно, основной целью обучения русскому языку как профессиональному на неязыковых факультетах вузов является формирование и развитие у будущих специалистов профессиональной коммуникативной компетенции.

Формирование данной компетенции играет существенную роль в подготовке конкурентоспособных специалистов, являясь залогом их успешной профессиональной деятельности на рынке труда.

Профессионально-коммуникативную компетенцию лингводидакты определяют как способность и реальную готовность к речевому общению в профессионально значимых коммуникативных ситуациях, владение различными видами речевой деятельности в профессиональной сфере общения. [4, с. 16]

Следует отметить, что формирование профессионально-коммуникативной компетенции предусматривает профессиональную направленность не только содержания учебных материалов, но и деятельности, формирующей профессиональные умения.

В статье «Коммуникативное направление в контексте преподавания русского языка как неродного в казахстанском педагогическом вузе» проф. Кажигалиева Г.А. отмечает, что

«под профессионально-коммуникативной компетенцией понимается способность к эффективному общению в типичных условиях профессиональной деятельности, вбирающая в себя четыре группы умений: языковые, рече-дискурсивные, культурологические, предметные».

Формирование профессионально-коммуникативной компетенции направлено на решение следующих задач:

1. Овладение определенным минимумом профессиональной лексики, специальной терминологии по специальности.
2. Количественное и качественное обогащение словарного запаса студентов новыми терминами.
3. Овладение наиболее типичными синтаксическими конструкциями, характерными для научного стиля речи.
4. Развитие умений определять ассоциативные, причинно-следственные и смысловые связи между частями профессионально-ориентированных текстов.
5. Вовлечение студентов в активную речевую деятельность с использованием факторов мотивационного воздействия.

Материалы и методы исследования. Сформулированные задачи находят подтверждение в статье Батраевой О. М., в которой говорится о необходимости создавать такую среду обучения, в которой у студентов возникает неразрывная связь между стремлением приобрести специальные знания (язык будущей специальности) и успешно овладеть русским языком» [2, с. 257].

Многие лингводидакты, исследовавшие проблемы обучения студентов языку специальности, также подчеркивают необходимость приоритетного внимания к учебно-научному общению. Поэтому, на наш взгляд, следует усиливать коммуникативную сторону обучения, создавая условия для формирования навыков профессионально-коммуникативного общения.

Большие возможности для формирования профессионально-коммуникативной компетенции предоставляет вузовский курс «Русский язык».

Систематическая работа на занятиях с профессионально-ориентированными текстами, содержание которых непосредственно связано с направлением подготовки обучаемых, не только обогащает речь студентов профессионально маркированными языковыми средствами, но и позволяет включать в систему обучения ключевые проблемы, связанные с будущей специальностью, как объект осмысления и коммуникативного воплощения. [1, с.54]

Результаты и обсуждение. Профессионально-ориентированное обучение на основе интеграции курса «Русский язык» с общепрофессиональными и специальными курсами имеет большую перспективу. Учет междисциплинарных связей повышает мотивацию студентов к изучению курса «Русский язык», позволяет им более успешно формировать профессионально-коммуникативную компетенцию и готовит их к профессиональной деятельности.

Реализовывая методику профессионально ориентированного обучения речевой деятельности в вузовском курсе «Русский язык» на основе междисциплинарной интеграции, преподаватель может осуществлять речевую подготовку студентов на основе триединства «язык – профессия – личность», обеспечивая синтез речевого, профессионального, интеллектуального развития студентов-нефилологов и помогая им осваивать ценностные ориентиры будущей профессии. [5, с. 20]

Успешная реализация данной методики зависит и от использования соответствующих методов и средств обучения. К одному из эффективных методов, на наш взгляд, следует отнести составление студентами интеллект-карты на основе изученных текстов по специальности.

Автор данного метода Тони Бьюзен в своей работе «Супермышление» дает следующее определение ««Интеллект-карта – это графическое, многомерное представление информации, полученной при мозговой деятельности человека, на листе бумаги или на экране дисплея». Им же разработаны и принципы составления интеллект-карт. [3]

1. Графическое представление информации.
2. Использование пиктограмм.
3. Активное использование цвета (не менее трех).
4. Использование многомерных объектов.
5. Нелинейное размещение.

Опыт работы со студентами по составлению интеллект-карт на занятиях русского языка позволил сформулировать следующие выводы о целесообразности использования данного метода.

Интеллект-карта способствует:

1. Акцентировать внимания студентов на главных положениях учебного материала.
2. Наглядно представить учебный материал.
3. Делает учебный материал простым в усвоении.
4. Помогает отобразить причинно-следственные и смысловые связи между частями учебного текста.
5. Дает возможность корректировать данную форму – дополнять, изменять и т.д.
6. Позволяет быстро найти, вспомнить, систематизировать и обобщить изученный материал.
7. Повышает уровень вовлеченности студентов в образовательную деятельность, обеспечивая высокую удовлетворенность и положительные эмоции.
8. Способствует качественному улучшению запоминания.

Следует отметить, что данный метод применим для развития всех видов речевой деятельности. В качестве примера в статье предлагаются варианты работы с применением метода «интеллект-карты» на занятиях, дидактическими целями которых является обогащение словарного запаса по теме, а также формирование и развитие навыка профессиональной речи.

Интеллект-карта, созданная студентами после прочтения учебного текста по специальности, несомненно, будет способствовать развитию и совершенствованию профессионально-коммуникативной компетенции.

Работа с картой может осуществляться в двух вариантах, в зависимости от уровня языковой подготовки:

- 1) студенты с высоким уровнем языковой подготовки строят речевое высказывание только с опорой на карту;
- 2) студенты с недостаточным уровнем языковой подготовки строят речевое высказывание с опорой на карту, а также предложенный список синтаксических конструкций.

В нашей статье интеллект-карта рассматривается как способ отображения информации, позволяющий визуализировать и запоминать информацию по специальности.

Приведем пример составления интеллект-карты по тексту «Право президентского вето» со студентами-юристами.

Задание 1. Подберите антонимы к словам.

Абсолютный, запрет, большинство, повышение, отказ, наделять, постепенно.

Задание 2. От данных существительных образуйте прилагательные, выделите суффиксы, с подчеркнутыми составьте предложения.

Монарх, парламент, государство, закон, федерация, процесс, качество, исполнение.

Задание 3. Прочитайте статью, определите тему.

ПРАВО ПРЕЗИДЕНТСКОГО ВЕТО

История возникновения этого института берет свое начало со времен борьбы между монархами и парламентами, когда непременным условием вступления закона в силу было его подписание монархом. На этом этапе своего развития институт вето носил абсолютный характер, т. е. здесь мы говорим об абсолютном или резолютивном праве вето, в соответствии с которым отказ главы государства в лице монарха подписать закон, принятый парламентом, был окончательным.

Но развитие общества и государственных институтов привело к тому, что институт абсолютного вето постепенно перерос в институт относительного или отлагательного вето, которое представляет такой запрет главы государства, который можно преодолеть путем совершения определенных процедур. Таким образом, в настоящее время правом абсолютного вето формально обладают монархи Бельгии, Великобритании. А в целом можно сказать, что институт абсолютного вето оказался изжитым в условиях развитой демократии.

Что касается права отлагательного вето, то в большинстве стран оно закреплено в конституциях. В соответствии с п. 2 ст. 44 Конституции РК 1995 г. Президент РК наделяется правом отлагательного вето, т. е. он вправе не позднее 15 рабочих дней после представления закона на подпись возратить закон или отдельные его статьи для повторного обсуждения и голосования в парламент РК. Таким правом обладает и президент Франции.

