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## Special Features Of Studying Modern Russian Poetry At School In The Context Of Russian And Tatar Cultures' Dialogue\*

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**Abstract.** *Article is devoted to studying the specifics of teaching modern Russian poetry in the context of the Russian and Tatar cultures' dialogue in system of school education of the Tatarstan Republic featuring teaching two state languages - Russian and Tatar.*

*Relevance of this research is caused by theoretical and practical readiness of a technique for teaching the Russian poetry of the second half of the XX century - the first decade of the 21st century in the senior classes of schools with native (Tatar) language of training. In this research the technique of teaching modern Russian poetry developed by us in the context of the Russian and Tatar cultures' dialogue approved in practice of teaching literature in the 11th class of the Tatar gymnasium No. 2 of Kazan is presented.*

*The conducted research allows us to draw conclusions that use of dialogue of cultures promotes increase in efficiency of studying the Russian literature by Tatar students due to activation of their bicultural potential. On the example of the out-of-class lesson devoted to I. A. Brodsky, A. S. Kouchner and O. G. Chukhontsev's philosophical poetry the technique of studying the poems of these poets taking into account features of perception by Tatar students of the Russian literature as nonnative is for the first time presented.*

*The analysis of skilled and experimental training results showed that the successful solution of the problem of teaching modern Russian literature in foreign-language audience is promoted use at lessons of convincing facts about the similar phenomena in Russian and native (Tatar) literatures, detection of the works similar on subject, close in the problem and genre relations, the appeal to the translations of works of the Russian writers on native (Tatar) language.*

*At a lesson of a home reading group methods of the student work organization, as well as various kinds of student activity were used: expressive reading of poems by I. A. Brodsky, A. S. Kouchner and O. G. Chukhontsev devoted to time subject, oral performances of students with reports and messages on creativity specifics of modern Russians and Tatar poets R. M. Haris, R. G. Fayzulin, Zulfat, carrying out complex, comparative, comparative and typological analyses of poems of the Russian and Tatar poets, professional literary poems' translations of the modern Tatar poets into Russian, as well as creation by students of the word for word translations of poems of I. A. Brodsky, A. S. Kouchner and O. G. Chukhontsev into Tatar (due to the lack of their professional literary translations)*

**Key words:** methods of teaching literature, Russian literature, Tatar literature, national school, polylingual school.

### Introduction

In article on the example of a lesson of the home reading devoted to acquaintance with I. A. Brodsky, A. S. Kouchner and O. G. Chukhontsev's philosophical poetry in the 11th class the technique of teaching modern Russian poetry in the context of the Russian and Tatar cultures' dialogue at schools with native (Tatar) language of training reveals. In philosophical poetry time subject acts

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as one of the main subjects. In I. Brodsky's poetry the category of time is key. According to P. Vail and A. Genis's remark the poet "argues in the spirit of an existential view of the world: time is a condition of things' change, changes in the person, power, life, but time inevitably brings death as well. So, the subject "time and space" becomes inseparably linked with other major creativity subject of Brodsky - "life and death" .<sup>1</sup> I. A. Brodsky considered the only way of fight against time to be the poetic word. This understanding of time was embodied in poems "1972", "From Nowhere, with Love ...", "Monument", "I Entered instead of a Wild Animal a Cage ...", "Butterfly"). In A. S. Kouchner's poetry the subject of time is embodied in indissoluble unity of the past, present and future ("Times do not choose...", "These eternal scores, calculations, are long ...", "Snow flies up to a night window ...", "A century hostage, a Caine's press ..."). In the poetic world of O. G. Chukhontsev the subject of time is comprehended as a way of dying revival, spiritual regeneration of the lyrical hero leads to an eternal celebration of life. ("I hear, I hear the homeland ...", "Cuckoo", "Loud beep, wind in a face, a roar ...", "A century hostage, a Caine's press ...", "Having come back home. Having drunk tea ...", "The general photo", "Costs the village ..."). As A. E. Skvortsov in O. Chukhontsev's poetry notes the embodiment of an image of time optimistically: "Even the drama motive of personal mortality is neutralized in the final by other, metaphorical statement of eternity of Life in which general course each final individual destiny is valuable, so, from the highest point of sight private tragedies are dissolved in the general interconnected and intelligent harmony of the universe".<sup>2</sup>

