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**LINGUOCULTURAL POTENTIAL OF CARTOONS
IN TEACHING RUSSIAN TO PRIMARY SCHOOL STUDENTS
FROM FOREIGN CITIZENS' FAMILIES**

***Abstract:** this article analyzes the growing role of animation as a powerful tool for conveying cultural meanings in teaching Russian language and culture to primary school students from foreign families. Animated films are considered a unique cultural phenomenon, known for their global distribution and broad impact on students' conceptual worldviews. Animation is analyzed as a special type of polycode discourse, which represents a unique linguacultural phenomenon. A linguacultural analysis of animated discourse is conducted, revealing the specifics of the interaction between language and culture.*

***Keywords:** linguacultural studies, animated films, primary school students from foreign families, education, Russian language.*

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**ЛИНГВОКУЛЬТУРНЫЙ ПОТЕНЦИАЛ МУЛЬТФИЛЬМОВ
В ОБУЧЕНИИ РУССКОМУ ЯЗЫКУ УЧАЩИХСЯ НАЧАЛЬНЫХ
КЛАССОВ ИЗ СЕМЕЙ ИНОСТРАННЫХ ГРАЖДАН**

***Аннотация:** в статье анализируется растущая роль анимации как мощного инструмента передачи культурных смыслов в обучении русскому языку и культуре учащихся начальных классов из иностранных семей. Анимационные фильмы считаются уникальным культурным феноменом, известным своим глобальным распространением и широким влиянием на концептуальные пред-*

ставления учащихся о мире. Анимация анализируется как особый тип поликодового дискурса, представляющий собой уникальный лингвокультурный феномен. Проводится лингвокультурологический анализ анимационного дискурса, раскрывающий специфику взаимодействия языка и культуры.

Ключевые слова: лингвокультурология, анимационные фильмы, учащиеся начальных классов из иностранных семей, образование, русский язык.

Currently, animated films occupy a significant place in Russian language and Russian as a foreign language (RFL) teaching methods as an effective, authentic resource that facilitates the comprehensive development of linguistic and cultural competencies. Their use not only expands opportunities for developing lexical, grammatical, and communicative skills but also serves a motivational function, making the learning process dynamic and engaging.

Animated films contain stable linguacultural markers (linguistic formulas, cultural codes, and nationally specific images) reflecting the characteristics of the Russian linguistic worldview [1]. Thus, students have the opportunity to immerse themselves in the language environment – a set of verbal and non-verbal conditions reflecting the everyday life, history, culture, and traditions of native speakers.

The use of authentic films and cartoons in Russian language lessons for foreign audiences has been examined by M.A. Efremova [2], E.M. Revyakina [4], O.O. Shuvalova [6], and other researchers. Methodologists agree that audiovisual teaching aids facilitate the development of all types of speech activity, the effective acquisition of lexical and grammatical materials, and the development of linguistic and cultural competence.

Animated works typically demonstrate a natural way of being in the world, expressed through the facial expressions, gestures, and postures of the characters, often represented by animals or fictional characters. However, in many cartoons, the main characters are ordinary people leading a typical lifestyle.

Experts note that stereotypical behavior patterns presented on screen become ingrained in the minds of young audiences and shape their reactions to familiar situations, allowing them to act like their favorite characters [2; 3; 5].

The primary participants in animated discourse are the communicator, who creates the animated text, and the recipient, who perceives and interprets the message. Students are often active participants in interpreting animated works. Therefore, to successfully understand the meaning, it is necessary to consider their life, cultural, and national experiences.

Let us examine in more detail the layers of animated films from a linguacultural perspective. The visuals of animated series often include images of various cities, countries, and continents, thereby introducing international students to the country's geography. Familiarization with the culture and traditions of a particular country occurs through the demonstration of various cultural phenomena: rituals and ceremonies, national costumes, musical instruments, cuisines of the world, manners, etiquette, and fashion. These images can serve as a backdrop to the main action of an animated film, be used by characters, or be a key element of the plot. The audio accompaniment of an animated work is an equally important component, reflecting cultural elements.

Methodologists agree that «national melodies and songs, the sounds of musical instruments and the pronunciation of foreign speech are all auditory components that, along with the video sequence, carry additional information about the national culture» [1, p. 72]. Researchers also note that «the synthesis of video and audio components is realized with the simultaneous combination of image and sound, for example, when a character plays a national musical instrument or begins a conversation with a representative of another culture, who responds in a foreign language» [1, p. 73].

The authors come to the conclusion that «the interactive interaction of auditory and visual components is necessary to attract the viewer's attention and is key to building the necessary emotional and associative connections when watching an animated work» [6, p. 406].

The basic properties of animated discourse are manifested in the text component of an animated work. The text, which represents a coherent and complete message, is characterized by the use of allegories and symbolic constructions that help viewers understand physical reality from unexpected points of view.

The structure of animated text is complex, open, and dynamic. However, cartoons typically rely more on drawings with a distinctly linguistic character. The viewer is presented not simply with an image of the outside world, but with an image of the outside world expressed, for example, in the language of drawings, translated into the language of animation.

Thus, a discursive approach to studying the language of animated works reveals their linguistic and cultural specificity. The complementary relationship between the verbal and pictorial parts of animated works is an important feature of animated discourse and is most effective in promoting understanding of the underlying meaning in Russian language and Russian as a foreign language lessons for primary school students from foreign families. Animation, as a unique communicative and social phenomenon, can not only impart basic knowledge about the world to foreign students but also shape their consciousness with nationally specific images of Russian culture.

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