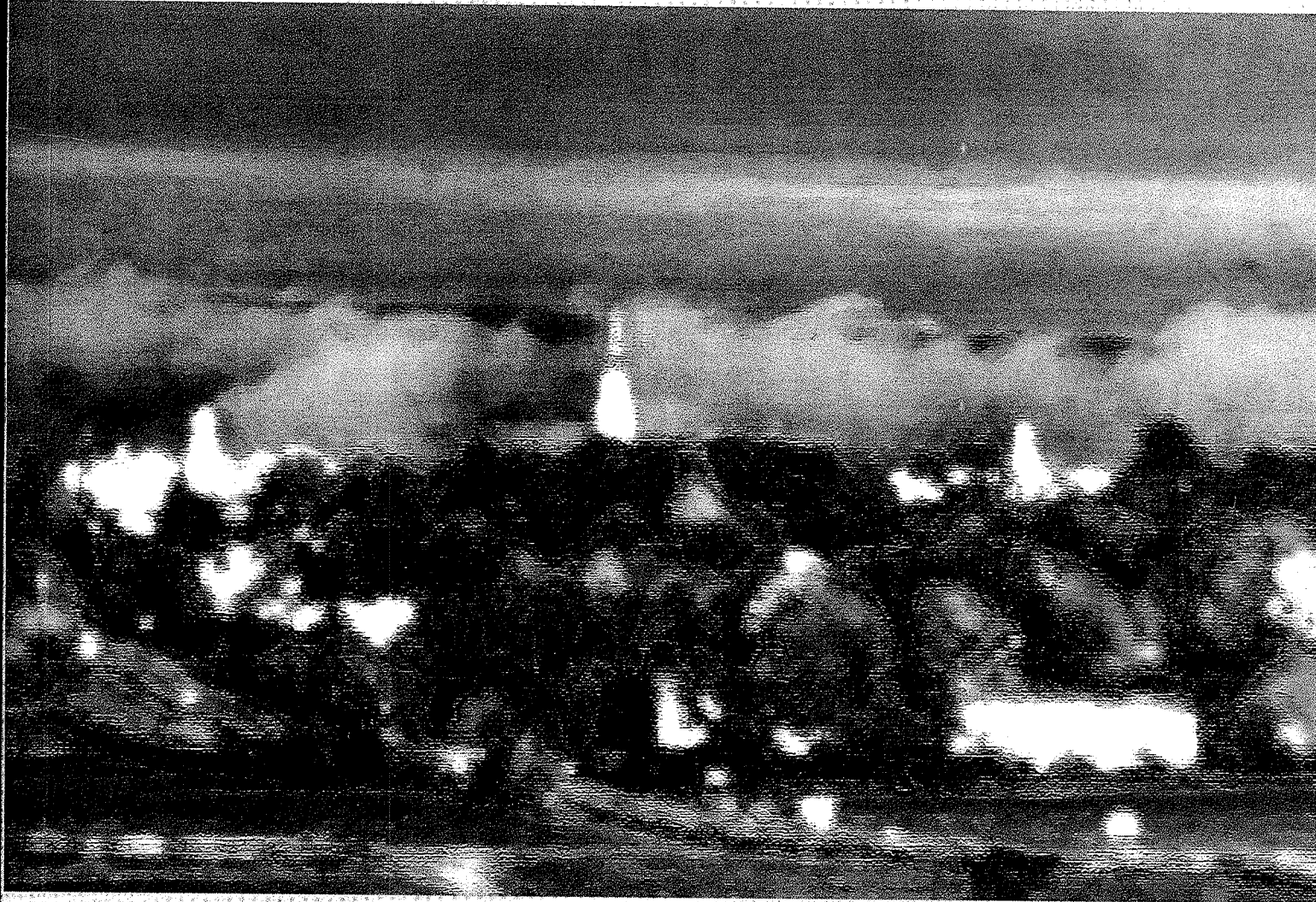
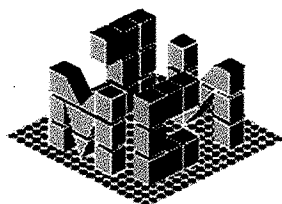


ИТАЛИЯ, БОЛОНСКИЙ УНИВЕРСИТЕТ, КЛИРО



ве, и пчелы не собираются».

«Особенно отчетливо оттенок декларативности выступает в различных пословицах и поговорках, поскольку они имеют своей целью внушить какую-нибудь общепризнанную истину. Именно поэтому здесь особенно обычны причастные формы сказуемого» [2: 104].

В составе сложного предложения могут функционировать части, предикаты которых выражены кратким прилагательным, но вне структуры сложного предложения такие структуры самостоятельно не встречаются, например: *Жибда инкIкIваб, зарал инкIаб* - «Сам мал, вред велик».

