

ARTICLE

DIALOGUE TECHNOLOGY AS A WAY TO DEVELOP SCHOOL STUDENTS' DIALOGICAL THINKING AND BEHAVIOR DEVELOPMENT

Ildar Safin^{1*}, Irina Sosnovskaya²

¹*Institute of Philology and Intercultural Communication, Kazan Federal University, Kazan, RUSSIA*

²*Department of Philology and Methods, Irkutsk State University, Pedagogical Institute, Irkutsk, RUSSIA*

ABSTRACT

The relevance of the problem raised in the article is caused by the need for complex study of Dialogue theory and practice, and for the development of effective tools of literature training in the aspect of dialogue technology based on communicative-activity approaches. The article is aimed at a deeper comprehension of the issues, Dialogue's activity-integrative nature in a broad educational context, elaborating the technological resources of Dialogue, displaying the developing potential of different dialogue technology aspects and means of their realization during school students' literary education. The main method of the research is modeling, enabling a comprehensive display of dialogue technology at the levels of education content, literature classes' organization, methods, strategies and training techniques, and analysis and interpretation of literary texts. The authors feel that there is evidence to suggest that the dialogue-based training model can be interpreted as the process of the focused development of a modern school student's dialogical thinking and dialogical behavior. The article proves that the system of dialogue technology used in the course of literature training develops school students' contemporary, relevant ability to hear, understand and accept other points of view, opinions, and positions. The practical significance of the article is the development of system-integrated tools of dialogue technology based on concrete methodical recommendations for language and literature teachers, and undergraduate and graduate students in philological and pedagogical majors.

INTRODUCTION

KEY WORDS
dialogue technology,
dialogue lesson,
dialogical situation,
dialogical approach,
strategy, analysis,
interpretation.

The width and deep complexity of a concept like dialogue set numerous vectors of research identification. Dialogue today is a subject of various academic fields' consideration – philosophy, cultural studies, linguistics, literary criticisms, literature teaching methods, psychology and pedagogics [1-5].

According to M.M. Bakhtin, "to be means to communicate dialogically. When dialogue comes to an end, everything comes to an end. ... Two voices are a minimum for life minimum, a minimum for existence" [6]. The dialogical relations of people are not just one manifestation in their lives, but a phenomenon penetrating all of human speech, thinking, consciousness, all relations and manifestations of human life. According to Bakhtin, dialogue is life's essence. It is impossible to ignore Bakhtin's statement that dialogue is the active semantic interaction of different speech subjects. A sense is updated only in encounter with another sense, a sense exists only as a relation, and any idea is born and formed in the course of dialogue with other ideas.

In accordance with the concept of the philosopher V.S. Bibler, the problem of dialogue is primarily the problem of intercultural dialogue: "... culture is a form of simultaneous existence and communication of people of different - past, present and future cultures, it is a form of dialogue and the mutual generation of cultures..." [7]. "In this dialogue each participant can not only understand their interlocutor as another culture representative, but also can better see oneself as a native culture representative" [8].

Considering that modern-day literary education aims at the formation of the dialogical identity of a school student - a reader, able to hear and understand other voices, ready to participate in a dialogue of times, epochs and cultures, to accept other points of view and positions. It is possible to formulate the issues of dialogical literary education: the development of literature comprehension as a special way of absorbing reality and reflecting the "dialogical" existence of a person; the formation of value-conceptual relations to life and art, dialogical behavior that helps raise questions and search for adequate answers to them; the consideration of the existence of multiple opinions, views and judgments.

The system-activity oriented approach in contemporary education develops its technological components and demands the application of different educational technologies. As dialogue is a universal way of communication and training both in the substantial and procedural aspects, and organically responds to the targets, objectives and values of literary education, "dialogue technology," based on the communicative-activity approach, from our point of view, corresponds most naturally to the subject of "Literature". The methodological ideas, which constitute the theoretical framework of the technology, are the justification for this statement: M. Bakhtin's ideas of "culture as dialogue"; V. Bibler's suggested "philosophical logic of culture" [7]; M. Kagan's ideas of social communication; Yu. Borev's ideas of esthetic communication; Yu. Lotman's and D. Likhachev's ideas of the dialogue of cultures. A considerable share of the conceptual solutions to dialogue issues, which require the most versatile and complex uses, has emerged in literature teaching's methodology [7].

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*Corresponding Author
Email:
sosnoirina@yandex.ru
Tel.: 89148841706

MATERIALS AND METHODS

The following methods were used in the course of the research: theoretical (analysis, synthesis, specification, generalization); empirical (studying of methodological experience); experimental (modeling of technology).