Следует заметить, что существуют государства, в которых право вето не предусмотрено. Так, король Испании не обладает правом вето. Ч.1 ст. 82 Основного Закона ФРГ говорит о том, что федеральный президент лишь оформляет после контрассигнатуры законы, и таким образом у него также нет никакого права вето. Конституции США и России также не наделяют своих президентов таким правом.

Каковы же основные причины возвращения законов главами государств?

К ним можно отнести:

1. Причины правового характера, обусловленные нарушением и несоответствием требованиям Конституции.
2. Причины политического и социально-экономического характера, связанные с различным пониманием путей решения проблем и проведения реформ.
3. Причины процессуального и организационно-технического характера, заключающиеся в нарушении правил законодательного процесса и техники. Слабая юридическая проработка законов, низкий уровень правовой экспертизы.
4. Невозможность реализации закона на практике.

Как видим, применение президентами права вето стимулирует повышение качества законов, устранение дефектов и коллизий, а также способствует их эффективному исполнению.

(Из "Юридической газеты»)

Задание 4. *Опираясь на содержание текста, дайте определения следующим терминосочетаниям по синтаксической конструкции что – это что.*

абсолютное	вето
относительное/отлагательное	
выборное/постатейное	

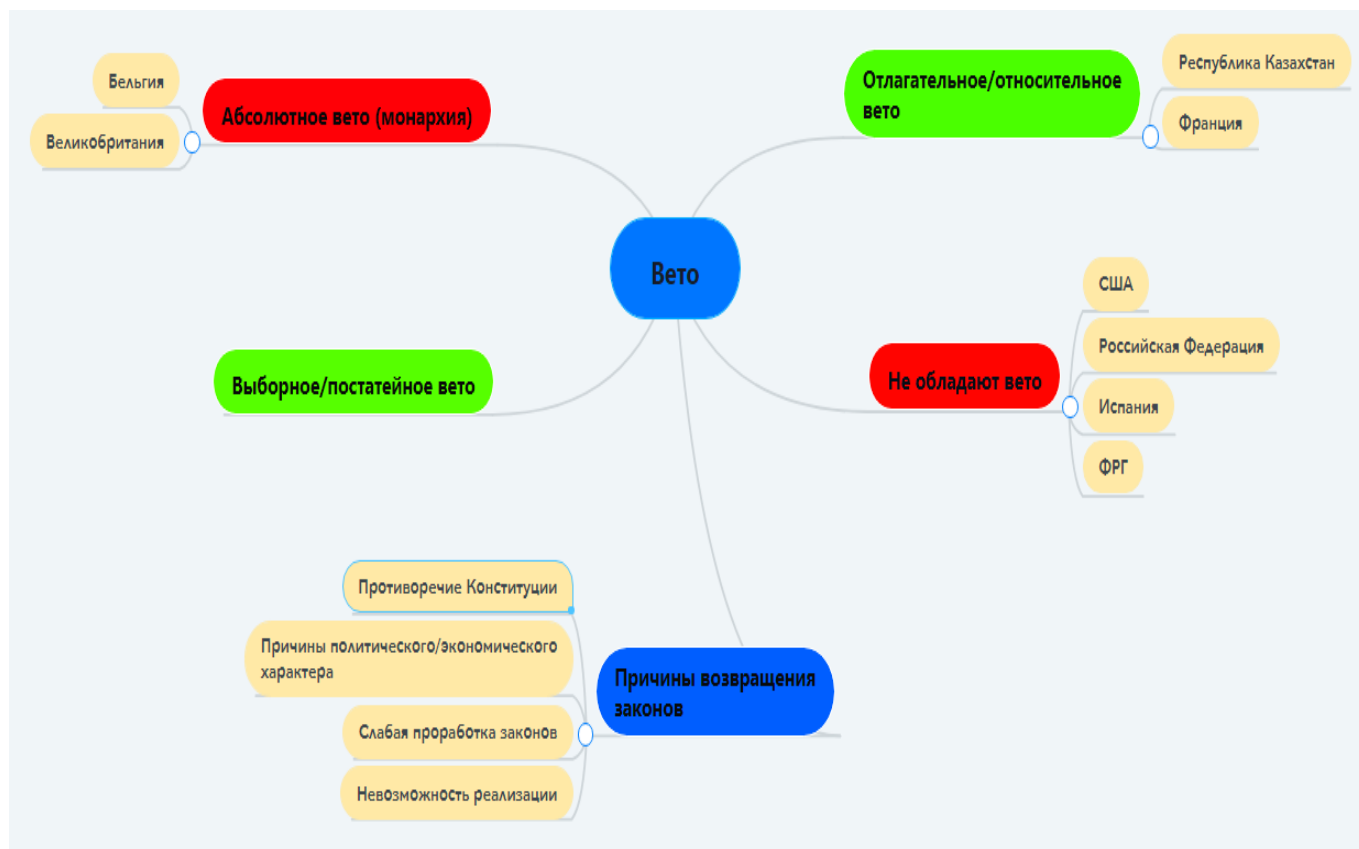
Задание 5. *Ответьте на вопросы:*

- Какое слово является ключевым в этом тексте?
- О каких видах вето идет речь в данном тексте?
- Когда институт вето носил абсолютный характер?
- В каких странах формально существует абсолютное вето?
- Каковы причины возникновения относительного или отлагательного вето?
- Какой вид вето закреплен в Конституции РК?
- В какой еще стране применяется право президентского вето?
- В каких странах право вето не существует?

- Каковы основные причины возвращения законов главами государств?

Задание 6. Опираясь на содержание текста и ответы на вопросы, составьте интеллект-карту.

Составленная студентами интеллект-карта выглядит следующим образом:



Задание 7. Опираясь на интеллект-карту, передайте информацию текста о праве президентского вето.

Первая подгруппа передает информацию, опираясь только на интеллект-карту. Вторая подгруппа – с опорой на карту и синтаксические конструкции:

Что – это что;

Что бывает какими;

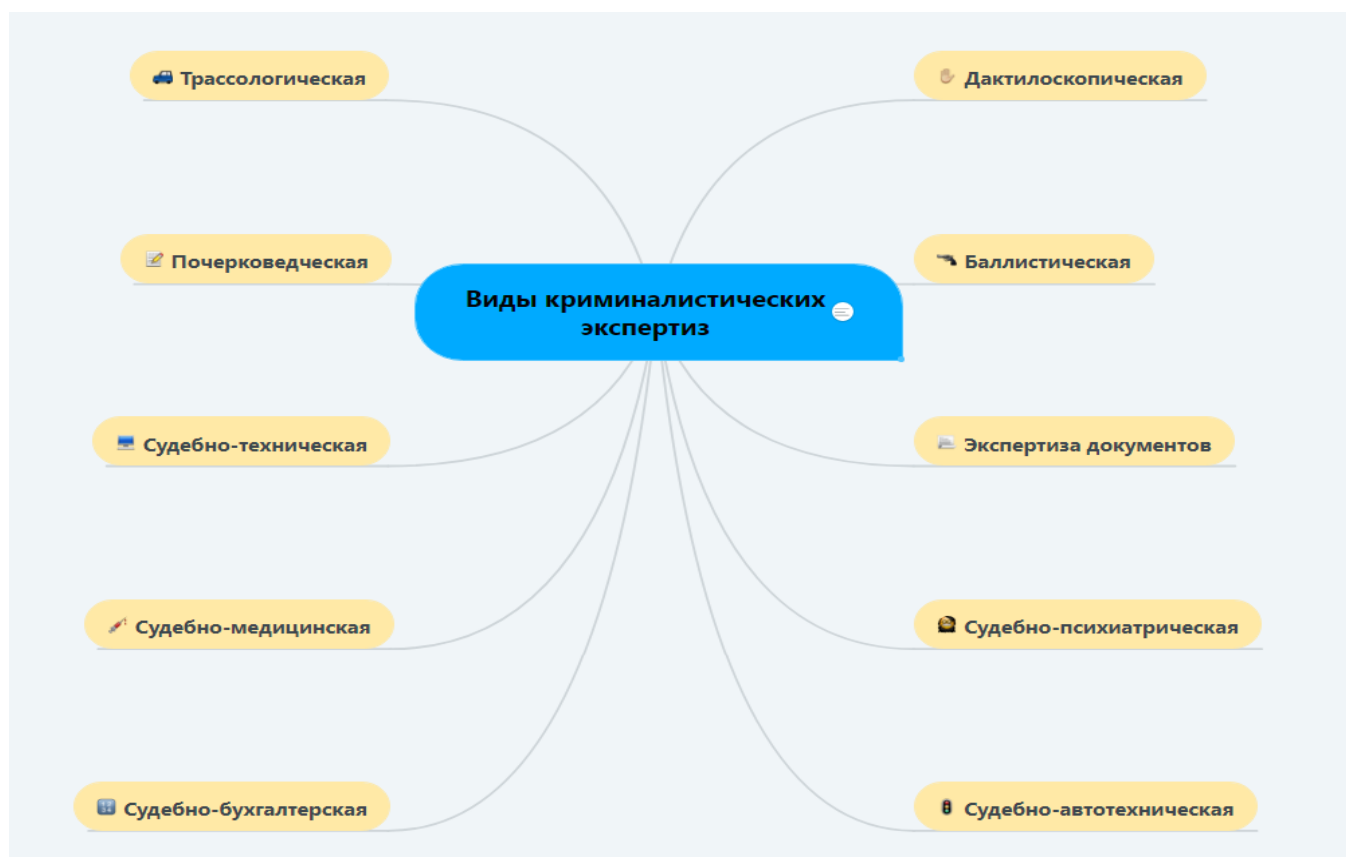
Что сохранилось в каких странах;