Придаточное предложение может быть представлено и одним словом - предикатом. Например: *БахIаратIелала бачIа шари болIика* - «Если и (оттого что) состарится, волк лисой не станет»; *Макварчедаб бачIала чIалIа кIабидаба* «Если (когда) проголодается и волк в огонь прыгнет».

Наиболее распространенный тип сложносочиненных предложений среди ратлубских пословиц - это предложение с соединительными союзами -ла. Союз -ла выражает синтаксические связи на уровне словоформ (при однородных членах предложения) и на уровне предложений. Например: *Вашиа голIе чIили бухIугела, яце гилIе шала йихугела* «Без сына и дом пусть не останется, без дочери и мать пусть не останется»; *ТчатаришIа чIулила кIваруге, шушукIигелIа лIенла тIинуге* «В грязь плетней не ударяй, и в сито воды не наливай».

Союз -ла в отдельных случаях может быть присоединен к одному из слов только одной части (обычно второй). В этом случае часто выражаются соединительно-тождественные отношения с усилением категоричности. Например: *Дубдо бачен вугIуге, бачиндасугала гIандахIабе* «Не стой на своем, собеседника тоже слушай»; *ШодаболIабси богIо года, бискинIьерла инчIи чакабидаб гIада* «Плохого много, но хуже всего бедность».

Таким образом, привлеченный для научной работы паремиологический материал ратлубского говора, собранный нами из устной речи носителей этого языка, отражает вполне объективную картину паремиологической системы исследуемого языка.

Пословицы ратлубского говора имеют лишь условные грани и относятся к разряду ФЕ со структурой предложения. Они отличаются от ФЕ со структурой словосочетаний наличием в них предикативных центров и своеобразной организацией всей структуры. Своеобразие пословиц создается аллитерацией и аллегоричностью значений слов, а также специфической интонацией.

По наличию в составе пословицы одной или нескольких предикативных единиц подразделяются на простые и сложные предложения, которые в свою очередь, по отношению к выражаемой действительности подразделяются на утвердительные и отрицательные. По цели высказывания пословицы противопоставляются повествовательными, вопросительными и побудительными предложениями.

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LITERARY STUDIES IN THE DIGITAL AGE

I have been teaching Russian literature for thirty-five years. Most often my students have read, discussed and written about the texts in English, for it is impossible for those who begin their study of Russian only as first year students to achieve in twelve months the linguistic abilities to read *Anna Karenina* in Russian. In my course on Russian Literature's Golden Age, the 19th Century from 1830 to 1880, the syllabus has rarely changed. My primary goal has been and remains for students to acquaint themselves with the outlines of the development of Russian literature of the period, to read a number of key works, analyze and discuss those works, and organize their thoughts to articulate them to others orally and in written form.

Let me describe the process way back then and then fast forward to the course today. While the core and content has remained the same, the form and format has changed dramatically.

Literature courses began with a reading list. This is one element that has largely been a constant, the so called "canon" has remained constant: Pushkin, "The Shot," "The Snowstorm," "Station Master," "Amateur Peasant Girl," and "The Queen of Spades"; Lermontov, *Hero of Our Time*; Gogol, "The Nose," "The Overcoat," and *Dead Souls*; Turgenev, *Fathers and Sons*; Dostoevsky, *Notes from the Underground* and *Crime and Punishment*; Tolstoi, *Anna Karenina*. When time has allowed in a twelve week semester, some other works have found their way in, including Karamzin, "Poor Liza"; Goncharov, *Oblomov*; and Chernyshevski, *What is to Be Done*. When I have been eager for variety I have replaced the above novels by Dostoevsky and Tolstoi with *The Brothers Karamazov* and *War and Peace*.

Thirty-five years ago I ordered paperback copies of the books that students purchased, relatively inexpensively at the time. Readings were assigned, students carefully underlined or highlighted their texts, wrote notes in the margin, and came prepared to discuss the text on class day. I usually provided a list of questions or points to be examined, and at the beginning of class lectured briefly giving a general outline of the writer's life and works and mention of essential critical resources. Since a key to productive discussions was having all students read the text before class, there were regular in-class quizzes (something like Russian roulette). In a single semester students might write two or three papers of varying sizes from three to five pages, with a long assignment of 2500-3000 words for the final class.

Today's course builds on the rapid changes, in fact ongoing developments in the digital age—changes in our students, our pedagogy and the nature of information. I begin with a recognition that education is mostly about learning, rather than about teaching. Students today are far more visual than verbal, more digitally literate and often more knowledgeable about technology than their teachers. The English word "educator" derives from Latin *ex-ducere* meaning "to bring out, to lead forth." My new role is to be a leader, a guide through the flood of available information.