RESULTS

At the level of designing educational content, dialogue can be realized through the modeling of literary education content. Instead of the existing chronological models we offer an issue-based dialogical model, according to which the entire literary material is structured in a communicative space of a dialogue of values and concepts: Good and Evil; True and False, etc.

The reported concepts are included in a conversation, collision, conflict, dialogue. In this case the content of the literature course is built on a dialogue of meanings, valuable concepts, aesthetic and cultural phenomena.

The dialogical and problem principle of content modeling dictates the realization of dialogical forms of education at the level of lesson planning. There are different types of dialogue-based lessons which have their specific technique of delivery, their specific structure. The dialogical space of a lesson is understood as an environment appropriately organized, in terms of pedagogy, by a set of dialogical situations, dialogical methods, strategies and training techniques.

What is important in such lessons is creating communicative educational situations, generating dialogue: round table, brainstorming, problematization, search, competition, consent and disagreement, empathy, difficulty, discussion, forecasting, exchange of views, identification, reflexive bridge, etc. The choice of this or that situation is caused by the dialogue-based lesson type.

The most traditional is the educational dialogue, which is based on the educational and informative, cogitative activity of a teacher, a pupil, an author of the work, and the text, and it includes hermeneutical situations connected with understanding and comprehending the text.

There are experiences of delivering a polylogue-based lesson or a functional, role-based dialogue, in which round-table situations, a dialogue of arts, a discussion and debate of problems, or game-related situations are arranged. Empathic dialogue is appealing in terms of its form [10], its methodic core is spiritual communication, and its material is the comprehension of the key universal and national conceptual values and dominant cultural symbols in the material of a literary work, which is important for the formation of students' outlooks and the enrichment of their moral worlds. In the course of such lessons, the first skills of ethical reflection are formed and ethical knowledge is accumulated. Situations, which motivate ethical reflection, the setting of moral tasks, reflections on moral concepts and values, empathic understanding, the stimulation of school students' empathetic reactions, support, etc., are applicable to this kind of lesson. These lessons enable co-understanding, co-contact, co-empathy, co-sympathy in the empathic dialogue's participants. Existential dialogue is more complex in its form and structure. The purpose of existential dialogue is the development of the ability to look inward, to understand oneself, the outside world, and one's place in the world by means of a literary text. Existential dialogue is focused on assisting a senior student with the comprehension of an inner world and their responsibility to the world. The objective of such a dialogue is to bring a reader's personality to those positions where it can independently define its targets and can find a clear, unique idea of life. The implementation technique of existential dialogue in a lesson consists of the consecutive creation of the following situations: concept comprehension; distancing from a concept; reference to authorities; experience and understanding in another context; transfer to the author; exteriorization (transfer to the world); interiorization (transfer to oneself). The arrangement of dialogue situations in a lesson forms school students' dialogue behavioral skill, based on the principles of mutual understanding, adequate interaction and tolerance.

The technology of creating communicative situations is provided by the implementation of dialogue strategies and training techniques, which can be applied at different stages of a lesson.

Thus, for instance, the initial stage of a dialogue-based lesson is provided by the strategies and methods of brainstorming, questioning, raising issues-offering solutions, title portraiture, an installation on the creation of a problem situation, the staging of an informative task, etc. Possible collective strategies and methods include paused reading, working in groups and pairs, solving problem situations, imaginary dialogues, dialogues involving other art types, imitative dialogues (critics, readers, writers), etc.

The efficiency of the organization of dialogue-based lessons serves as a justification for implementing dialogue technology during both the analysis and interpretation of a literary text. The naturalness of the dialogical approach to studying a literary work is caused by the connection between dialogical thinking and textual comprehension.

M.M. Bakhtin allocates three stages to a dialogical movement of comprehension. At the first stage, the starting point is the text. The content of the second stage makes a movement backwards, that is, studying this work in reference to past contexts. The third stage is characterized by forward movement, aspiring to "future context anticipation" [9].

Updating the different types of dialogue existing in the literary text itself we fill the analysis with dialogical contents:

- a dialogue of cross-cutting areas, issues, motives, images, topoi;
- a dialogue of cultural meanings, cultural and artistic phenomena;
- a dialogue of personalities;
- a situational dialogue of voices and heroes' lines, existing in a specific speech situation;
- the inner dialogue of a hero – a dialogue with the inner self - a reflection.

Presented in this way, a process of organizing comprehension enables a language and literature teacher to define a strategy for school students' analytical and interpretative dialogical activity, directed to comprehend the artistic conception of the work as if in dialogue with a text. In fact, the basis for this process is the logic of developing dialogical thinking in a literature lesson and the logic of dialogue expansion, the allocated phases of which fix hermeneutical points of its course and are stages of a reader's self-actualization.

