

HOW WE FAMILIARIZE OUR STUDENTS WITH RUSSIAN LITERATURE

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Abstract

In our article we describe how, with which works of Russian literature and at which levels we introduce our students at our school for Russian as a foreign language. We have worked out several forms of familiarization during the years. All these forms we divided into two large groups: those included in the educational programs and those non-included, or extra. Included, in turn, are divided into a) familiarization forms for levels A0, A1 and A2; b) familiarization forms for the transition level B1 and c) familiarization forms for B2, C1 and C2. The extra familiarization forms are connected to participation in different arrangements which we do at the school in addition to ordinary courses. These are participation in performances, in reading roles, in school club «Samovar» meetings devoted to literary issues, such as lectures about literature in Norwegian, celebrating of writers' jubilees etc. In our article we are going to discuss all forms mentioned above with examples of used texts and ways we are working with them.

Keywords: *Russian literature for foreign students, Russian as a foreign language, reading in Russian literature for foreigners*

Our school teaches general knowledge of the Russian language as a foreign language, mainly to Norwegians. The teaching is structured as a system of courses arranged according to level - from beginner's level to the highest level – C2. The division into levels meets – *for the most parts* – the requirements for the test of Russian as a foreign language (TRKI). For while there officially are six levels (A1, A2, B1, B2, C1, C2), at the very bottom, for the complete beginners' level, we added a level zero. Hence, we build and write our training programs and textbooks according to the TRKI requirements for each level. Our students may prepare for, and take, the tests if they wish. However, there is no requirement to take any tests in order to continue studying, or in order to move from level to another level (see f.ex. 1)

The TRKI does not require students to know works of Russian literature. But nevertheless, we introduce our students to Russian writers and their works. What we manage to do, might be described quite precisely as familiarization, and not a study from a literary point of view. Our school offer several forms of familiarization, which we could divide into two groups – 1) included and 2) extra. Included familiarization takes place as part of the curricula for each course; whereas 2) Extra familiarization takes place as voluntary participation in activities outside the standard course classes. The standard course classes in our school, are held in groups that gather once a week for a lesson of 90 minutes, which corresponds to two study hours (45 + 45 minutes).

Included familiarization

Included familiarization has to do with parts of the program of a course of a particular level. The program for low levels, namely A0, A1, A2, are saturated with purely linguistic material, and this material is too elementary to read any texts of fiction. The textbooks we have authored for A0 (2), A1 and A2 (3) reflect this state of affairs. There is little information about literature there, but even the small crumbs that are there, seem important to us.

In the A0 level textbook (2), where phonetics, graphics and some intonology are studied, the exercises include the name Chekhov and a quote from Mayakovsky «my militia takes care of me». We included Chekhov because there are two difficult Russian sounds in this name for Norwegians, their presence in the same word is even more difficult, i.e. the writer and his works seemed to have nothing to do with

our choice. However, this is not quite true. We could find another proper name or a common noun in Russian with the same combination, for example: Chukhray, chikh, chechvost. However, we chose Chekhov. He is a Russian author of world importance, whose plays are being performed in many theaters in Norway. The Norwegians are used to pronouncing his name somewhat differently than it is done in Russian. By choosing this name, we thereby provided ourselves with the opportunity to make clearer the difference in pronunciation of Norwegian «tj» and Russian «ч», Norwegian «h» and Russian «х» to work out the Russian way more meaningfully, and also gave ourselves the opportunity to talk about Chekhov and his work. Let it be one minute or even a few seconds. Depending on the composition of the group and the interest noticed by the teacher, the conversation will be quite brief or more complete.

