

**Проблемы коммуникативных способностей учащихся, вызванные онлайн-обучением
во время эпидемии, и конструктивные предложения****Цао Жань¹,**¹Казахский национальный педагогический университет имени Абая
(Алматы, Казахстан)*Аннотация*

Появление COVID-19 изменило способ преподавания. От личного общения между учителями и учащимися в классе до онлайн-общения с использованием Интернета в качестве средства, учителя и учащиеся могут общаться с помощью голоса и видео. Как мы все знаем, эффективность общения напрямую влияет на эффективность обучения учащихся. Коммуникативная компетентность учащихся – это продуктивная, гибкая и динамичная система, которая постоянно совершенствуется за счет использования учителем различных речевых ресурсов и коммуникационных программ, помогающих обслуживать все сферы общения. Может ли эффективная коммуникация обучения действительно быть достигнута через Интернет? Каковы недостатки таких онлайн-методов обучения по сравнению с очными методами обучения? В этой статье анализируются некоторые проблемы в коммуникативных навыках студентов в контексте онлайн-образования и приводятся некоторые конструктивные мнения.

Ключевые слова: онлайн-образование; коммуникативные способности; эффективная коммуникация; улучшение коммуникативных способностей; круг чтения.

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*Abai Kazakh National Pedagogical University (Almaty, Kazakhstan),
rinad_77@mail.ru***COGNITIVE AND PSYCHOLOGICAL-PEDAGOGICAL ASPECTS
OF CROSS-CULTURAL EDUCATION (CREATIVITY OF POETS
AND WRITERS OF KAZAKHSTAN OF THE XX CENTURY)***Annotation*

The article explores the cognitive, psychological and pedagogical ideas of writers and poets of Kazakhstan at the beginning of the twentieth century. Feature of work done by B.G. Kairbekov, O. Suleimenov and G.K. Belger lies in the fact that they did not create them in their native language. Humane attitude to the development of different national languages in Kazakhstan is a fertile ground for the development of creativity. Therefore, Kazakh writers wrote free in Russian, and they said about G. Belger: “a German with a Kazakh soul.” The Russian language as the language of interethnic communication was used in botheveryday life and in communication, while other languages were actively developing. The work of poets and writers was an important indicator of ongoing cultural changes in democratic Kazakhstan. This, undoubtedly, was reflected in mental activity, cognition of creative personalities, testified to an extraordinary perception and intercultural approach. Examples of the works of such poets and writers give us an opportunity to explore the symbiosis of psychological and cognitive problems in the context of the modern paradigm of education.

Keywords: cognition, mental activity, national languages, intercultural approach, creativity.

Introduction. The Kazakh educational system is multifaceted, it has its own historical roots and stages of development, which are inseparable from the multicultural, multilingual and multiethnic field. Thanks to all this, our education does not stand still, whether it is introduction into literature or linguistics. This is primarily due to the renewal of the entire education system of Kazakhstan. For example, when studying the work of poets and writers, according to the school curriculum, since 2016 emphasis has begun to be placed on the development of critical thinking skills and functional literacy among students. Also, according to the updated school curriculum, it was recommended for linguists to work more on the development of students' language skills during their educational activities. They are listening, speaking, reading and writing and mental skills like knowledge, understanding, application, analysis, synthesis and evaluation. At the same time, it is necessary for philologists to develop the above skills when working with texts of various styles and genres. As students understand the importance of their national identity with the help of texts as well as the preservation of national culture and identity, the ability to demonstrate respect for other cultures and ethnic groups. After all, the modern conditions of globalization, such as digitalization, social networks, global education, distance learning, etc. led to the fact that there was a threat of erosion of social, national and other traditional cultural boundaries. This, in turn, leads to the fact that people become similar to each other, the mentality inherent in any culture or nation disappears. Accordingly, folk traditions become incomprehensible.

We are close to the point of view of R.K.Kadyrzhanov, who in his article "Constructivism, primordialism and identification of the national identity of Kazakhstan", emphasizing the strong influence of globalization on nation-states, noted that: "modern globalization is one of the all-encompassing social processes that have a powerful impact on all countries of the modern world. In the most difficult conditions of globalization, when experts talk about the

"end of the nation state", Kazakhstan has to build and strengthen its nation state. In this process, the definition of national identity, the definition of national identity is of fundamental importance. The existence of a nation-state and its citizenship does not automatically guarantee the establishment of a national identity" [1].