Imagine, for example, someone dropped off at the Library of Congress in Washington or the Russian State Library in Moscow. The very availability of works would not in itself guarantee a well-rounded education. In fact the availability of so much information can be overwhelming and counterproductive. Students can drown in a literal flood of primary and secondary works.

But the possibilities, we should admit, seem limitless. On my computer, laptop, i-Pad, i-Touch or even my "smart phone" I can download almost any text by Dostoevsky, check my memory of his biography and bibliography on *Wikipedia*, view pictures of Fyodor Mikhailovich or of places and objects related to his works, pull up a map of St. Petersburg, listen to readings of his works or lectures by renowned scholars, and watch video clips from films of the famous novels. I can do all

of this in my classroom, in my office, at home, or in a doctor's office waiting patiently, or an airport, or in a moving vehicle. My students and I can do this regardless of the time and place and in fact the contact between them and me extends well beyond the three class hours a week when we are physically together.

Our three hours together weekly are the most precious of commodities and consequently this time is reserved exclusively for what cannot be elsewhere—the face to face discussion of texts that have been read ahead of time by all.

Everything else has been moved to a digital platform. The core element of the course is a blog that permits interaction between my students and me and for them among themselves. The blog for my current class begins with an introduction:

To study literature is to read and think about the works. Writing is a way to organize thought and communicate to others those thoughts. The blog is our way to share with one another our reactions to the literature we will encounter. Take time to read the assignments, organize your own thoughts, read the comments of others, and share with us your own words. Your entries should be well written prose, with no technical mistakes. Please consider that your comments will be available to members of the class and perhaps others in our community. Be honest, but as reserved as if you were writing a postcard.

This is accompanied by my expectations for the course, the schedule, the reading list and links to the primary works of literature. Middlebury is particularly conscious of the costs to the environment of paper and by providing e-texts we save trees. There is an additional section in which I pose a question or topic before every class and students respond with short one-page (250 word) replies before each class. This permits me to check on their reading of the text, and it offers me an opportunity to identify and correct where students are misinformed or ill informed on aspects of the content of the text, the cultural references, etc. All of these can be addressed in class. The public nature of the writing, I have found, leads to better writing—an indication of better thought and the natural desire of our students to excel. Consequently they read each other's work and try to improve their own efforts based on the work of fellow classmates. While at times this blog has been available throughout the web, I have recently closed the blog exclusively to students in the course. Students are increasingly concerned over privacy and the digital trail they leave behind. If they are not aware of it in the first years of college, they become increasingly aware that employers are likely to search *Google* and *Facebook* to form a picture of the prospective employees.

Let me share with you a few of my daily class assignments and the student responses:

My question: When you have read Part I of *The Notes from the Underground* and the first part of Joseph Frank's article, then familiarize yourselves with Existentialism (Wikipedia believe it or not is good place to start). So armed, re-read the footnote in Frank drawing on Hirsch's definition of "meaning" and "significance." Since Frank attempts to provide the meaning of the text, let your own response be to its significance for you. The Underground man desires a debate—give it to him. You can accept or refute his assertions on "two times two," "The Crystal Palace," "the toothache," "the anthill," "free will," or whatever other topic might strike your fancy. (300 words is plenty—we do want to discuss the text!)

Student response: "As Frank points out the major philosophical question the underground man struggles with is that of determinism and the meaning that can be prescribed to a life preordained completely by natural law: "My anger, consequence of the damned laws of consciousness, is subject to chemical decomposition. As you look, its object vanishes into thin air, its reasons evaporate, the offender is nowhere to be found, the affront ceases to ban offence and becomes destiny, something like a toothache, for which nobody is to blame, and consequently there remains only the same

outcome, which is banging one's head as hard as one can against the stone wall." The triviality on which human actions are based is a major concern for the underground man and is a contributing factor to his destituteness. Adhering to the d'Holbach school of thought, which dictates the supremacy of cause and effect, is clearly claustrophobia inducing and it largely defines the underground man's character. While being aware of the limiting nature of existence is preferable to the underground man, he still admits to envying the men of action who treat the wall less as an obstacle and more as a natural barrier that marks the ends of their ambitions. In this way we see an undercurrent of existentialism and scholars of Nietzsche would most likely argue that the underground man's conflict with the wall is a result of his yearning to transgress the normal boundaries of human existence and achieve *Übermensch* status. Yet since the underground man is so painfully aware of his bondage to natural laws and the walls that surround them, he is made pathetic and subjected to his very own absurd social behavior. It is the rejection of existence – precipitated as Frank points out by a rationality derived from "hyperconsciousness" – that makes the underground man a dejected figure."