In the textbook for level A1 (3), the first text mentions quite a lot of names of Russian authors: «And here are portraits and busts. These are famous Russian authors and poets: Pushkin, Tolstoy, Turgenev, Chekhov, Bulgakov, Blok, Yesenin, Akhmatova». This text is a description of the subjects that are in the classroom. Among others there are busts and portraits of Russian authors and poets. Mentioning names in the text makes it possible to connect names with an image. The lesson quoted above is not about literature, but about the nominative case of nouns, but someone in the group will certainly remember at least one name if they didn't know it before, and if they did, they will hear how the name is pronounced in Russian and learn the difference. The first lesson of the textbook is quite large, there are a lot of different grammatical and lexical material. At the end of the lesson, in the «Reading» section, some names from the first text are repeated in another text, but in an identically constructed sentence: «But the busts are Pushkin and Tolstoy. Pushkin and Tolstoy are Russian writers. And here are the portraits. These are also Russian writers — Chekhov and Turgenev.» And again they are named in the context of the subjects available in the classroom. It is possible to ask students to point to a portrait or bust and say the name of the one whose portrait or bust it is. At the end of the lesson, the names of writers and poets are not as alien as they were at the beginning.

In passing, it strikes me that at the dawn of our activity, and we started building a school almost 30 years ago, students seemed to recognize all of the above names, or at least most of them. Whereas recently, young students often do not know very many – if any – of the names mentioned above.

In the last lesson of the textbook of the same level A1 (3), among the texts for reading, is included the Russian folk tale «The Wolf and the seven goats». By this time, students already know enough grammar to be able to read and understand it. Of course, texts for reading at low levels have a subordinate role to grammatical material. The purpose they primarily serve is to demonstrate how the studied grammatical forms and constructions work in the text. The fairy tale «The Wolf and the seven goats» is a text on the use of the verb «to give» and on the verbs of movement. But not only that. A fairy tale is sort of fiction, i.e. the words and constructions, their choice, their sequence are dictated by something that is inexpressible in words, but where words and ways of their coupling, according are visible means of expressing this something that gets the author to write. The part about the nature of the artistic text as a means of expressing in words something that cannot be expressed in words is a loosely paraphrased quote from a letter by Leo Tolstoy to Strakhov (4).

There is practically no new grammatical material at the A2 level in comparison to A1. Level A2 differs from level A1 in terms of vocabulary. Vocabulary increase based on grammatical material learnt at A1 level (3). This material is not enough to include literary works in the «Reading» section, so all the texts are written by the author of the textbook. In order not to deprive the students of artistic texts altogether, however, we are once again resorting to folklore. It comes to the rescue again - we have placed another Russian folk tale in the textbook - «Masha and the Bear». While the level A1 textbook was still unwritten, we read other fairy tales. For example, «Teremok», «Turnip», «The fox and the wolf». And even now, when course participants seem in the mood for a challenge, we still read these fairy tales that did not make it to the textbook.

At transitional level B1, more time is devoted to reading literary texts. However, even at this level, the choice of texts is largely subordinated to the topics studied in grammar. All texts that we offer to B1 level students are adapted. Sometimes we find adaptations made by other authors. For example, we actively used a very much abridged version of the novel by Alexander Belyaev "Amphibian Man",

placed in the manual by G.L. Skvortsova "Verbs of motion without errors" (5). Already from the title of the manual it follows what grammatical theme this version serves. The fascinating plot keeps students in suspense, they have a stronger incentive to memorize verbs. More often we adapt the texts ourselves. This is convenient in many respects, and above all because we work on the basis of the specific composition of the group for which we are doing this, and we know very well which particular points of grammar need to be worked out with the help of the text. We have developed certain principles and approaches to adaptation. This is not the place to write about it in detail, but we will mention one principle: by shortening, we do not change the author's text. However, it happens that when a complex sentence undergoes contraction, you have to change the grammatical endings of words.