Main body. Based on the foregoing, in this article we would like to consider the work of B. Kairbekov, O Suleimenov and K. Belger from the standpoint of comparative literary criticism and their influence on the development of understanding of national identity and cross-cultural competence among future teachers of philologists.

Methodology. As we have already noted, the modern world is characterized by a tendency to expand and deepen international contacts in all social spheres, so it can be economic, socio-political, or cultural. According to ENESCO, there are more than 700 crops in the world. Comparative literature in our country is no exception, since literary education cannot be imagined without knowledge of the world literary process. "The process of penetration of one national literature into the world of another national literature is today acquiring extraordinary scale, intensity and social significance. The steadily growing interest in the study of the complex problem of interrelations and interaction of national literatures convinces us that this area of literary criticism has become extremely relevant [2].

Cross-cultural competence, in our opinion, includes skills as flexibility, humanity, tact, and patience, new ideas, views, and readiness to accept all this, and taking into account one's national identity and mentality. It should be noted that in the process of formation and further development of cross-cultural competence among future teachers-philologists, it is necessary to pay attention to the development of the importance of mentality and national identity, since when preparing future teachers-philologists for future professional activities, it is necessary to teach them to take into account the factors as culture, faith, language, national identity and psychological characteristics, both their own and others. Therefore, in the process

of mastering and improving cross-cultural competence, both mentality and national identity play an important role. A large number of scientific works and publications have been written about the importance of national identity, mentality and tolerant attitude in the context of multicultural education in Kazakhstan. Examples can be the scientific research of A.N. Kosherbaeva, M.Kh. Baltabaeva, A.T. Malaeva, B.A. Zhetpisbaeva, etc. Accordingly, there are different points of view on this issue, we will not consider all of them, but we will focus on the point of view of O.A. Mikhnevich and V.G. Yaprincev, since their scientific interpretation of this concept is closest to us. They understand the concept of “national identity” as national patriotic feelings, national pride and responsibility to the motherland. Under the “mentality” they understand the system of national images that underlie the human idea of the world and their place in it, these are actions and behavior in cross-cultural interaction. “But sometimes there are manifestations of a painful, hypertrophied form of a sense of national pride, when love for one’s nation is not combined with an awareness of the need to respect other nations and peoples. In interpersonal relationships, such feelings are manifested in a special preference for representatives of “their” nation independently and contrary to their personal, professional and business qualities” [3].

National identity can both grow and weaken depending on various historical conditions, but it is necessary to preserve traditional values. The main factors influencing the formation of national identity, as we have already noted, include not only common history, common geography of residence, common language, common economy, common beliefs, but also common unwritten laws of life, traditions and legends, psychotype and behavior. “The commonality of political life, entry into a certain common legislative and political community allows us to speak of the existence of a “political nation”, in contrast to a “cultural nation”, which is determined by the commonality of culture, language and religion. The division of the political and cultural nation is, of course, conditional, theoretical, since real nations are a

mixture of both types. Not only objective, but also subjective factors are important for national identity” [4].

There is an interesting statement on this subject by another Kazakhstani researcher Zh.B. Abylkhozhin “...for example, Kazakhs, some of whom were born on the nomad camps of the Bulan-Ulgi aimag in Mongolia or Iran, and others were born in the area of the business center of Almaty or Moscow, and therefore, of course, with different psychology (agrarian-traditional and market-modernized), those who have lived all their lives in Atyrau, and others, say, in the “Russian” Vologda, and therefore do not speak the Kazakh language - they are all subjects of a far from identical mentality, a joint territory of residence and the same knowledge of the ethnic language. However, this did not stop them from realizing themselves as Kazakhs. They will not stop considering themselves as Kazakh, even if the ultrapatriots and other “zealots of the purity of the ethnic group”, who “learned” the Stalinist formula of “nation”, refuse them this, segregating everyone who does not “fit” into it, through “screening out” like “pure-unclean”, “mankurt-nemankurt”, “soil-asphalt”, i.e., generally speaking, according to the opposition “ours – not ours”, built according to the criteria of primitive communal thinking or in accordance with their (ultrapatriots) “feeling like true Kazakhs” [5]. Based on the voiced interpretations, we would like to consider the work of such Kazakh writers and poets as B.G. Kairbekov, O. Suleimenov and G.K. Belger in a cross-cultural context, the impact of their work on the preservation of national identity and mentality. And we will start, according to the logic of our study, with the work of O.O. Suleimenov.