Кто обладает чем;

Кто не обладает чем;

Что является причинами чего.

По данной схеме проводится работа с другими профессионально-ориентированными текстами. Так по тексту «Виды криминалистических экспертиз» студентами подготовлена следующая интеллект - карта.



Выводы. Таким образом, использование метода интеллект-карты в обучении позволило выделить основные направления и перспективы его использования:

1. Метод интеллект-карт имеет широкий спектр применения в учебном процессе: от презентации учебного материала до оценки и корректировки знаний студентов.
2. Использование интеллект-карт позволяет формировать и развивать умения и навыки, необходимые в любой сфере деятельности.
3. Интеллект-карта помогает отобразить ассоциативные, причинно-следственные и смысловые связи между частями текста по специальности.
4. Составление интеллект-карт способствует обогащению словарного запаса терминологической лексикой, формированию и развитию профессиональной речи.

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ОЦЕНКА НАДЕЖНОСТИ ТЕСТА НА ОПРЕДЕЛЕНИЕ ГОТОВНОСТИ К ОБУЧЕНИЮ ПО РЕЗУЛЬТАТАМ АПРОБАЦИИ

Аннотация

Данная статья посвящена анализу практики проведения комплексного тестирования поступающих на программы послевузовского образования в Республике Казахстан. В статье рассматриваются параметры критерия поступления в магистратуру, а именно, теста на определение готовности к обучению будущих магистрантов, который оценивает способности претендентов к исследовательской деятельности.

Цель исследования - с помощью программных обеспечений, которые позволяют оценить результаты в шкале логитов, переводя значения баллов в значения уровня подготовленности тестируемых, выявить эффективность использования теста на определение готовности к обучению при поступлении в магистратуру. Данные в исследовании получены с участием 2464 студентов выпускных курсов вузов в 2020-2021 учебном году.

Ключевые слова: Апробация, тест, тестовые задания, анализ, RUMM2020

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АПРОБАЦИЯ НӘТИЖЕЛЕРІ БОЙЫНША ОҚУҒА ДАЙЫНДЫҒЫН АНЫҚТАУҒА АРНАЛҒАН ТЕСТ СЕНІМДІЛІГІН БАҒАЛАУ

Аңдатпа

Бұл мақала Қазақстан Республикасында жоғары оқу орнынан кейінгі білім беру бағдарламаларына түсушілерге кешенді тестілеу өткізу тәжірибесін талдауға арналған. Мақалада магистратураға түсу критерийінің параметрлері, атап айтқанда үміткерлердің зерттеу қызметіне қабілеттерін бағалайтын болашақ магистранттарды оқытуға дайындығын анықтауға арналған тест қарастырылады.

Зерттеудің мақсаты - логит шкаласындағы нәтижелерді бағалауға, балл мәндерін тестіленушілердің дайындық деңгейінің мәндеріне аударуға, магистратураға түсу кезінде оқуға дайындықты анықтауға арналған тестті қолданудың тиімділігін анықтауға мүмкіндік беретін бағдарламалық жасақтаманың көмегімен. Зерттеу деректері 2020-2021 оқу жылында жоғары оқу орындарының бітіруші курстарының 2464 студентінің қатысуымен алынды.

Түйін сөздер: Аprobация, тест, тест тапсырмалары, талдау, RUMM2020

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ASSESSMENT OF THE RELIABILITY OF THE TEST TO DETERMINE READINESS FOR TRAINING BASED ON THE RESULTS OF APPROBATION

Abstract

This article is devoted to the analysis of the practice of conducting comprehensive testing of applicants for postgraduate education programs in the Republic of Kazakhstan. The article discusses the parameters of the admission criterion for a master's degree, namely, a test to determine the readiness for training of future undergraduates, which evaluates the applicants' abilities for research activities.

The purpose of the study is to use software that allows you to evaluate the results in the logit scale, translating the score values into the values of the level of readiness of the test takers, to identify the effectiveness of using the test to determine readiness for training when enrolling in a master's degree. The data in the study were obtained with the participation of 2,464 university graduate students in the 2020-2021 academic year.

Keywords: Approbation, test, test tasks, analysis, RUMM2020

Введение. Одним из определяющих факторов конкурентоспособности государства является уровень образования и науки. Степени магистра и доктора PhD являются наивысшими степенями в науке и образовании Казахстана. Главное предназначение

послевузовского образования – подготовка педагогических кадров для ведения образовательной деятельности в высших учебных заведениях, а также научных кадров. Поскольку комплексное тестирование в магистратуру тест высокой важности, по результатам которого распределяются государственные гранты, необходимо применять лучшие измерители оценки, чтобы подобрать наиболее подготовленных претендентов к исследовательской деятельности.

Одним из параметров критерия поступления в магистратуру и докторантуру PhD является результат теста на определение готовности к обучению [1].

Материалы и методы исследования. Структура теста на определение готовности к обучению (далее – ТГО) повышает эффективность оценивания уровня знаний претендентов и обеспечивает равнозначные по трудности варианты тестов. Тест содержит 30 заданий. Максимальное количество баллов - 30.

Все тестовые задания закрытой формы. Тест состоит из 2-х частей:

- критическое мышление - 15 тестовых заданий.
- аналитическое мышление - 15 тестовых заданий.

Представленная структура теста ТГО позволит выявить претендентов, наиболее подготовленных к исследовательской деятельности.

Секция «Критическое мышление» состоит из математических заданий, соответствующих уровню средней школы. В ней проверяются способности критически рассуждать, решать элементарные математические проблемы, анализировать и интерпретировать информацию, представленную в графическом и табличном виде, консолидировать различные типы информации. Секция «Критическое мышление» раздел «Сравнение значений» состоит из трех заданий, в которых вычисляются два значения, а значение каждого находится и сравнивается на основе информации, предоставленной в задании. Во второй части расположены вопросы на уравнения, неравенства, геометрические задачи, текстовые задачи, состоящая из восьми заданий. Это широко известный формат, в котором необходимо сделать расчет, после выбрать один правильный вариант ответа из представленных вариантов. Третья часть - Таблица, диаграмма, схема, текст - представлена в четырех тестовых заданиях. В ней делается анализ данных и на их основе выводы.