And at B1 level, we don't give up on folk tales. We are not so reverent about the texts of them. The very nature of the folk tale is such that it involves changes being made by each new storyteller, which we actively take advantage of. In other words, folk tales are great material for adaptations. For example, we offer students our version of the text "Go there, I don't know where, bring something, I don't know what." From the point of view of grammar, there are imperative forms, and verbs of movement to go, to bring with prefixes, and verbs of position to sit, stand, lie down, and coordination of determinants with nouns (high mountain, beyond that river, good fellow). But it's not just grammar. The storytelling form suggests repetition, which is ideal for memorisation. That said, repetition comes in many forms. They can be beginnings like "Once upon a time," or endings like "The end of the story is here, and good for whoever listened". And they can also be words and expressions that are important to this particular tale, and they are repeated in different paragraphs of this particular tale, such as the phrase "go there, I don't know where" in the tale we are now talking about. Here it is both the title and the king's command and the title of the order are repeated. At this level, we not only read, but also discuss the texts we read. In a discussion, it may be necessary to quote a particular passage from the text. Pronouncing what you read helps memorization even more.

Russian literary texts have been adapted quite a lot for foreigners. Adapted texts were produced by both Soviet and foreign publishers. At this level, we mostly read adapted text. In the 20th century a series of "easy reading" was published for three levels: A for a vocabulary of 1000 words, B for a vocabulary of 1800 words and C for a vocabulary of 2400 words. The books in the series have been published by the Danish publisher Aschehoug, for example. Their editions are provided with pictures with inscriptions. Pictures are very useful for understanding the realities that have passed away. For example, a coachman with all his attributes like a whip, a coachman's seat (козлы) and carriage with horses could much more difficult to explain without illustrations. In our classes, we used (and still use) several books in this series. This is not the place to name everything, let's call «Taman» by Lermontov (6). The students remembered the name of the place when the story took place, Taman, so well, that at the end of the semester one of them even brought champagne under that name: that year it could be bought in Norway.

Both in the USSR and in the Russian Federation, many adapted textbooks have been and are being produced. At various times in different B1 level groups we read adapted texts by Soviet authors. Here are some examples of these: «The Letter "You" by Panteleev (7), «Zanuda - a man who, when asked how he is doing, gives a detailed account of his affairs» by Victoria Tokareva (8), «Blue and Green» by Kazakov (9), «Rudolfio» by Valentin Rasputin (10). All the texts, except Tokareva's, were interpreted by the students quite in line with the author's intention. The title of Tokareva's text was very difficult to translate into Norwegian. And now, as I write this text, I have tried to translate it into English, but failed. The translator gives two meanings of Russian zanuda: nerd and dork, and none of these is correct. Both nerd and dork can answer the question "how are you?" with one word, but that doesn't stop them from being neither nerd nor dork. I took advantage of the author's freedom above and wrote the title in a loose paraphrase of Tokareva's explanation of what a zanuda is. The students did not understand the exact meaning of the word зануда. It was not clear to the students why Eugene in «Zanuda» should be considered a positive hero, for example. It was difficult to understand what he wanted. His behavior in the scene with Lucy was regarded by students as impolite. This misunderstanding could be explained by the difference in the norms of everyday behavior of those reading the text and those described by Tokareva. But there is no difference. Both the readers of the text and Tokareva's characters (except for зануда) do not consider it normal to take things without asking in someone else's house. The point is to

assess who violates these norms. In the eyes of the author, Tokareva's hero has the right to do this, because he works at the call of the heart, not for money. This quality is not enough for readers to see in Zhenya a person who should be considered a positive hero.

In a special children's group consisting of a 16-year-old boy and a 14-year-old girl, we read original texts. Here are a few examples: the first chapter of the book by Eduard Uspensky "Uncle Fyodor, the dog and the cat" (11), the first two chapters of "Guests from the Future" by Kira Bulychev (12), "The Lonely Sail turns white" by Lermontov (13). I would adapt all these texts if I had to read them again in a group of the same composition.

With an adult student who, after returning from a trip to St. Petersburg, really wanted to read Sergei Dovlatov, we read two stories by this author: «Suitcase» and «Crepe Finnish socks», both in original version. And not only did we read it, but – *with my guidance* – he also translated it, and we published his Norwegian translation in a «Works of Students» section on our website (14).