Olzhas Omarovich Suleimenov, being a Kazakh and always considering himself a Kazakh poet, revealed his work thanks to the Russian language. His lyrics and poems were translated into 11 languages, and the Kazakh tradition and folklore occupies a large place in his work. A lot of scientific works and publications are devoted to the study of O. Suleimenov’s work. These are the works of Z.A. Akhmetova, M.N. Baiganina, K.S. Buzaubarova, S.A. Dikanbayeva,

G.Z. Shashkina, A.Zh. Sarsembayeva, D.M. Zharkenova, A.B. Zhuminova, A.Zh.Sarsembayeva, S.N. Mashkova and many others. Some of them are linguists, others are literary critics, which is explained by the diversity of O. Suleimenov's work. So, L. Anninsky in his article "In the Ring of Passions" (1963) briefly but very accurately characterized the poet and his created artistic world: "Olzhas Suleimenov (although he writes in Russian) is a poet of an emphasized national fold, he is a Kazakh in everything: from metaphors inspired by the steppe landscape to the main idea of his highest thoughts about what Asia brings to the future world community" [6]. It was the legacy of O. Suleimenov that influenced the work of subsequent Russian-speaking writers and poets of Kazakhstan. So, for example, his book "Az and I", according to many prominent scientists, is a vivid example of bilingualism, since it presents a scientific analysis of Turkisms. We observe the same phenomenon in lyrics. One of them his poem "Wolves". This poem was written in 1961 at the very beginning of the author's work, but even then his poems stood out for their manner of getting the reader to empathize with the characters through their stories. This is a philosophical work that has its own plot, which is not entirely typical for a lyrical poem. O. Suleimenov, telling a story in this poem, raised the problem of the relationship between nature and man, illustrated the cruelty of a person towards the nature, the importance of the family, the threat of generating violence at the genetic level. The work begins with a walking man, but the purpose of his journey remains a mystery to the reader. The picture that appears before the eyes of a person is the culminating part of the work. He stops, struck by a terrible picture: starving wolf cubs which drink blood from their mother's slit throat. The horror of the situation is not even that the wolf was killed and now her offspring (and the kids are still blind) can die, no matter how shocking this picture is, it accurately describes the consequences of human permissiveness. The hero does not know who did this to the she-wolf, but the murder did not carry any meaning, because the cooling body of the animal was left in the thicket, but the

cubs were not touched. The author foreshadows how the cubs will grow up on maternal blood with the desire to take revenge on everyone. As we pointed out above, O.Suleimenov raised another problem: the problem of cruelty not only to animals, but also to people. Wolf cubs serve as an allegory where the innocent image of children is hidden. The author believes that children who have experienced violence may continue to show cruelty towards peers or weaker ones. The ending of the story takes us back to its beginning. This kind of technique in the literature is called ring composition. It creates a sense of retrospective, as if after all the events that have taken place during the narrative, we are looking again at where it all began. The man went on his way. We still do not know his goals, motives, only now the author reveals that the man is a wolf hunter.

In terms of genre, this is a lyrical poem, deliberately simple, in fact filled with sincere emotions of the lyrical hero, which the chosen meter helps to convey - iambic with pyrrhic. The poem is filled with various expressive means:

Epithets – "caught throat", "thick blood", "blind wolf cubs", "big unyielding mother", "hungry cubs", "thick cooling blood".

Comparison – "blood is like dirt."

Metaphors – "blood was swimming", "thirst for revenge entered them with sips", "dill smells powerfully".

Another poet whose work, in our opinion, should be considered as a way of instilling in future philologists an understanding of the terms "national identity" and "mentality" is Bakhyt Gafurovich Kairbekov. He was born on February 23, 1953 in Alma-Ata in the family of another national poet of Kazakhstan, laureate of the State Prize named after Abai Gafu Kairbekov. B. Kairbekov received higher education at the A.M. Gorky Literary Institute in Moscow, where he studied at the course of the famous poet and translator Lev Adolfovich Ozerov and the famous translator of pre-revolutionary and Soviet Turkic-language literature, Galiya Zakirovna Khantemirova. By specialty B.G. Kairbekov was a poet-translator of fiction. In his essays on the years spent in Moscow, B.G. Kairbekov recalls this: "Obviously, you

need to break away from your homeland, like Odysseus, in order to understand where you will return, where you lived, where you were born. There in Moscow, I found out that they were interested in me as a Kazakh ... And this interest, far from being idle, forced me to return to my language, to my culture.”