Because the Tatar poetry developed in line with other east poetic context, at lessons of the Russian literature it is necessary to carry out not the comparative, but matching analysis of works of modern Russians and Tatar poets, revealing their typological similarities at the problem and thematic level. The image of time is the leader and in works of modern Tatar poets that allow carrying out the comparative analysis at a lesson, defining specifics of the embodied image of time in the modern Russian and the Tatar poetry. In R. M. Haris's poems ("The unexpressed word", "Who else?", "And here we live"), R. Fayzulina ("The mountain and the plain", "That for a thought secret at this break?", "I did not choose the homeland ...", "Tired from terrestrial cares - goes ..."), Zulfata ("Here so ...", "When I see awe of the wood ...", "Spring wind blows ...", "Point", "The sky full of star swarm ...") through space, historical and personal time is expressed a thought of difficult human nature, of relativity of any truth.

Thus, at literature lessons students bilinguals can establish and track dialogical communications of the Russian and native (Tatar) literature, each of which is self-sufficient as well as of its own unique value.

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<sup>1</sup> P. Vayl, A. Genis, "V okrestnostyah Brodskogo: K tvorcheskoy biografii poeta," in *Literaturnoe obozrenie*, VIII (1990), p. 23 - 29.

<sup>2</sup> A. E. Skvortsov, "Modern Russian elegy: about one poem of Oleg Chukhontsev," in *Literature at school*, IX (2016), p. 32- 34.

### Materials and methods

Specifics of a sociocultural situation in the Tatarstan Republic are defined by system of bilingual education and existence of a large number of schools, gymnasiums in which educational process is carried out in native (Tatar) language, at the same time in them full-fledged knowledge of the Russian and foreign languages for familiarizing of students with the Russian and world culture is guaranteed. Dialogue of cultures becomes a basis of educational system at schools with native (Tatar) language of training, promoting creation of humanitarian culturological model of literary education.

At literature lessons students-bilinguals can establish and track dialogical communications between Russian and native (Tatar) literatures. This technique of teaching literature is based on the principle of dialogue of cultures which is put forward by M. M. Bakhtin<sup>3</sup>, proved in V. S. Bibler, M. V. Cherkizova, R. Z. Khayrullin<sup>4</sup>, researches in relation to specifics of teaching literature in the context of dialogue of cultures. Education and development in the course of studying the Russian and literature define problems of literary education at school with native (Tatar) language of training which are developed by scientists-methodologists G. A. Golikova,<sup>5</sup> literary critics V. R. Amineva, D.F. (2015),<sup>6</sup> Zagidullina, L. I. Mingazova (2016)<sup>7</sup> also popular cross-cultural approaches which effectiveness is revealed in a number of linguistic researches.<sup>8</sup> Researches of scientists allow proving and introducing scientifically in practice of school literary education literature lessons on the basis of the Russian and Tatar cultures' dialogue.

Asking questions, observation over the organization of educational process at lessons of the Russian literature at schools with native (Tatar) language of training, a conversation with teachers and students of the Tatar schools and gymnasiums of the Tatarstan Republic, as well as own pedagogical experience allowed to formulate the research problem caused by a contradiction between new problems of literary education and old approaches to teaching the modern Russian

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<sup>3</sup> M. M. Bakhtin, *Literary critiques*, Moscow, Fiction, 1986, 1986.

<sup>4</sup> V.S.Bibler, *Dialogue of cultures and school of the 21st century - School of dialogue of cultures. Ideas. Experience. Problems*, Kemerovo, ALEPH Humanitarian center, 1993, p. 9-106; M. V. Cherkizova, *Problems of teaching the Russian literature in the foreign culture environment: methodical grant*, Moscow, Drofa, 2007; R. Z. Khayrullin, L.F. Surzhikova, "Education of civil, all-Russian and national consciousness of younger generation as social order to modern polycultural school," in *TsITISE*, I (2015), p. 36-44.