At higher levels, from B2 to C2 we hardly ever use adapted texts. Lately we have been choosing short stories to finish in the same term. This strategy seems to us to be more successful than in the past, when we read individual chapters of large works. It allows us to read several stories by different writers per semester. We do not change the method of reading. We read the text in class, translate it, and discuss it while translating. Discussion is a very important part of the work, the need for it is dictated by places in the text where the student stumbles. These can be words that are difficult to translate accurately due to a variety of circumstances. It can concern absence of the described object, phenomenon or concept in Norwegian. It can be a different image underlying the Norwegian word that makes it impossible to use the word in a given context, etc. It may be difficult syntactic constructions that the student has not previously encountered or has not learnt well. It may be places in the text that require comment. It also happens that for an adequate translation into Norwegian, comments are required that affect areas far beyond the scope of philology. They can touch on all sorts of areas of life: law, cuisine, holidays, medicine, history, geography and more.

If at low levels we are limited by the need to devote most of our time to grammar, then another difficulty arises here. Higher levels require that candidates must show familiarity with texts of different content and of different genres and spheres of use, such as social, cultural, official and business. It is necessary therefore to read texts that are not related to fiction, and we read about diets, about gifted children, about court sessions, about school and higher education reforms, about holidays, about memorization techniques and so on.

We do not always offer our students a ladder method from simple to complex. On the contrary, we believe that having overcome a rather complex text, it is good to read something simpler. This gives students a sense of joy, gives them a sense of satisfaction, the opportunity to understand that they did not waste time learning Russian in vain. Among the literary texts read in the classroom in recent years, one can name the stories «The Bell» by Nabokov (15), Alexei Tolstoy's «The Beautiful Lady» (16), «The Pass» (17) and «Can I ask Nina?» by Kira Bulychev (18) and «The Caucasus» by Bunin (19). We read all these texts directly from the Internet.

Here we should mention another form of familiarization, which we have only used once so far. This is the writing of term papers by students on a topic proposed by a teacher on a literary text. We had one student who agreed to write such a work on a piece of literature. It was a C2 level student. He accepted our offer to write a term paper on Alexei Ivanov's short story 'Chocolate-covered Nuts' published in the magazine «Aurora» (20). The topic we proposed to him was: Signs of the late Soviet era in the story.

It is worth mentioning here one more form of introducing students to Russian literature, which we tried out at school. This is a special course for students at all high levels (B2, C1 and C2) in reading and translation. For the course we have chosen several chapters of the novel "The Twelve Chairs", which is still published under the name of Ilf and Petrov, despite numerous serious arguments in favour of M. A. Bulgakov's authorship.

Extra familiarization

As for the extra forms, they are as follows 1) performing a role in participation in school productions; 2) participating in a reading of a literary work by role; 3) participating in meetings of the school club "Samovar" on literary themes; 4) participation in trips to Russia, where we held shorter classes every day (60 min) and read the works of writers who either came from the places visited or described the places visited. We will now go into a little more detail about each of the forms outlined above. The first of the aforementioned forms is acting in plays. It is very similar to, but not identical to, the second form of acting, so we will talk about the first and second separately.

So, a role in a school production. We have two traditions in our school, established in the early years of the school, which we have followed over the years.