B.G. Kairbekov worked in such Kazakh magazines as the republican publishing house of fiction “Zhalyn” and “Zhazushy”, where for several decades he had been translating Kazakh poetry and prose into Russian. He translated the works of such prominent Kazakh personalities as Asan Kaigy, Bukhar-zhyrau, Aktamberdy-zhyrau, Abai Kunanbaev, G. Karash, Burkitbai-batyr, M. Zhumabaev, I. Dzhangugurov and others. Then he remembered his path, “the first person I decided to translate from Kazakh into Russian was my father. My thesis included translations of his poems and short stories. It was in 1975” [7].

In 1978, the first collection of poems by B.G. Kairbekov was published by the Zhalyn publishing house, “Autumn Dialogue”, where the main idea of the poet’s work was to trace the deep ethnic roots and traditions, as well as the national picture of the world of the Kazakh people, the nomadic people. The creative personality of B.G. Kairbekov, like O.O. Suleimenov, can be safely called cross-cultural, since Kazakh and Russian images and motifs are closely intertwined in his works, and folklore and mythological archetypes refer to ancient Turkic mythology. So, for example, the image of the steppe is one of the dominant ones in the lyrics of B.G. Kairbekov. The steppe is not only the Motherland, but also a home, it is a reminder of one’s origins.

“I know the sun is in the blue sky
 And this endless distance in the steppes,
 All this breadth and height is my home” [8].

Also, the poet’s red thread in his poetry collections: “Parts of the whole”, “The path of water”, “Towards the Sun”, “The verb “to live”, “For living water”, “My home”, “Behind the bars of lines” passes the idea: love to the homeland, all people are brothers, there must be peace on earth, then you can live, love, create: such and many others. Credo of the author: to

be a man of the world, to bring light, creativity, regardless of nationality. For example, in the 2-volume collection “Parts of the Whole”, which contains poems, prose and translations dated 1998, the author, imbued with the idea of personal and national self-determination, studies the world of Kazakh history and culture, its main existential coordinates: the world of a nomad as an in-depth traditional ascent to the sky.

The lyrics of B.Kairbekov are characterized by a quiet, sincere tone. Possessing a wide arsenal of artistic means, the poet consciously chooses for his works the form of a confidential conversation with the reader. This form of poetic dialogue came to the poet under the influence of the conditions where he future master of the word grew up. As a child, famous poets, writers, composers as Gabit Musrepov, Syrbay Maulenov, Tumanbay Moldagaliev, Sagi Zhiyenbaev, Shamshi Kaldayakov, Tahir Zharokov and others were frequent guests in the house of his father, the poet G. Kairbekov.

In the 21st century, the work of B.G. Kairbekova, in our opinion, is experiencing a new rise. Here you can see new genre forms that most fully reflect the philosophical and aesthetic ideas. These are the collections: *Interprint* – 2003, *The Way of Water* – 2010, *Wake Up as a Bird* – 2011, *Far and Near* – 2011. *National customs and traditions. Kazakh etiquette* – 2011 “Towards the sun” – 2014.

B.G. Kairbekov’s work also has both cross-cultural and historical-ethno-cultural components. He is interested in mythology, folklore, history and geography. “The ethno-culture of the Kazakhs is formed by Tengrian cults and beliefs; The basis of the religion of the ancient Turks was the worship of Heaven (Tengri) and Earth (Umai). The author creates mythological texts in which he sings of the Gods: “Deities inhabit the space: /In the bosom of the sky – Tengri, /In the womb of the uterus - Umai! /Guess where our wanderings /Will lead beyond the mind? “Almost all the “signs of the Eurasian poetics of the Kazakh cultural text (on the material of modern poetry) of the territory” of Kazakhstan are also indicated in the poet’s texts: the steppes of Sary-Arka, Tengiz and

Turgay, the cities of Alma-Ata, Astana, Taraz, Karkaralinsk; mountains – Aulie, Ulytau, Alatau, Bektau-Ata; rivers – Koxsu, Berel; lakes Alakol, Balkhash, Kaindy; a monument of history and culture Akyrta, mausoleums of Khan Jochi, Begazy; the Becket-Ata necropolis in Mangistau, the Sultan-epe underground mosque; Charyn canyon, Betpak-dala desert” [9].

Relatively speaking, the “territory” of Bakhyt Kairbekov’s creativity is vast, it is assembled from small pieces, forming a multi-colored mosaic, each element of which complements the overall picture. We see the creative process itself directly through the image most often found in the poetic text of B.Kairbekov - the image of the “path” [10].