В секцию «Аналитическое мышление» входит проверка способности понимать, анализировать академические и научно-популярные тексты различной сложности, определять главную мысль текста, находить причинно-следственные связи и выявлять скрытые закономерности. Первые три задания в секции «Аналитическое мышление» заключаются в заполнении пропусков в тексте. Задания предназначены для оценки способности осмыслить неполное предложение. Вторая часть - Понимание и анализ текста - состоит из одного текста, к которому представлены девять тестовых задания. Также есть задания, где нужно выявить общую точку зрения из двух текстов, к которому представлены три тестовых задания. Тексты заимствованы из научных дисциплин, которые варьируются от физики и биологии до социальных и гуманитарных наук. Третья часть - Анализ информации на основе различных источников - предлагает три тестовых задания. В этой части оценивается способность восприятия актуальной информации из различных источников.

В целях проверки возможности применения ТГО при проведении комплексного тестирования в магистратуру проводится апробация тестовых заданий (далее - апробация).

Цель достигается посредством анализа статистических характеристик как апробируемых вариантов в целом (надёжность, распределение трудности заданий, корреляционные характеристики, информационные кривые и др.), так и отдельных заданий (трудность, дифференцирующая способность и др.), результатов анализа экспертных характеристик апробируемых заданий (корректность формулировок, значимость для комплексного тестирования в магистратуру). Также результаты теста всегда исследуются на

его валидность – действительно ли тест определяет то, что от него требовалось. На основе результатов анализа проводится доработка заданий, отдельные задания могут отбраковываться. Далее формулируются выводы о возможности применения ТГО в комплексном тестировании в магистратуру.

Результаты и обсуждение. Аprobация включает диапазон действий: подготовка и организация исследования, включая время, отбор вузов, которые будут участвовать в апробации, определение технологии (электронный или бумажный формат) процедуры и обработка результатов апробации; предъявление теста и подготовка данных к анализу, подготовка отчётов и принятие решений на основе проведённого исследования.

Надежной мотивацией для участников апробации является возможность ознакомления студентов с процедурой оценивания и форматом тестирования. А для вузов, позволяющих проводить апробацию, это возможность своевременно получать информацию о потенциале обучения студентов в магистратуре. Мотивированность обеспечивает четкие ответы участников, при этом студентам не будут безразличны результаты их работы, а также их участие в апробации.

В апробации приняли участие студенты выпускных курсов высших учебных заведений. Общее количество участников апробации 2464 студентов. Объем выбора позволил сделать выводы о трудности и качестве заданий по ТГО. Согласно структуре теста был разработан вариант, состоящий из 30 тестовых заданий с выбором одного правильного ответа. При этом не менее 400 участников апробации ответили на каждый вариант.

Анализ результатов апробации проводился при помощи программ RUMM2020 (Rasch Unidimensional Measurement Models) и Winstep, которые позволяют оценить результаты в шкале логитов, переведя значения баллов в значения уровня подготовленности тестируемых. А также данные программы позволяют измерить по одной и той же шкале (в логитах) уровень подготовленности студентов и трудность тестовых заданий [2].

Были обработаны матрицы результатов апробации. Для анализа использовались варианты по ТГО с наибольшим числом тестируемых. Для применения программы необходимы объекты с большой выборкой, с целью получения более достоверной картины.

Анализ качества заданий проводился по следующим аспектам:

- определение экстремальных заданий;
- характеристика измерительного инструмента выбранного набора;
- определение соответствия тестового задания с моделью измерения;
- определение соответствия между уровнем подготовленности студентов и трудностью тестовых заданий;
- диапазон варьирования трудности заданий и равномерность распределения заданий по трудности.

Определение экстремальных заданий.

Задания, трудность которых нельзя измерить при использовании модели Раша, или задания на которые все испытуемые отвечали либо правильно, либо неправильно называются экстремальными заданиями. Такие задания в тест не включаются. А также если выявляются испытуемые, способные правильно или не правильно решать все задания, то такие испытуемые также называются экстремальными. Такие испытуемые исключаются из дальнейшего анализа тестовых результатов, как несоответствующие данному уровню трудности теста и уровню подготовленности испытуемых. В качественных педагогических измерениях уровень подготовленности испытуемых должен соответствовать уровню трудности заданий [3].

В исследуемых матрицах экстремальных заданий не оказалось. Средний балл по тесту составил 20,3. Минимальный набранный балл - 2,0 максимальный набранный балл - 29,0.

Характеристика измерительного инструмента выбранного набора.

Рассмотрим статистические характеристики заданий теста, чтобы оценить согласие тестового задания с моделью измерения.

В таблице 2 приведены статистические характеристики тестовых заданий ТГО. Статистика соглашения отображается в последних двух столбцах таблицы.

Простая статистика согласия более чувствительна к экстремально неожиданным ответам, когда сильный испытуемый неожиданно неправильно отвечает на легкое задание или, наоборот, слабый испытуемый неожиданно правильно отвечает на трудное задание. Взвешенная статистика позволяет уменьшить влияние экстремально неожиданных ответов. Допустимым интервалом для статистик согласия является (0,5; 1,5).

В столбцах 2 и 3 таблицы представлены оценки трудности заданий и соответствующие ошибки измерения (в логитах). В следующем столбце приведен коэффициент корреляции между баллами по заданию и уровнем подготовленности испытуемых.

Таблица 2. Статистические показатели тестовых заданий ТГО

Номер задания	Оценка Трудности (Measure)	Ошибка Измерения (SE)	Коэффициент корреляции	Статистики согласия	
				Взвешенная (OUTFIT MNSQ)	Простая (INFIT MNSQ)
Item30	-2,60	0,27	0,37	0,84	0,79
Item25	-2,34	0,25	0,30	0,79	0,97
Item23	-2,02	0,22	0,38	0,77	0,85
Item16	-1,93	0,21	0,37	0,87	0,86
Item24	-1,80	0,2	0,32	1,31	0,89
Item18	-1,45	0,18	0,30	1,13	0,99
Item28	-1,33	0,17	0,30	1,27	1,03
Item26	-1,11	0,16	0,31	1,11	0,97
Item29	-0,95	0,15	0,32	0,99	1
Item22	-0,91	0,15	0,33	1,18	0,98
Item27	-0,88	0,15	0,34	1,1	0,96
Item17	-0,70	0,14	0,24	1,15	1,11
Item19	-0,64	0,14	0,34	1,05	0,99
Item21	-0,46	0,13	0,30	1,02	1,06
Item12	0,19	0,11	0,42	0,98	0,93
Item3	0,24	0,11	0,32	1,33	1,03
Item8	0,32	0,11	0,45	0,9	0,92
Item4	0,48	0,11	0,45	1,05	0,92
Item14	0,52	0,11	0,41	0,94	0,98

Item11	0,60	0,11	0,43	0,92	0,95
Item7	0,84	0,11	0,47	0,93	0,91
Item13	0,87	0,11	0,39	1,06	0,99
Item20	1,23	0,11	0,35	1,06	1,05
Item9	1,42	0,11	0,43	1,04	0,95
Item6	1,49	0,11	0,34	1,24	1,04
Item5	1,61	0,11	0,31	1,25	1,12
Item1	1,68	0,11	0,41	1,1	0,97
Item10	1,88	0,11	0,45	0,93	0,93
Item2	2,34	0,12	0,34	1,87	1
Item15	3,41	0,16	0,18	1,34	1,16

В данной таблице задания расположены в порядке возрастания их реальной трудности.

Согласно таблице 1, в данном тесте Item30 задание является самым легким, его трудность составляет -2,60 логит, а задание Item15 является самым трудным со значением 3,41.