<sup>5</sup> G. A. Golikova, R. R. Zamaletdinov, A. H. Vafina R. F. Mukhametshina, "The "New" strategy in teaching literature in a multiethnic environment (As exemplified by the Tatarstan Republic)," in *International Journal of Environmental and Science Education*, XI(2016), p. 1237-1246.

<sup>6</sup> V. R. Amineva, "Phenomenon of border in interliterary dialogues," in *Journal of language and literature (JLL)*, VI (2015), no. 2, p. 246-249.

<sup>7</sup> L. Mingazova, R. Sulteev, "Tatar and English Children's Folklore Education in Folk Traditions," in *Western Folklore*, LXXIII (2016), no. 4, p. 410-431; D. Zagidullina, V. Amineva, "Avant-Garde Research in the Field of Verse Forms," in *XLinguae European Scientific Language Journal*, IX (2016), no. 1, p. 135-145.

<sup>8</sup> I. K. Safin, "Representation of gender concepts in the Russian and Polish languages," in *Social Sciences*, X (2015), no. 5, p. 562-565.

poetry at school. The reason for that became: 1) lack of the scientific and methodical researches devoted to studying the modern Russian poetry at the Tatar schools; 2) ignorance by teachers of ways of studying the modern Russian poetry in the context of dialogue of the cultures providing a possibility of full art perception of works of the Russian literature by students of schools with native (Tatar) language of training.

The basis of a research was made by historical and genetic, historical and functional, comparative and comparative and typological approaches to consideration of the embodiment specifics of subjects, problems, images in the Russian and Tatar poetry at the synchronic and diachronic levels.

Successful studying of the modern Russian poetry at schools with native (Tatar) language of training is carried out at introduction in educational process of interactive and information training technologies, as well as contextual training in literature at a culturological basis, integration of substantial components of the Russian and Tatar literatures in synchronic and diachronic aspects and their interrelation taking into account ethnocultural and bicultural orientation of literary education, as well as specifics of perception by Tatar students of the Russian literature as nonnative (the phenomena of a transposition, an interference, etc.).

### **Results and discussion**

Students of schools with native (Tatar) language of training, mastering works of the Russian literature, appear in a hermeneutical situation when their educational activity is directed to judgment of the principles and receptions of the art image of other literature. Studying the Russian literature in the context of native allows perceiving adequately obtained esthetic information. The Russian literature in the different-nation environment begins to be perceived not as "alien" but as "another". Consciousness of students fixes variety of the art principles and forms of the image.

As an example of realization is higher than the called methodical principles of studying the modern Russian poetry in the 11th class of schools with native (Tatar) language of training, we will provide the description of the integrated lesson devoted to creativity of I. A. Brodsky, A. S. Kouchner, O. G. Chukhontsev and modern Tatar poets on the subject "Image of Time in the Modern Russian and Tatar Poetry". As an epigraph to this lesson the first lines of the poem by A. Kouchner "Served times do not choose, live in them and die ...". At this lesson consecutive communication of integration at which the training material relating to various school objects is organized in semantic blocks is used. For example, the block 1 - the Russian literature, the block 2 - the Tatar literature. Two subject teachers ("a binary lesson") or the teacher of the Russian literature who well knows Tatar can conduct a lesson. By preparation for a lesson the teacher and students select poems of modern Russians and Tatar poets, prepare biographic material, repeat the literary terms necessary for carrying out the analysis of the poetic text. Materials of blocks at a lesson can sound both in Russian, and in Tatar languages. As the priority at a lesson is given to studying the modern Russian poetry an

analytical conversation and monological performances of students are conducted in Russian. Thus, the integrated lesson of literature allows making active language, literary and culturological knowledge of students of the Russian and Tatar literatures.

The lesson begins with a conversation during which knowledge of students of an originality of the Russian historic-and-literary process of the second half of the XX century is staticized. The conversation will be organized by the teacher's question: "How is it possible to define features of literary process of the end of the XX century and what ratio literary and out of literary factors there is in this process?"