The works of the Kazakh poet are characterized by a special type of publicism: expression in his poems is combined with intonations of lyrical sincerity. This quality becomes especially evident in, for example, the poem “Open Letter”. Here the author’s polemical enthusiasm is addressed, on the one hand, to the addressee-antagonist (the one who accused the poet of imitation), and on the other hand, to the generalized addressee - the “contemporary”:

I look at you, my contemporary, peer, -
it is our turn to take responsibility for ourselves.

Therefore, contemporary, I want you in the best - in the earthly imitate!

Earthly tribesman, I recognize you
in hard cheekbones - Vietnamese, Chilean -
alive and dead ...

Contemporary, living not killed. I understand you!

My contemporary! Do you hear?

I will imitate you a hundred times in your love for Life, brother!

The next Kazakhstani writer, thanks to whose work, in our opinion, we best understand the importance of mentality, cross-culturalism and national identity, is Gerold Karlovich Belger. The great Kazakh writer was born on October 28, 1934 in the city of Engels, in the Saratov region, and died on February 7, 2015 in Almaty. G.K. Belger is known as a prose

writer, translator and publicist, and besides, he is the model of cross-cultural education, thanks to which he was welcomed everywhere in Kazakhstan. A Volga German, he, along with other thousands of Germans as a teenager, was deported in 1941 to Kazakhstan. He spent his youth in a Kazakh village from the North Kazakhstan region. There, young G.K. Belger, studying at the Kazakh rural school, mastered the Kazakh language perfectly. After graduating from school, Gerold Karlovich left for Alma-Ata and entered the Kazakh Pedagogical Institute (now Abai KazNPU) at the Faculty of Philology. Turkologist teacher Sarsen Amanzholov helped him to enter the university since the young Gerold Karlovich was refused admission to the university because of his exiled past. After graduating from the institute, he worked as a Russian language teacher in the Baikadam district of the Dzhambul region. In 1963 G.K. Belger graduated from graduate school and got a job at the socio-political, literary and artistic magazine “Zhuldyz”.

In 1964, he began to engage in creative work, he published his translations and articles. In 1971 G.K. Belger became one of the members of the Union of Writers of Kazakhstan. Since 1964 he had been a prose writer, translator and critic. Since 1971 he had been a member of the Union of Writers of Kazakhstan. In 1992, he was deputy editor-in-chief of the German-language almanac “Phoenix” and in the same year he was a laureate of the Presidential Prize for Peace and Spiritual Harmony. In 1995 G.K. Belger became editor-in-chief of the German almanac “Phoenix”. In 1994-1995, Gerold Karlovich was a deputy of the Supreme Council of the Republic of Kazakhstan, and was also awarded several orders, medals and state prizes. Among these awards are the Order of Merit for the Federal Republic of Germany, the Presidential Prize for Peace and Spiritual Accord, the winner of the Prize of the Union of Writers of Kazakhstan named after B. Mailina. In 2017, a street in the Nauryzbai district of Almaty was named after Gerold Karlovich Belger. There are three museum rooms of G. Belger in the National Library of the Republic of Kazakhstan. The annual Republican scientific conference

“Belger’s World” is held in Almaty. Organizer: Republican public association Council of Germans of the Republic of Kazakhstan “Wiedergeburt”.

The synthesis of various cultures determined the originality of the artistic world of Herold Belger. After the death of the latter, a huge part of the documents and manuscripts was transferred to the Presidential Archive of the Republic of Kazakhstan and the personal library of the writer was transferred to the Turkestan University and the libraries of Almaty.

G.K. Belger was remembered by others as a workaholic who published several books a year. In honor of his 75th birthday, the writer’s ten-volume book was funded by the Ministry of Culture and Education. Gerold Karlovich is the author of over 40 books, including novels, “Pine House on the Edge of the Village” 1973, “Munartau” 1974, “Daladagy Shagala” 1976, “Altyn Asu” 1977, “Living Objects kinship” 1981 (in German), “Face to face with time” 1985 (in German), “Tuystyktyn zhandy ornekteri” 1981 (in German), “Undestik” 1982, “Asylga abai bolaiyk” 1985, “Earthly Chosen Ones” 1995, “Quiet Conversations at Noisy Crossroads” 2001, “House of the Wanderer” 2003, “Carl Belger - My Father” 2003 and many others. He is the author of numerous novels, stories and literary-critical works, in the center of which are the historical path and the current situation of the Germans living in the territory of the former USSR and their national literature (“The House of the Wanderer”, “Tuyuk Su”, “Discord”, etc.). He is also the author of 1600 publications, over 1800 translations and over 100 collections. Thanks to G.K. Belger, Russian-speaking readers were able to get acquainted with the work of B.Mailin, G.Musrepov, A.Kekilbaev. He is the only Kazakh German who is fluent not only in German, but also in Kazakh and Russian. Moreover, in the knowledge of the intricacies of the Kazakh language, there are few rivals for him – it is enough to read his amazing poetic essay “Goethe and Abai” [11].