My question: "In *Anna Karenina* Tolstoi gets into everyone's mind, even Laska's—the dog. Yet each sees the world and events in a different light. Tolstoi sees the irony, hypocrisy, and superficiality of conventions: societal, religious, legal. He also employs a technique called "defamiliarization" in which a common occurrence is presented from a unique perspective so that we the readers can experience the old and familiar in a refreshingly new way. What have you learned from the assignment?"

Student response: "Tolstoy succeeds in defamiliarizing or foregrounding the text (the background of which is the Russian elite community in the city and country in the late 1800s) through his agile manipulation of third person omniscient narration. By presenting situations through the thoughts and commentary of the characters involved, one is immediately forced to question what is fact, what is interpretation and what is delusion. Indeed, it is rare in this immense novel for the reader to be provided with an objective recounting of events—rather the events are defined by reactions to them. As Ben noted, the book essentially concerns itself with gossip and soap opera worthy drama, infused with the thematic and symbolic complexities of great literature. It is in the reactions and deepest thoughts of the participating characters that we can find any redeeming, valuable material. When Anna and Vronsky escape to Italy, we can find value in their true, subtle dissatisfaction—just as when Levin wanders the frigid streets in a delirious daze of love, love that exists perhaps solely in fiction. However, Tolstoy does not allow for the reactions (subtle and otherwise) of his characters to be the sole informants, dictating where the story will go. By juxtaposing very real, at times mundane issues (Levin's agricultural work) with heightened literary drama and symbolism, the author weaves a very large tapestry of social norms and conflicting emotional, religious and erotic desire."

By the time students come to class I will have also provided them with additional materials via pdf's or links to e-texts or other enrichment materials. They will be expected to have consulted the biographies of Pushkin, Gogol, etc, and also identified any other valuable resources. Students are likely in their responses to point out current day relevant sites, such as a New York City Metropolitan Opera performance of Gogol's "The Nose." They may have watched an excerpt of Pushkin's "The Shot," and formed a mental image of Silvio and the Russian military and gentry of the time. We often play an online version of Faro, the card game in "The Queen of Spades" to understand how one wager when doubled can reward one first threefold then sevenfold. Note that all of this does not replace reading—it supplements, enhances and enriches the reading experience. Nor is traditional writing ignored, for the blog entries require over twenty thoughtful, well-organized responses to literature in a semester.

One major part of the learning experience is the final project. Project based education is not

new, but the ability to do a project that is viewed not only by the instructor and fellow students but by potentially thousands worldwide impacts dramatically on the quality of those projects. In an attempt to respond to abilities of students and the reality that information is shared today primarily in digital form, I ask that students form groups and prepare some significant project on Russian literature that will be in the public domain and make a significant contribution to our knowledge of the writer, text or times. The only requirement is that it not be a text based paper of 25000 words and it cannot use Power Point (something for the elder generation) or just a simple webpage (something my students were doing in schools when they were seven years old). Nor do I identify the technologies for them. First and foremost, these are changing and developing daily. Second, students know these things far sooner and better than I do. The results are nothing short of awe inspiring. Here are but two examples with links to the project and the students' description.

Our international staff succeeded in compiling a high quality website that touches upon various aspects of Russian life, such as ideologies, life style along with politics, in 19th century to create a sound background knowledge for the literature in the reader's mind. Furthermore every book and author read in this class are presented individually. Rather than repeating what can be found online already our page aims to provide a platform to connect those who are interested to more detailed websites and interactive ways of approaching 19th century Russian literature.

We hope to have accomplished a way of connecting 19th century literature with 21st century readers. <http://21centuryguide.webs.com/>.

A second group created fifteen lectures as podcasts including analytical, historical, and biographical information on Turgenev and his work and posted them to <http://turgenevwalk.wordpress.com> and the iTunes store.

Students in the past four years have produced over twenty projects that have ranged from Google Earth maps for *Crime and Punishment* and lectures available on iTunes to Facebook and other social networking sites for Lermontov's Pechorin and Tolstoi's Anna Karenina. This has helped insure that students achieve depth in one area in addition to the breadth of the course readings.

Let me summarize the key points that guide my methodology in the 21st Century.

- Students need to be active participants in their education.
- The new paradigm is verbal and visual.
- The web has provided a democratization of access to resources.
- Educators must lead students through the flood of information.
- Students own this technology more than we do.
- The audience extends far beyond our classrooms.

Our students can do more and can be effective readers and writers in the digital age, if only we can engage them and the technology in ever changing ways. The great American bard and poet of my generation, Bob Dylan, said it succinctly: "The Times, They are a Changin'." (<http://www.youtube.com/watch?v=1oU7M4OeSRM&feature=related>).

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