Только два задания имеют коэффициент корреляции ниже значения 0,3 (задания Item15 и Item17, коэффициент соответственно 0,18 и 0,24). Все задания статистики согласия входят в указанный интервал.

Определение соответствия тестового задания с моделью измерения.

Для определения соответствия все испытуемые делятся на три группы по уровню подготовленности. Для каждой группы с низким, средним и высоким уровнем подготовленности вычисляется как среднее (экстремальное) и ожидаемое значение на основе модели Раша. По критерию Хи-квадрат определяется соответствие экстремального значения ожидаемому значению. Если уровень значимости статистики Хи – квадрат для задания меньше чем 0,05, то это задание плохо совместимо с остальными заданиями [4]. Такие задания рекомендуется исключать из теста.

Рассмотрим характеристические кривые заданий теста, чтобы оценить соответствие тестового задания с моделью измерения.

Отдельно рассмотрим задания, находящиеся в согласии с моделью, и задания, не находящиеся в согласии с моделью.

В рисунках с характеристическими кривыми по оси абсцисс отложены значения латентных переменных (в логитах) уровня подготовленности тестируемого и по оси ординат откладывается вероятность ожидаемого ответа тестируемых, которая варьирует от 0 до 1.

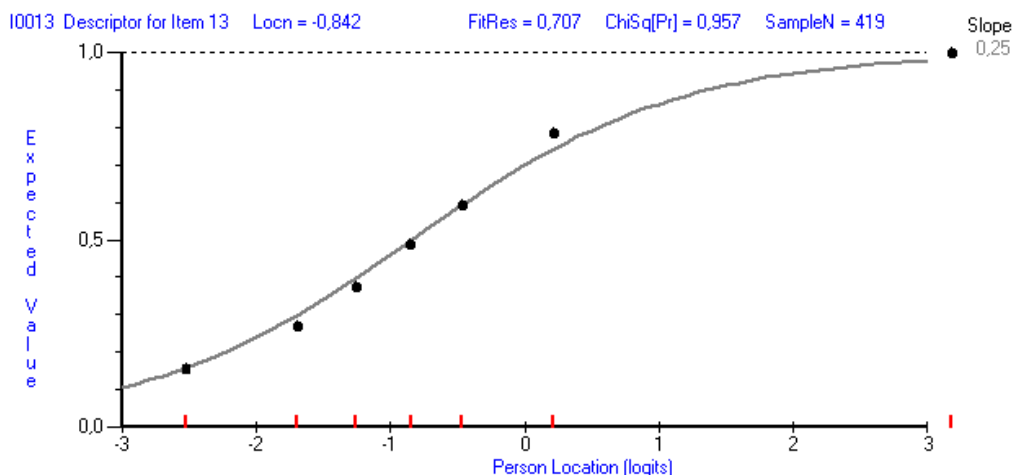


Рис.1 Характеристическая кривая тестового задания Item13

Информация на задания Item13:

- трудность задания (Locn) – -0,842;
- суммарное отклонение ответов тестируемого на данное задание от ожидаемых на основе Раша (Fit Res) – 0,707;
- количество тестируемых – 419.

Из рисунка 1 видно, что экспериментальные точки лежат на характеристической кривой. Это показывает, что характеристическая кривая задания Item13 соответствует модели измерения. Также это видно по эмпирическому уровню значимости статистики Хи-квадрат (ChiSq(Pr)) для задания, которая равна 0,957.

Информация на задания Item27:

- трудность задания (Locn) - 0,777;
- суммарное отклонение ответов тестируемого на данное задание от ожидаемых на основе Раша (Fit Res) - 0,078;
- количество тестируемых - 419.

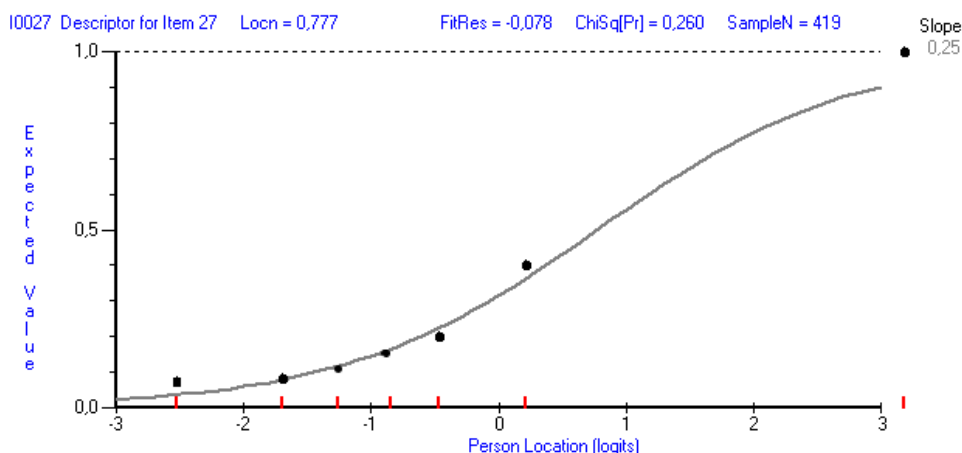


Рис.2 Характеристическая кривая тестового задания Item 27

Из рисунка 2 видно, что экспериментальные точки лежат на характеристической кривой. Эмпирический уровень значимости задания Хи-квадрат 0,260. Характеристическая кривая задания Item27 соответствует модели измерения.

Не соответствуют модели измерения только два задания Item15 и Item17. Характеристические кривые приведены на рисунке 3 и 4 соответственно.

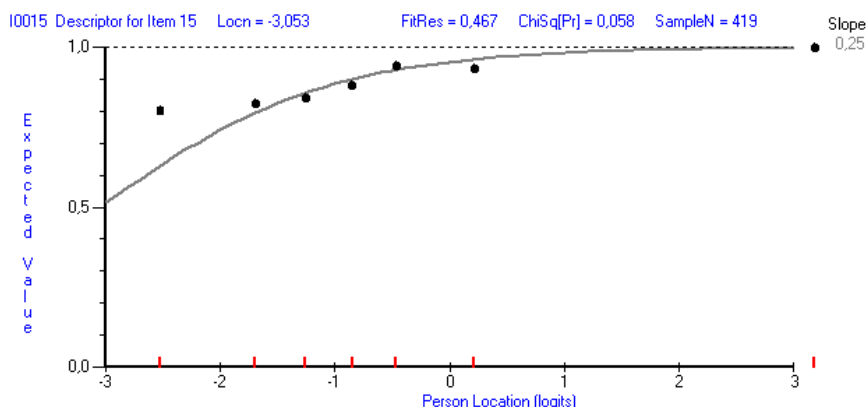


Рис.3 Характеристическая кривая тестового задания Item15

Несоответствие задания Item15 модели измерения проявляется в том, что испытуемые с низким уровнем знаний отвечают на это задание правильно с вероятностью большей, чем предполагается по модели. Это задание совместимо с остальными заданиями на уровне значимости статистики Хи-квадрат больше 0,05, которая равна 0,058.

Задание Item15 проверяет сформированность у тестируемых умение проводить анализ и интерпретацию различных видов информации. Во время решения заданий 25 процентов испытуемых ответили правильно, 45 процентов дали неправильный ответ. Из-за лишней информации задания трудно поддаются логическому анализу, в результате это составило трудность определить правильный ответ. И испытуемые, знакомые с предметом, были вынуждены выбрать неправильный ответ. Тестовое задание требует корректировки.