From the very beginning, our school celebrated Maslenitsa - the Russian carnival before Lent. In the early years, our Maslenitsa took the form of folk festivity: we sang songs that folk used to sing at Maslenitsa, played games like «Raven» and «Boyars», sledged down slides and burned or drowned an effigy of Maslenitsa. Gradually, our Maslenitsa became more «urban», we sang romances to the poems of Russian poets, played small scenes from literary texts. And in 2004 we had enough strength for a whole performance: we staged Griboyedov's «Woe from Wit». Of course, in abbreviated form. And, of course, without memorizing the roles by heart - everyone read their roles on a piece of paper. But with costumes, with props, for the audience. This year has become a borderline in the transition from folklore to theater. Since this year, we have staged a new performance every year. Not always based on the writer's work, sometimes it was based on a film. We staged performances for 1.5 hours. We staged for example Chekhov's «Seagull», Bulgakov's «Crimson Island», Nabokov's «Man from the USSR», Vampilov's «Eldest Son», Sukhovo-Kobylin's «Death of Tarelkin», Zyamyatin's «Lefty». There were years when we did several dramatizations in an evening - so it was easier to show what different groups are capable of. In large performances, everyone is involved, regardless of the level. Low levels get very small roles, sometimes without words at all.

The work on the play has several phases: 1) selecting the text, 2) matching the number of characters in the text to the available resource; 3) writing the script; 4) allocating the roles; 5) reciting the text of each role to an audio medium; 6) thinking through mise-en-scenes; 7) thinking over and finding props; 8) thinking over and creating costumes; 9) familiarization of those involved in the performance with the content; 10) reading of the roles by the participants in the class; 11) discussion of details with participants; 12) rehearsal; 13) play for the public. For the first years, I translated all my scripts into Norwegian. This very time-consuming work turned out to be unclaimed: students rarely read my translations, and I don't do it anymore. Items 1-8 are done by me alone, items 9-12 are done with students. The list does not include advertising, part of which is the writing of a text explaining the plot, telling about the characters, and so on. All this is my work.

Of all these 14 items (including advertising), the actual forms of familiarization are items 9-12. In item 14, everyone should already be familiar with the text of their role, with information about the author, and with the play and its content. Reading in the classroom is about placing stress and determining intonation. The latter is impossible without discussing the character of the hero and his relationship to the character/characters to whom the remark is addressed. Costumes and props are also important topics for conversation with the performers of the roles. For example, in Vampilov's play "The Elder Brother" there was a *веник* - an object with which the floor is swept. A Russian *веник* is not the same as a broom, it is half the length of a broom, has a triangular shape in the part that touches the floor, and is made from a dry sorghum plant. I couldn't find a *веник* in Oslo, but I found something very similar to a *веник* in a Danish store. The object was half the length of a *веник*. The one who in the performance was supposed to sweep the floor with a *venik*, having received this item, used it to dust off the cabinet instead of sweeping the floor with it.

When discussing costumes, we talk about the fashion of the historical time in which the play takes place, look at the pictures available to us, and look for details that can indicate the time we need. Sometimes in plays there are characters appearing on the stage in the uniform of a certain department or wearing certain medals. Uniforms, medals, household items are signs of a certain historical era. Sometimes for

the performance of a role it is important to know to whom and by whom these uniforms and medals were issued, how and when they should have been worn.

Reading by roles takes place without costumes and props, not on stage, but sitting at the same table as the "audience". However, we try to mark the reader of the role with some visible attribute. F.ex., the reader of the role of the Golden Fish had a pillow looking like a fish in her hands. During the reading of Pushkin's "The Tale of the Dead Princess", a student who had the role of the queen had a mirror in her hands, in which she looked, saying "my light, mirror, tell me, and tell the whole truth: am I the cutest, ruddier and whiter of all in the world?" Pushkin does not say directly that the tsarina and the old nun who gave the poisoned apple to the princess are one and the same person. But this thought can be read between the lines: the queen does not give anyone a special order to go into the forest and poison the princess. In our case, this idea is visualized by the fact that the same student read the queen and the nun. In the role of an old woman, she put a black scarf on her head and took an apple, which she threw to the princess.