Previously having divided into three groups, students by preparation of homework for a lesson got acquainted with life and creativity of I. A. Brodsky, A. S. Kouchner, O. G. Chukhontsev (each group studied works of one poet), made a small selection of philosophical poems on time and compared works of the Russian poet with works of the modern Tatar poet.

At a lesson the main attention concentrates on the comparative and comparative analysis of poems of three Russian poets I. A. Brodsky, A. S. Kouchner, O. G. Chukhontsev and the Tatar poets R. M. Haris, R. G. Fayzulina and Zulfat. One of positive features of carrying out such lesson in the conditions of a polilingval gymnasium is that an opportunity to study poems not through the translation is represented, and directly, adjoining to original language, so to try to analyse and apprehend the work without intermediary.

At a lesson the main task is set for students - to determine similarity and distinction of the embodiment of an image of time in creativity of modern Russians and Tatar poets, argumentir the answer by examples from poetic texts.

The main questions of a lesson are projected on the multimedia screen: 1) Name the Russian poets of XIX - the XX centuries addressing an image of time in the creativity. Reason the answer with examples from their poems. (Possible answers: M. Y. Lermontov, F. I. Tyutchev, A. A. Blok, S. A. Yesenin, V. V. Mayakovsky, O. E. Mandelstam, etc.); 2) Name the kind of time embodied in the Russian poetry (Possible answers: time is space, historical, personal); 3) Define lines of tradition and innovation in the embodiment of an image of time in creativity of modern Russian poets; 4) What is similar and what is different in the embodiment of an image of time in modern Russians and Tatar poets? How in their creativity the individual world view of the poet and his belonging to the Russian or Tatar culture correspond? The lesson begins with answers to the first two questions in the form of blitz warm-up, the third and fourth questions become through questions of this lesson.

The lesson continues with a performance of 3 groups student teams, each group briefly characterizes an originality of life and creativity of I. A. Brodsky, A. S. Kouchner, O. G. Chukhontsev. The performance of groups is followed by demonstration of multimedia the presentation, students of other groups write down the main dates of life and creativity in notebooks, as well as briefly

characterize poems in which the image of time is embodied. Then students compare poems of modern Russian poets with poems of modern Tatar poets R. M. Haris, R.G.Fayzullin and Zulfat. During the comparative analysis students come to a conclusion that in creativity of modern Russians and Tatar poets there is much in common in the embodiment of an image of time (space, historical and personal), all of them express concern about dramatic nature of life in modern society if modern Russian poets lift more "eternal" problems, then the Tatar poets along with it are concerned also about questions of preservation of Tatar and the Tatar nation. It is important that the Russian and Tatar poets, developing in line with traditions of the national literatures and cultures, at the same time fit also into a context of universal poetic tradition.

The main objectives of the integrated lesson is interface of creativity of modern Russians and Tatar poets, comprehension of their art world, identification of the general in their attitude, consideration of national caused originality in artistic realization of a subject of time and an image of time in creativity of modern Russians and Tatar poets.

### **Conclusions**

Skilled and experimental check of the offered technique efficiency in studying the works of modern Russian poets I. A. Brodsky, A. S. Kouchner, O. G. Chukhontsev in the context of the Russian and Tatar cultures' dialogue is offered. Quiz, testing and analysis of written examinations of 11th grade students in schools with native (non-russian) language of training revealed that during the comparative analysis of modern Russians and Tatar poets poems the steady ideas of an originality of the embodiment of an image of time in their creativity which are closely connected with their world view and attitude as well as the abilities necessary for the comparative and matching and typological analysis of poems by I. A. Brodsky, A. S. Kouchner, O. G. Chukhontsev introduced in practice of school studying for the first time were created. From 41 students of two 11 grades of the Tatar gymnasium No. 2 of Kazan, 28th pupil (68,3%) showed the average possession level of skills of the analysis of modern Russian poets' poems in the context of dialogue of the Russian and Tatar literatures, 9 students (21,9%) – showed high level. Thus, the final results of a pedagogical experiment testify to expediency of full-scale inclusion of a technique of studying the modern Russian poetry in process of students' literary education of the Tatar schools and gymnasiums.