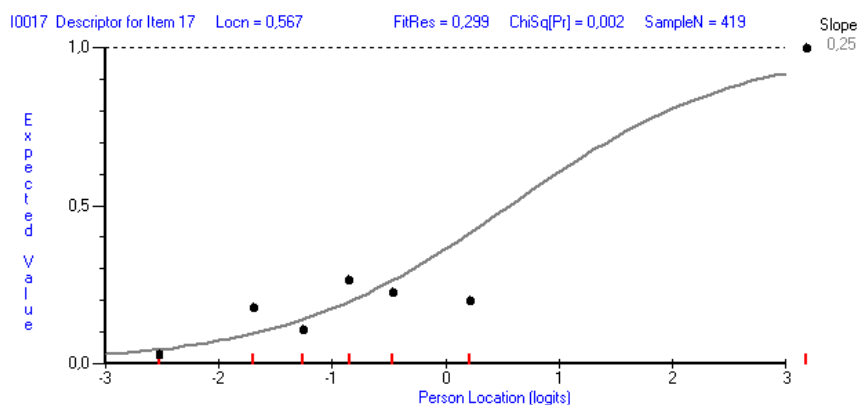


Рис.4 Характеристическая кривая тестового задания Item17

Несоответствие задания Item17 модели измерения проявляется в том, что студенты со средним и высоким уровнем знания отвечают на это задание правильно с вероятностью меньшей, чем предполагается по модели.

Это задание не совместимо с остальными заданиями на уровне значимости статистики Хи-квадрат 0,002. Следовательно, задание должно быть откорректировано.

Соответствие между уровнем подготовленности студентов и трудностью тестовых заданий.

Определим соответствие трудности измерительных материалов уровню подготовленности студентов. На рисунке 6 представлены распределения уровня подготовленности студентов (вверху) и оценок трудности заданий (внизу).

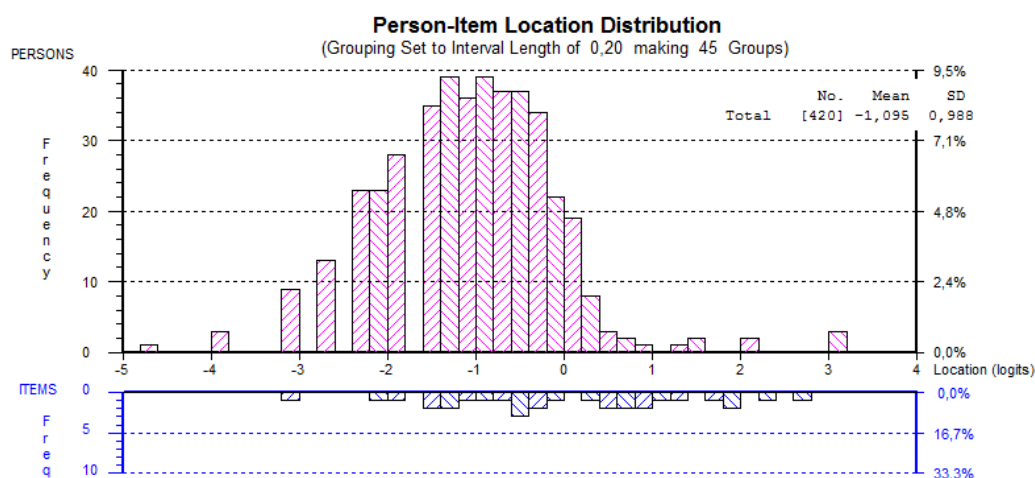


Рис.5. Соответствие между уровнем подготовленности студентов и трудностью тестовых заданий (шаг 0,5 логит)

На рисунке 5 по оси абсцисс откладываются значения латентных переменных (в логитах) уровня подготовленности тестируемых и уровня трудности тестовых заданий, т.е. на одной и той же шкале. По оси ординат с левой стороны указывается число испытуемых (вверху) и число заданий (внизу). С правой стороны – соответствующие величины в процентах.

В нашем случае можно считать, что распределение трудностей заданий близко к равномерному закону. Это обозначает, что представленный набор тестовых заданий с одинаковой точностью позволяет оценить уровень подготовленности студентов на всем диапазоне изменения трудностей тестовых заданий. Тест достаточно хорошо дифференцирует претендентов в магистратуру по уровню их подготовленности. Среднеквадратичное отклонение составило 0,988. Средний уровень знаний тестируемых – -1,095, тест является легким для данного контингента претендентов. Коэффициент надежности (Альфа-Кронбаха) (Alpha) – 0,763 (хорошо).

Диапазон варьирования трудности заданий и равномерность распределения заданий по трудности.

Для рассматриваемой выборки уровень трудности заданий изменяется в диапазоне от -3,2 до 2,8. Длина всего интервала составила 6 логит. Данный тест обеспечивает измерение как низкого, так высокого уровня знаний студентов. В этом случае нет необходимости существенно корректировать выбранный набор. Диапазон изменения уровня подготовленности от -4,8 до 3,2 логит. Таким образом, длина всего интервала составила 8 логит. Этот факт подтверждает дифференцирующую способность теста.

На рисунке 6 выбран мелкий шаг равный 0,20 логит. И можно отметить тот факт, что значения трудностей заполняют почти весь диапазон их изменений. Отсутствуют задания с трудностями в диапазонах от -3 до -2,2 логит, от -2,2 до -2,4 логит и от 0,0 до 0,2 логит, от 1,4 до 1,6 логит, от 2,0 до 2,2 логит и от 2,4 до 2,6 логит. Трудность соседних заданий не должна отличаться более чем на 0,5 логита, в противном случае предполагается, что уровень знаний испытуемых в этом диапазоне не дифференцируются с необходимой точностью. В диапазоне от -3 до -2,2, отличие более чем 0,5 логит. С этой позиции тест требует в этом диапазоне небольшой корректировки.

Заключение. Таким образом, результаты апробации ТГО, подтверждают, что тесты объективные и валидные, так как они строго построены в соответствии со спецификацией. Соблюдены уровни трудности тестовых заданий, поэтому можно судить, что тест правильно определяет функциональную грамотность, что означает овладение инструментарием универсальных навыков и умений тестируемого независимо от области их применения. Были выявлены задания, которые требуют доработки, определены пути их совершенствования. В целом уровень качества тестов достаточно высокий, распределение уровня подготовленности тестируемых соответствует нормальному закону распределения. Тест имеет хорошие показатели надежности.

Тест хорошо дифференцирует тестируемых, как с низким, так и с высоким уровнями знаний. В целом, результаты анализа показали, что разработанные тесты позволяют объективно оценивать уровень знаний претендентов в магистратуру.

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EMERGENCY DISTANCE TEACHING: CHALLENGES AND OPPORTUNITIES

Abstract

On March 2020, the World Health organization declared COVID-19 a global pandemic. Following the speed with which COVID spread to all parts of the world most governments around the world, including Kazakhstan, authorized unprecedented social containment measures to stem the tide. These measures among others required the temporary closure of educational institutions. The Caspian Public University had to switch for distance-learning to enable students to complete the 2019–2020 academic year. The unplanned, rapid, and uncertain duration of the approach presented challenges at all academic levels. This article discusses results of a survey to collect immediate data on how the rapid transition to distance learning impacted teachers and identify challenges and opportunities for further teaching.

Keywords: distance learning, distance learning technologies, online learning, teacher's key competencies

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**ЭКСТРЕННОЕ ДИСТАНЦИОННОЕ ОБУЧЕНИЕ: ПРОБЛЕМЫ И
ВОЗМОЖНОСТИ**

Аннотация

В марте 2020 года Всемирная организация здравоохранения объявила COVID-19 глобальной пандемией. Учитывая скорость, с которой COVID распространился по всем частям света, большинство правительств по всему миру, включая Казахстан, санкционировали беспрецедентные меры социального сдерживания, чтобы остановить

волну. Эти меры, среди прочего, требовали временного закрытия учебных заведений. Каспийскому государственному университету пришлось перейти на дистанционное обучение, чтобы студенты могли завершить 2019-2020 учебный год. Незапланированный, быстрый и неопределенный по продолжительности подход создавал проблемы на всех академических уровнях. В этой статье обсуждаются результаты опроса, направленного на сбор непосредственных данных о том, как быстрый переход к дистанционному обучению повлиял на учителей, и выявление проблем и возможностей для дальнейшего преподавания.