In addition to Maslenitsa, our school annually celebrates Pushkin's birthday. On Pushkin's Day, we do most often reading by roles. We did a large performance with costumes, dancing and singing only once, when we staged «Ruslan and Lyudmila». We used some musical moments from the opera of the same name by M.I. Glinka: the march of Chernomor, Lezginka, the song of the Virgin «The darkness of the night lies in the field». Another year we read the «Tale of Tsar Saltan» with a translation into English, which was read right after each Russian piece of text, according to roles with some accessories. However, not all Norwegians knew English so well as to be able to appreciate our idea. At one of the Pushkin holidays, when we were talking about «Eugene Onegin», we had a student musician who learned Onegin's aria from Tchaikovsky's opera of the same name. That year, Tchaikovsky's «Queen of Spades» based on Pushkin's novel of the same name was performed at the local opera house, and the same student prepared for our meeting an analysis of the differences between the opera and Pushkin's text. As an illustration of what the student said, other students prepared a reading on the roles of the scenes from the «Queen of Spades» that he mentioned in his speech.

The pandemic made live performances impossible, and we shot the series in Zoom. I offered the students Dostoevsky's «Crime and Punishment» and divided the whole novel into 17 scenes. For each of the locations - Raskolnikov's room, Sonya's room, the hotel room where Raskolnikov's mother and sister stayed, Porfiry Petrovich's apartment and the police station - one art student came up with a background for each. I shot scenes from January to June: it was not so easy to find a time suitable for all the participants of the scene, and then edited each scene. There was a lot of work, and it was completely new for me and for the students. I had to master some techniques along the way. A report about this work is available at the website of the ИМЛИ conference, ИМЛИ is A.M. Gorky Institute of World Literature of Russian Academy of Sciences (21).

We traveled to Russia with students for several years in a row. The trips had different topics but seldom literary. For example, in Moscow we had the theme «Railways». We visited the railway museum, the metro museum, the children's railway. For travel, we used to publish two brochures: one for the low-level group and one for the high-level group. Both contained practical information (the program of the trip and its route, the time of classes, reference materials on current grammar), as well as texts for reading during the lessons - during our travels, I held a daily class á 60 minutes in each of the groups. In the brochures for higher levels, I included excerpts from the works of writers. These could be writers personally connected with the place of visit, or there could be their texts about these places. Travelling by ship on the Volga, we read descriptions of the places we sailed up to and/or away from. For example, driving up to Samara, we read the description of the pier from chapter 11 of the first book of the novel «Walking in Torment» by Alexei Tolstoy, as it was at the beginning of the 20th century. In Kozmodemyansk, we read the «Interplanetary Chess Congress» - chapter 37 from the novel «12 chairs» in abridgment. In the novel, the city has a different name - Vasyuki, and not everyone agrees that Kozmodemyansk is Vasyuki. But we were on a cruise on the Volga, it was a small town included in the tourist sightseeing plan, which is how the characters in the novel got to Vasyuki, and we enjoyed reading this marvellous text. In Saratov, we read an excerpt from chapter 9 of the novel «The First Joys» by Konstantin Fedin, which describes the events of 1910 that took place in this city. In Volgograd, we read

Viktor Nekrasov's novel «In the Trenches of Stalingrad» in a very abbreviated form. All abbreviations/adaptations were made by me.

One of the trips was to Tula and Yasnaya Polyana. And oddly enough, it wasn't Leo Tolstoy who inspired us to go there, as one might think. We went to Tula after we played the play «Lefty» by Zamyatin on Maslenitsa which is a dramatization of Leskov's story. The main character is a craftsman from Tula, who wanted to wipe the nose of the British with their dancing flea, and made such a flea, which can only be viewed under a microscope. We went to Lefty's hometown. And we saw a flea there in the samovar museum. Under the microscope. Well, who goes to Tula and won't stop by Yasnaya Polyana? Moreover, there was a student with us who came to our school after reading Tolstoy's "Anna Karenina".

We gave some examples of the texts that we used while travelling around Russia live. We later included versions of some texts that we worked with on trips in ordinary courses. Now, when it is difficult to travel, it is possible, for example, to organize virtual trips to places related to texts that students read in class.