Being a German by origin, he considered himself a Kazakh: “Russian German with a Kazakh soul”, “The last Kazakh”, “Tuning

fork of the era”, “Labeled isotope”, “Wrestler, healer, mentor”, “Our conscience”, “Great German of the Great Steppes” – such epithets at different times were called by Kazakhstanis of their favorite. In his speeches, written and oral, he repeatedly urged to learn the state language, to comprehend the beauty of Kazakh speech. Thanks to his work, we discover how multifaceted his literary and artistic activity is and how significant his contribution to the modern literary process is. The joint study by S.Ananyeva and L.Babkina “Creativity of Gerold Belger in the context of the modern literary process” contains a holistic and multidimensional analysis of the writer’s work, its evolution, and taking into account the main trends of the historical and literary era [12]. For the writer G.K.Belger, one of the main themes of his work was the theme of the motherland and memory. “My heroes, deported and exiled Germans, people of a crippled fate, adults and children, constantly and persistently argue on the topic: what is a homeland, where is our homeland, do we even have a homeland? Or are we eternal wanderers, outcasts, homeless, restless on this earth? And in his books, articles, numerous speeches, he tries to find answers to such “eternal”, Shakespearean questions. Of his 74 years, more than 60 he lives on the land of Kazakhstan. “I was not yet full 7 years old, as I found myself in a Kazakh village on the banks of Yesil – Ishim. From that time begins the countdown of my conscious life. Yesil River, coastal tugai, copses, birch groves, feather-grass steppe, snowstorms and showers of fertile northern Kazakhstan, I perceived as native, as something original. They entered my consciousness, into my flesh. All my life, creativity, thoughts, deeds, hopes are connected with Kazakhstan” [15]. From his work, we would like to single out such a work as the novel “The House of the Wanderer”. It is called a kind of art museum of deportation, it reflects the dramatic fate of the Soviet Germans, who were subjected to mass resettlement in 1941. [13]

In this novel, G.K.Belger in the monologues of heroes actively concepts the motive of the path and historical memory, which are decisive.

The concept-memory connects the heroes of the novel with German culture and mentality - this is the memory of the past, the ability not to forget, often it acts in the meaning of memory-home, memory-homeland or memory-hope, memory-history. The home of the wanderer is his memory. As long as a person remembers his homeland, childhood, he is alive. A significant place in the work is occupied by images-symbols and, above all, clocks, houses, windows, letters. The clock, on the one hand, shows the passage of time, on the other hand, reflects the state of mind of the characters. The house has several meanings. First, it is associated with the homeland; secondly, it appears as a "guardian" of life, a guarantee of the birth of a new one; thirdly, it is a kind of temple of the human soul. The window is the boundary that lies between the world of the house and the world of the street. The letter reflects the destinies of people, absorbing and connecting their individual times and spaces. The motive of the path is "People are a grain of sand, a rolling stone. Where the wind will take him, only Allah knows" [16].

The story begins with a description of the arrival of David Erlich in Kazakhstan. The novel tells about the life of a paramedic, his younger brother Khristyan and the boy Harry. The connection between the three main characters of the novel is observed at the level of their names. David means "beloved". Christian comes from the word "Christian". Harry is from Old English as "wealthy house". The names of the heroes, on the one hand, reveal the peculiarities of their characters: people with the name David are pragmatic and persistent, Christians have an excellent memory, Harry is distinguished by talents, versatility of nature. In this novel, he perfectly conveyed the mentality of his nation, showed the reader in a new way the meaning of such well-known concepts as home, homeland, memory, responsibility. The concept of 'house' is one of the key ones, because, firstly, it seeks to understand the deep essence of human being; on the other hand, this is connected with the tragic fate of the German people, who were forced to leave their homeland in 1941. Throughout his work, entire layers of history are reflected (war repressions, the labor army,

the post-war period and modern reality). The Volga Germans, being a settled people, were forced to lead a "nomadic" way of life. For the protagonist of the novel "The House of the Wanderer" by the German doctor David Erlich, who was deported to the Kazakh village, the house is a dwelling, a kind of symbol of the homeland; a reflection of his state of mind, the return of his own "I": "The German is rushing around the world, everywhere he starts up or, more precisely, seeks to take root, settles firmly, settles down, builds his house, but still this is not his land, anyway he is definitely a stranger, an outcast, a wanderer, and his house, wherever he stands, is the house of a wanderer, which in some fatal way they certainly seek to take away from him [17]. The house in the writer's mind is associated with the homeland, stepfather's land. The author emphasizes that the goal of the life path of each person is to find his own home.