Ключевые слова: дистанционное обучение, технологии дистанционного обучения, онлайн-обучение, ключевые компетенции преподавателя

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ШҰҒЫЛ ҚАШЫҚТЫҚТАН ОҚЫТУ: ҚИЫНДЫҚТАР МЕН МҮМКІНДІКТЕР

Аңдатпа

2020 жылдың наурызында Дүниежүзілік денсаулық сақтау ұйымы COVID-19-ны жаһандық пандемия деп жариялады. COVID әлемнің барлық бөліктеріне таралу жылдамдығын ескере отырып, бүкіл әлемдегі үкіметтердің көпшілігі, соның ішінде Қазақстан да толқынды тоқтату үшін бұрын-соңды болмаған әлеуметтік тежеу шараларына рұқсат берді. Бұл шаралар, басқалармен қатар, оқу орындарын уақытша жабуды талап етті. Каспий мемлекеттік университеті Студенттер 2019-2020 оқу жылын аяқтауы үшін Қашықтықтан оқытуға көшуге мәжбүр болды. Жоспарланбаған, жылдам және белгісіз тәсіл барлық академиялық деңгейлерде қиындықтар туғызды. Бұл мақалада Қашықтықтан оқытуға жылдам көшу мұғалімдерге қалай әсер еткені және одан әрі оқытудың қиындықтары мен мүмкіндіктерін анықтау туралы тікелей деректерді жинауға бағытталған сауалнама нәтижелері талқыланады.

Түйін сөздер: қашықтықтан оқыту, қашықтықтан оқыту технологиялары, онлайн оқыту, оқытушының негізгі құзыреттері.

Introduction. The COVID-19 pandemic has created the largest disruption of education systems in history, affecting nearly 1.6 billion learners in more than 190 countries and all continents. Closures of schools and other learning spaces have impacted 94 percent of the world's student population [1], and the rapid transition to distance teaching as a part of the pandemic response has become a great challenge for the pedagogical community of all educational institutions, including higher educational institutions. The need to adapt to new, extraordinary conditions forced the accelerated use of innovative learning technologies in the mode of a continuous educational cycle.

It should be noted that theoretical and applied aspects for organizing distance learning have become subject of studies long before the start of pandemic.

The interpretation of terms "distance learning" and "distance education" was proposed by D. Keegan [2], D.R. Garrison and D. Shale [3]. In works of M.J. Rosenberg [4], M. Driscoll [5], W.K.

Horton [6], the term “e-learning” is associated with the term “web-based learning”. R.C. Schank [7] correlates e-learning with educational activities, including the use of computer networks, but separates the concepts of e-learning and distance learning. The concept of online learning precedes the emerge of the world web, however, the publications of L. Malopinsky, J. Kirkley, R. Stein, T. Duffy [8] and the American non-commercial public broadcasting service on the topic of online learning refer to materials delivered via the Internet and Intranet.

The problem of distance learning, namely its subject-matter and organization of learning based on provision of distance learning technologies, DLT, online learning, have been discussed in researches of both domestic scientists - K.A Madykhanova [9], A.I Kusainov and A.A Sharipbai [10], also expert community, analyzing the positive and negative aspects of its use [11], as well as Russian scientists - I.A. Dyakonova, O.L. Rubtsova, revealing the conditions and factors for the development of relevant competencies among teachers. [12, 13]. And, of course, a significant number of publications appeared after the end of the period of self-isolation. In these works, the experience of transition to distance learning is analyzed, and difficulties are identified as technical and technological [14, 15, 16, 17].

Distance education is a progressive type of education that allows to bring together in the learning process a geographically remote teacher, educational material and a student. It should be noted that the term "distance education" is much less common than the term "distance learning". This is largely due to the fact that the spread of distance learning technologies is much faster than the development of a legally and organizationally conditioned form of distance education. “Distance learning is learning carried out with the interaction of a teacher and students at a distance, including using information and communication technologies and telecommunications [18] which include the organization of educational process based on an online course representing a methodically sound sequence of educational materials in various forms of presentation, practical and control tasks that ensure achievement by students of the planned learning outcomes. Key to online learning is the instructional design. When designing a course, a teacher thinks through the pace of material imbibing, determines types of content, forms of information presentation, takes into account the number of future students, develops control and measuring materials, forms of interaction, types of tasks, and everything is planned - up to passing the exam and feedback.

It must be taken into account that online courses designed for the real distance learning are filmed in professional studios with a team of experts. The material in the program has been worked out in advance and verified to the word; the author of the course is supplemented by graphs, models, pictures, animation, examples, formulas, etc. Creating an online course is an art and includes a lot of work. So even if the most advanced teacher in terms of digital competencies does everything possible to transfer classes to the online environment: record several online lectures, post text materials and upload tests to the platform, a full-fledged online course may not work. Therefore, it is more correct to propose the term "forced transition to distance learning" implemented in a short time with minimal investments and resources. The uniqueness of the current situation was that most teachers did not have experience in using distance learning technologies, as well as sufficient digital competencies. But it must be borne in mind that they simply were not prepared for this. Therefore, the resourcefulness with which teachers adapted to the distance format is commendable.

It should not be denied that the rapid transition to distance learning under force majeure circumstances affected the attitude to online learning of all participants in the educational process. However, we believe, it is not entirely correct to call an unplanned transfer of the educational process to a distance format in the middle of the academic year as online learning. As noted above, the complexity is due to the fact that terms such as "e-learning", "web-based learning", "online learning" and "distance learning" are often used interchangeably.

Method

This article highlights the results of an express-survey conducted to analyze the pedagogical experience of teachers of the Department of Language Disciplines of the Caspian Public University during an emergency transfer to distance learning in spring of 2020, as well as to identify a pool of key competencies necessary for a teacher of the 21st century. It's worth noting that teachers of language disciplines (Kazakh, Russian, English, French, Chinese), as well as the department of translators, have always used technical means in the study of languages. With the advent of modern digital tools and services, the opportunities for teachers have expanded. Therefore, the transition to the distant format was much easier, because teachers of Language Disciplines always use colorful and visual educational materials, tests, audio and video recording, animation clips, and musical inclusions.

The object of the express survey was the teacher staff of the Department of Language Disciplines of the Caspian Public University, which trains bachelor students in 28 educational programs and in 11 master's programs of six accredited higher schools of the university.

The profile of respondents include as follows: total number 23 teachers, of which 87% are teachers with over than 20 years of teaching experience, 9% - from 5-10 years and 4% from 1-5 years; most of the teachers are women (96%). The study was conducted by the method of online questionnaires. The majority of questions in the survey were closed questions; respondents had to choose between certain options. However, there were also two optional open questions, which gave respondents the opportunity to report on the most important challenges encountered in light of the current crisis; these questions allowed them to identify potential opportunities or changes that they believe may impact higher education beyond the immediate emergency situation.

Results & discussion

The first question was aimed to identify whether teachers of the Language Disciplines had experience in distant leaning technologies. Since the University started providing distance learning services before the pandemic, four of 23 or 17% had experience in such work. As such, the majority of the staff was not ready for the rapid shift. They started learning technical aspects of using the platform Moodle simultaneously with students, considering that teachers should have upload all educational materials into the university database.

The purpose of the next question was to find out what tools and services teachers used at time of transition for distance learning. It should be noted that the vast majority of respondents have mastered almost all the tools and services available and acceptable for the purposes of teaching languages, which allowed teachers to continue the educational process in a distance learning environment.