The Samovar Club has been operating in our school since 2014. Meetings are held monthly. Some are devoted to literary topics. We celebrated the anniversaries of Lermontov, Nekrasov, Turgenev, Dostoevsky. For anniversaries, students always prepared reading by roles and/or reading poems of the jubilee of the day. On the eve of the Maslenitsa, one or even two meetings of the club are usually dedicated to the work on which the play is being staged the actual year. This year, the program includes 2 meetings devoted to literature. The first one took place in January, we talked about the writers of the 19th century. At the April meeting we will talk about the 20th century.

In addition to the above, we at our school have used another form of introducing students to the texts of Russian writers. This form is a quest. It is true that we have only used it once, so it is placed here at the very end of our telling of what forms of introduction we have developed in our school. After reading Kir Bulychev's story "The Pass" in the Ordinary Course, we proposed a quest at one of the meetings of the Samovar Club, where everyone familiar with the story came. In various places in the school, we laid out the objects. These were the things that the inhabitants of the spaceship lost, fleeing from a possible explosion on it. Each of the items had a letter on it. Participants in the quest had to imagine that they were children of those people, now adults, growing up on this planet, alien to their parents, but native to themselves. Now those children were returning to the spaceship. In the quest they had to find the objects that their parents had lost and make a word out of the letters which was a code word: it could be used to open the spaceship and enter it.

Let us summarize what has been said. In our article we have tried as briefly as possible, but with examples, to describe what forms of introducing our students to the works of Russian writers we have developed and to a large degree are still using in our school. We have divided all our forms into two large groups: 1) those that we include in the programs of courses by level, and 2) extra - those that we do not include in our courses. Included forms, in turn, we divided into those practiced at lower levels, into transition level and those practiced at higher levels. On the low side, it is 1) mentioning the names of the writers in the text or exercise and 2) quoting from the writers' works. Level B1 can be considered transitional from low to high levels. At this level, we read more literary texts, but adapted ones. This is reading and translating, as well as various kinds of exercises for them. An example of exercises can be questions about the text, retelling parts or the whole text from a third person or from the person of one of the characters.

At high levels, i.e. at level B2, C1, C2, we practice reading original texts and translating them. We discuss all aspects of the text that the translation requires. These sides can have a very different character. When translating, it is desirable to find those words and constructions that, on the one hand, are very close to original, and on the other hand, convey the meaning adequately and do not change the meaning and tone of the original. It happens that there is a word that accurately conveys the meaning of the word in the original, but has a different image at its core, which does not allow you to convey the metaphor of the text, because in the original the metaphor is based on a different image.

Sometimes excursions into history are necessary. Sometimes we discuss food. For example, when we read the «Peasant Lady» by Pushkin, we read about blanc-manger. I remembered what my grandmother had told me about blanc-manger, but I had never tried it myself. There was a Frenchman in that group at that time who, not immediately, but with the help of my research, realized what it could be. It turned out that he sometimes makes blanc-manger at home, but he called it completely differently. On Pushkin's Day, he prepared such a blanc-manger, and we all tried it with pleasure. It looks like panacotta, but not panacotta. This example shows how the included forms intersect with the extra forms and what practical results they lead to.

Extra forms of acquaintance with literary works involve students not only intellectually, but also emotionally, which in many cases contributes to a more organic assimilation of the material. Although we do not require students to memorize the role performed in the play by heart, they are forced to read the text with the correct accents, with an intonation that is appropriate for their character in a particular scene, in interaction with other characters. A physical visit to the places described in the work or associated with the writer gives a sense of personal involvement and therefore is better preserved in memory. We have not mentioned many works here, excerpts from which we staged in different years with our students on Maslenitsa: it is difficult to fit everything into a short article.

There is no established national language without literature. In Russian literature, all forms of life of the people are reflected and interpreted, all styles and genres can be found in it. Quotations from literature live among the people, they get a new life in every utterance. Russian learners sooner or later, and sooner rather than later, will face this. To introduce them to examples of works by Russian authors seems to us an important task of teachers.

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