DISCUSSION

Based on the ideas of the developed dialogue technology, it is possible to track its embodiment in particular examples. For instance, it is possible to use empathic dialogue technique in middle school and existential dialogue in high school literature lessons. An analysis of the story "Yushka" by A. Platonov can be regarded as a model of empathic dialogue [11].

We begin work by selecting spiritual and moral concepts that are necessary to discuss in connection to the text. We isolate three key spiritual and moral concepts dominant in the text: gentleness, love, mercy. The word "gentle" is intentionally italicized by the author and is also supported by a number of words: "blissful", "silence", "silence". "Gentle" is one of the central concepts of Russian culture, having an extensive semantic field. By building an associative series we induce school students to ethical reflection, we find out what other concepts school students connect it with. Reference should be made to Dahl's dictionary which provides eight definitions for the word, and we choose only those definitions matching the main character: patient, humble, loving.

The sense of these words will be gradually revealed in situations of "falling into the hero's feelings", "falling into the image". The key image of the story is the image of the "blind heart". By means of the "metaphorization" technique we come to understand that the "blind heart" is a heart without love. This obviously involves an antithesis: Yushka's physical blindness and the moral blindness of people. Yushka is optically challenged, but has moral vision: thus, he is spiritually strong. That is where the motifs of the blissful, holy fools, Christ, and sacrificial love stem from. By means of emotional-figurative and culturological commentary, we actualize school students' empathic reactions, we bring them into a situation of empathic reflection, pupils learn that the Russian blissful saw the world in a different light. Suffering physically, they discovered the highest meanings of life. This motif is supported by literary details: stones, blood. The title of the story "Yushka" also means "blood" (to bleed / to make one bleed). The inner thought of Platonov – the connection with Christ's story - echoes in the title: Christ appeared to the world to redeem human anger.

It is the voluntary service of love. We update the empathic reactions of school students by paying attention to a touching image in the story - the image of "endless tears", Yushka's tear-stained eyes. Tears are pain, suffering and compassion for people, for the world. By means of problematization we will isolate the opposition "alive-dead". Yushka is alive, and a dead world surrounds him. The meaning of life for Yushka consists of mercy and love. He loved, which is the most necessary work from the author's point of view.

Existential dialogue in high school is an interface of different cultures, consciousness's, and worlds in their interference and interaction, hidden at a superficial glance. It is the students' appeal to themselves organized by the teacher in the course of reading a literary work, to the acquisition of the human essence through analysis of a dialogical semantic text. For the task set by the teacher to be able to generate existential dialogue, it should appear as his point of view, a mature personal position which explodes the habitual image of a student's reflection, encouraging children to reflect.

We show how existential dialogue is arranged within the lesson space by the example of studying the story "The End of the Century" by Oleg Pavlov, which is penetrated by the writer's existential attitude. Drawing the readers' attention to "chasms of the coming century and a human soul", Pavlov raises the main existential issue of the human soul's death through "the world's dehydration".

Dialogue at a lesson will begin with an appeal to school students' personal life experience (Have you ever experienced the desire to do something extraordinary, memorable for someone? Do you often have to assist relatives and acquaintances? Have you ever assisted strangers?); it will be updated on the basis of arranged binary oppositions in the story (holiday - funeral, holiday - desolate calm, time stopped forever - suffocating, stinking emptiness, boy - old man, life - death); it will be developed around a discussion of existential concepts (the meaning of life, purpose, the tragic element of existence, soul); it will be supported by a discussion of famous philosophers' ideas of life, death and immortality. Raising

philosophical questions (What am I? and What should I do?), which have no definite correct answer, contributes to the development of the dialogical thinking of senior students, inducing their cognitive activity to activation and strengthening their personal reflection [11].

The theoretical analysis and methodical experience indicate that dialogue can be considered the dominant education form, corresponding communicative essence of a literary work, and the semantic analysis and interpretation technique, and the main hermeneutical condition of a reader's understanding development, and means of dialogical thinking and behavior formation.

In fact, dialogue technology in integrated application can develop all key competences of students. This conclusion is proved by numerous functions implemented by dialogue.

CONCLUSIONS

The review of the literature and educational practice enable to draw the conclusion that dialogue technology aims at dialogical thinking formation exempted from stereotypes and explicit estimates, and dialogical behavior focused on mutual understanding and interaction can be achieved only in system complex technology application in educational process. The possibility of implementation of dialogue technology at all levels of training makes it truly universal in the course of teaching literature and in education in general.

CONFLICT OF INTEREST

There is no conflict of interest.

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