- Electronic course in the university system MOODLE - 100%
- Video conferencing service Zoom and others - 100%
- Email - 100%
- Messengers Viber, WhatsApp, Telegram, etc. - 100%
- Online courses on other platforms - 56%
- Cloud storage - 47%
- Test builders – 33%
- Recording of audio lectures / video lectures - 8%

Thus, all teachers of the department managed to successfully develop and place educational materials in the university system based on the Moodle platform, 100% used video conferencing service Zoom, as well as BlueButton on the Moodle platform; they actively used (100%) messengers Viber, WhatsApp , Telegram for interaction with study groups; 56% of teachers used online courses hosted on other platforms, such as (TED; Coursera., Openlearning, TILQURAL.KZ, TILMEDIA.KZ, ABAI.INSTITUTE), 47% used cloud storage, 33% used electronic kits for tests' development; 8% - recorded audio and video lectures

In response to a question about the most convenient and useful tools and services for work, teachers named the following: email and video conferencing services Zoom (39%) and WhatsApp

messenger (37%) were ranked as first in popularity; the second place was given to e-courses in the university system Moodle (18%); and the third - to electronic tests and cloud storage (3% each, respectively). We believe that the popularity and usefulness of the Zoom service, as well as the Bluebutton service on the Moodle platform, as well as WhatsApp messenger were named as the most popular as they allowed teachers and students to communicate in a “live” manner, which is very important for all language learners.

When asked whether the experience of using distance learning and digital technologies in the educational process has been enriched, the answers of the respondents were distributed as follows: 17% of the teacher staff rated their progress in the application of DLT and digital technologies as excellent, 65% as good; and 18% - satisfactory. Thus, many of the respondents see the experience of working and teaching from distance as an important opportunity to learn from this exceptional situation.

The next question was targeted to reveal whether teachers intend using tools and services and which ones in their future work after the self-isolation period. Based on the goals and objectives of language teaching, teachers will continue using electronic tests (36%), which, in addition to their main control function, serve as a means to diagnosing difficulties of language materials and measure of effectiveness; cloud storage that allows students to record self-made videos, speeches, project work for later analysis and discussion (34%); and online courses hosted on external platforms that allow students to expand their theoretical knowledge and master language skills by listening to audio/video materials from native speakers (30%). This unplanned and unprepared experiment in distance teaching and learning has led to capacity building of staff who have learned and tested new tools and systems to enable distance teaching and learning. It is therefore possible that a shift in mindset is happening or that this experience has opened a new horizon of opportunities for teaching and learning.

One of the most important questions related to the satisfaction of teachers with the achievements of students or simply whether distance learning offers the same value as leaning in a classroom. It was necessary to range answers from “very satisfied”, i.e. students mastered the material much better, “generally satisfied” - students mastered the material at the predicted level, “not very satisfied” - students mastered the material worse; and “dissatisfied” - students found it difficult to master the material.

Despite the fact that more than half of the teachers - 58% (4, 17% and 41%, respectively) are generally satisfied with the degree of imbibing educational material by their students, but the fact that almost half of the respondents, 42%, believes that students found it difficult or worse can be considered as a signal for in-depth analysis and finding out reasons for the effectiveness of the distance learning system. In addition, one of the main reasons that affected the quality of services provided, according to the respondents, was the limited and unstable access to broadband Internet connection preventing the use of digital educational platforms and/or quality of materials.

A question included in the express survey asked teachers to assess their moral condition at the end of the distance learning period. The answers were distributed as follows: “I feel more tired than usual at the end of the academic year” - 81%, “I feel about the same as usual at the end of the academic year” - 12% “I feel more energized than usually at the end of the academic year” - 7%. Thus, for the teaching staff of the department, the academic semester passed with more workload than usual. And only for the fourth part, it passed without undue stress.

When asked if teachers were willing to accept student digital help, if necessary, more than half answered “yes”, although about 30% said they were not ready for this, explaining that their teaching status would be at risk because they will find themselves in a situation where the students are more qualified and knowledgeable than they are. In our opinion, this problem should be subject of the in-depth research, because actively seeking advice from students can be useful in building relationships and breaking down barriers, as well as ensuring positive interaction and feedback.

The questionnaire also included an open-ended question, where teachers were asked to comment on what kind of assistance they need to organize distance learning in future. Teachers' recommendations included the following: creation by the university of a full-fledged system for recording and monitoring students' educational achievements without the need to duplicate them in printed and written form; material support in the development of online courses and other materials for distance learning; additional training in the use of digital technologies, as well as material support in the acquisition of modern technical devices; reducing workload and increasing free time to explore new opportunities.

To the open question "What competencies should teachers in the 21st century have", the respondents, taking into account the new roles and experience gained, included the following pool of competencies:

- digital literacy. This is not surprising, and we agree that the demand for teachers with a good knowledge of principles of online learning, as well as adaptation to the digital world, will grow. Today's students come to university with their own demands for the digital world, students never seen before in higher education: they are more technically savvy, better connected to each other and to the world, and more capable than ever before of expressing their opinions. This rapidly growing youth audience is learning new tools and applications at a pace that even the most dynamic university is hard to keep up with;

- analytical skills: practice-oriented, flexible and blended learning will require constant updating of content, methods, and technologies. Teachers will have to analyze information more independently, choosing the most relevant data, than relying on ready-made teaching aids and textbooks;

- flexible communication or soft skills, which will allow more flexible communication with students and contribute to the organization of effective work both in a group and individually;

- project thinking, as more and more emphasis is placed on interdisciplinary knowledge and research approach. Actually, teaching activity itself becomes a project activity, because it aims for a real result in the form knowledge acquisition that students can apply in practice, instead of abstract class hours worked or completed plans.

Conclusion

In general, the distance learning experience gained by the teachers of the Department of Language Disciplines of the Caspian Public University for the majority of respondents turned out to be quite successful and productive. As a result of the rapid transition to distance learning, teachers were forced to master modern DLT, which allowed them to continue the educational process and successfully complete the academic semester.

The new working conditions had a positive impact on the quality of teachers' digital competencies. In addition to the tools, they used earlier and have become familiar, such as e-mail, social networks, completely new tools were attracted in the arsenal of teachers.

Teachers consider it possible and necessary to use digital technologies even after the end of self-isolation to implement certain types of their teaching load. It seems that this particular path – blending the traditional teaching methods with modern online technologies - will become the best approach to the implementation of the educational process at present stage.

Despite the problems and challenges, the new experience is assessed by teachers rather as positive, and this allows us to conclude that teachers managed to understand how to restructure the traditional educational process into new forms, and find suitable opportunities for interaction with students.

Most of the teachers participated in the survey admit that teaching on the basis of DLT has fully justified itself in terms of effectiveness, and is generally satisfied with the achievements of students in imbibing knowledge of their disciplines. However, almost half of the respondents believe that there has been a decrease in the level of mastering educational material by students, and this is an alarming indicator that the educational system was not quite ready for the transition to a

full-fledged provision of distance learning. At the same time, ensuring the quality of education is the main goal of pedagogical process. Therefore, in the near future, it is necessary to focus on a deeper study of various aspects of distance learning.

We are witnessing changes in the higher education system - the very nature of educational activities, the ways of providing educational services and the role of universities in the economy and society are changing. And in the next decade, these changes will continue and will be very significant. Universities around the world compete for students, academic staff and funding, and only those who keep up with the times and learn how to make the best use of new digital opportunities and competencies will be able to succeed in the digital age.

Nowadays, in order to keep up with the times, it is necessary to have a strategic vision for the university as a whole, and the top management of universities with the support of other departments should promote this perspective development. This means that a key differentiating factor for institutions of higher education will be awareness of new trends in new technologies and the ability to quickly adopt and use their potential to enhance their performance.

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