In the names of the main characters, one can also trace the author's thought and the vitality of the German people, the idea of moral memory, the involvement of each individual and the fate of the whole people. David, in spite of everything, believes in the future and goes forward. Khristyan personifies the memory of the past, history, culture and traditions of the Germans. Harry embodies the ultimate goal of the people's journey. Therefore, the names and arrangement of parts of the novel are not accidental. The first - "David" - symbolizes the present and the desire for the future, which cannot be achieved without the memory of the past. Hence the name of the second part - "Christian". The third - "Harry" - acts as a kind of symbol of the future, the dreams of heroes, and more broadly - a person and society as a whole. The concept of the motherland is similar in meaning to the Russian and Kazakh mentality. The hero of the novel "House of the Wanderer", David Erlich, comes to the conclusion that "a person should not lose the feeling of the Motherland. But it is unworthy to live all your life as an outcast. Every person should have their own place on earth. And there is no foreign land. You have to be grateful to the land where you live, and then it will thank you, reward you a hundredfold." And the whole aul

in Kyzyl-tu is building a house for the doctor-special migrant – a symbol of the completion of his wandering path. Responsibility for a German is something concrete, for example, in the novel “The House of the Wanderer” a situation is described when the Volga Germans, just before the deportation, were afraid to leave the collective farm property entrusted to them. “Concern and fear froze in the eyes of the head of the current Stakhanovist Vogel. He needs to help his family – to collect his belongings on a long journey, and he guards the collective farm property day and night, not daring to leave even a single step. He was advised: “Drop everything to hell! Do you think about this now ?!””, but he did not listen to anyone, like a madman, circling near a hill of grain, neatly covered with a canvas canopy.

Research results and discussion. Thus, having considered the work of G.K.Belger, O.O.Suleimenov and B.G.Kairbekov, we came to the conclusion that their literary work is the best suited to the problem we are studying. In order to test our arguments, we developed a special course “Understanding the culture of others”, which included setting goals and objectives, pedagogical conditions and the course of the experiment itself. This program determined the entire subsequent process and logic of conducting research on the ways of developing cross-cultural competence in philology students. The control and experimental groups, research methods were determined, a system of tasks was compiled to test the formation of cross-cultural competence of philology students, and experimental work was carried out to introduce, test and evaluate the effectiveness of the developed special course.

During the experimental work, where the above-mentioned works of G.K. Belger, O.O. Suleimenov and B.G. Kairbekov, we pursued the solution of the following tasks:

1) to identify the initial state of development of cross-cultural competence of future teachers-philologists;

2) to check the effectiveness of the structural-content model developed by us and the experimental Program for the development of cross-cultural competence of future teachers-philologists in the university;

3) to confirm the sufficiency of the identified pedagogical conditions and the research hypothesis.

Students of the Institute of Philology and Multilingual Education took part in it. Abai KazNPU was the base university. Purposeful and systematic conversations were held with future teachers-philologists in the course of studying the work of G.K. Belger, O.O. Suleimenov and B.G. Kairbekov. To achieve the set goal and solve the formulated tasks of the pedagogical experiment, we used a set of methods of scientific and pedagogical research: observation, questioning, individual and frontal conversations, survey, ranking, narrative method, analysis of activity products, etc. Such types of methods as individual and frontal conversations, observation, narrative method, analysis of activity products (in particular, analysis of project work) have found their application at the formative stage of the experiment.

– The conversation was conducted during the experiment to clarify the motives and attitudes of teachers, the need and readiness for innovation and self-development, the need and importance of assistance in achieving the goals set, etc. During the conversation, the awareness of the professional choice made by the philology student was revealed, the difficulties that may to test the future teacher in the course of professional activity.

– Observation was carried out purposefully and was accompanied by constant record keeping.

Conclusions. As follows from the analysis, the work on the development of certain professional skills among philology students was based on knowledge and skills within the framework of the individual’s readiness to perceive cross-cultural ideas. In general, thanks to the work of O.Suleimenov, B.Kairbekov and G.Belger, in our opinion, it is possible to acquaint future philologists and subject teachers with the system of humanistic beliefs and help them correlate them with the system of personal beliefs and transformations. In addition, we were convinced that the successful development of cross-cultural competence and understanding

of the significance of mentality and national identity is possible only when studying and teaching literature, namely through a literary text. It is when studying fiction as a goal, and not as a means for getting to know the language, that the student (learner) gets the opportunity to expand his cross-cultural space – to come to realize himself as a subject in a spectrum of cultures. Since a literary text is a way of transmitting and storing artistic information, cognition of reality, and a way of cognizing the national world and the spiritual image of representatives of different cultures. Questioning, survey, ranking were used by us to identify levels for various aspects of the problem under study.

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Мәдениаралық білім берудің когнитивті және психологиялық-педагогикалық аспектілері (XX ғасырдағы Қазақстан ақын-жазушыларының шығармашылығы негізінде)

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Аңдатпа

Мақалада XX ғасырдың басындағы Қазақстан жазушылары мен ақындарының танымдық, психологиялық-педагогикалық идеялары зерттеледі. Б.Ғ.Қайырбеков, О.Сүлейменов және Г.К.Бельгердің, т.б. шығармашылығының ерекшелігі, олардың ана тілі емес, өзге тілде жазуы. Қазақстанда түрлі ұлттық тілдердің дамуына гуманды түрде қарау шығармашылықты дамыту - бұл құнарлы негіз болып табыла-

ды. Сондықтан қазақ жазушылары орыс тілінде еркін жазған, ал белілі жазушы Герольд Бельгер туралы: «қазақ жаны бар неміс» деп айтылған. Орыс тілі ұлтаралық қарым-қатынас тілі ретінде күнделікті өмірде де, қарым-қатынаста да қолданылды, ал басқа тілдер белсенді дамып Қазақстанда. Ақындар мен жазушылардың шығармашылығы демократиялық Елімізде болып жатқан мәдени өзгерістердің маңызды көрсеткіші болады. Бұл, әрине, психикалық белсенділікке, шығармашылық тұлғалардың санасына әсер етті, ерекше қабылдау мен мәдениетаралық көзқарастарды қалыптастырады. Ақындар мен жазушылардың шығармалары қазіргі білім парадигмасы контекстіндегі психологиялық және танымдық мәселелердің симбиозын зерттеуге мүмкіндік береді.

Түйін сөздер: таным; ойлау қызметі; ұлттық тілдер; мәдениетаралық көзқарас; креативтілік.

Когнитивные и психолого-педагогические аспекты кросс-культурного образования (по творчеству поэтов и писателей Казахстана XX века)

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Аннотация

В статье рассматриваются когнитивные и психолого-педагогические идеи писателей и поэтов Казахстана начала XX века. Особенность работы Б.Г. Каирбекова, О. Сулейменова и Г.К. Бельгера заключается в том, что они созданы на неродном для писателей языке. Этот факт позволяет исследовать кросс-культурные стороны творческого наследия. Гуманное отношение к развитию различных национальных языков в Казахстане является благодатной почвой для развития творчества. Поэтому казахские писатели свободно творили на русском, а о поэте Г.Бельгере по праву говорили: «Немец с казахской душой». Русский язык как язык межнационального общения использовался в повседневной жизни, так и в общении, в то время как другие языки активно развивались. Творчество поэтов и писателей было важным показателем происходящих культурных изменений в демократическом Казахстане. Это, несомненно, отразилось на деятельности, познании творческих личностей, свидетельствовало о неординарном восприятии и кросс-культурном подходе. Примеры произведений таких поэтов и писателей дают нам возможность исследовать симбиоз психологических и когнитивных проблем в контексте современной парадигмы образования.

Ключевые слова: познание; мыслительная деятельность; национальные языки; межкультурный подход; креативность.

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ПСИХОЛОГО-ПРАВОВЫЕ ПОДХОДЫ В ИСПРАВЛЕНИИ И РЕСОЦИАЛИЗАЦИИ ОСУЖДЕННЫХ

Аннотация

В статье раскрываются основные принципы и задачи исправления и ресоциализации осужденных, а также виды методологии, используемые психологами и работниками исправительных учреждений. Авторами были выявлены причины, по которым осужденные возвращаются к преступному образу жизни, рассмотрены особенности психологии осужденных и концепция деятельности работников исправительного учреждения, по диагностике личностных дефектов осужденных, разработки обоснованной