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**PREPARING A LITERATURE TEACHER FOR PEDAGOGICAL  
ACTIVITY IN A MULTICULTURAL EDUCATIONAL SPACE**

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***Abstract***

The research undertaken is devoted to the problem of training future teachers in the field of literature in the light of the achievements of modern comparative literary studies. The article proves the methods of comparative poetics of different literatures, which are mastered in the classroom for the professional philological and pedagogical activity of teachers. Our study confirms that a comparative approach to the study of the poetics of works by Russian and Tatar writers allows future specialists to understand better the multiplicity of Russian literatures, their uniqueness, to understand complex issues of identity and national identity. Thus, the comparison of genres on the material of the romantic passage in nineteenth-century Russian poetry and the eastern genre of kitga leads to the fact that future teachers better understand the differences in the genre nature of the works compared. Understanding the basics of comparative literary criticism by future teachers has undeniable value: through them the specialist deepens his knowledge of Russian and native (Tatar) literatures, revealing the ways of their coexistence. In the future, this contributes to the development of students' reading interests, the expansion of their "expectations' horizon" and artistic representations. The use of methods of comparative poetics of different literatures in the preparation of future teachers of literature in a polyethnic audience makes it possible to bring up a person who is ready to successfully integrate into the modern sociocultural space in conditions of bi-, polylinguism, the intensity of intercultural and interethnic contacts and dialogues.

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**Keywords:** Comparative literary criticism, dialogue of literatures, reader, plurality of literatures, multiethnic audience.



## 1. Introduction

The main problem of the research undertaken is that the modernization of the education system implies a deepening of the professional knowledge and personal qualities of the teacher of language and literature in the field of interaction and dialogue of Russian literature with other national literatures in Russia. In the context of increasing globalization, when ideas about the multiplicity and originality of literatures are reduced and significantly changed, the adoption of ideas of comparative literary criticism in the process of preparing the future teacher of language and literature is a necessary basis for their pedagogical education (Artemenko, 2007; Mukhametshina, 2007). In the university study of such disciplines as “Literature of the Peoples of Russia”, “National Identity”, “Aesthetic Interference and the Problems of Comparative Literary Studies”, “Russian Literature in the Context of World Culture”, “Philological Hermeneutics” implements the most important philological competence related to the ability to build valuable dialogical relations, to understand the basics of literary comparative studies, to create various interpretations of texts of Russian, foreign and native literatures. In the implementation of philological competence, the achievements of the comparative method in contemporary literary criticism are of great importance.

Comparison differs significantly from contrast, although traditionally these methods are defined as identical to each other. The comparison presupposes the preservation of the uniqueness of each of the literatures included in the study. The search for a common ground in this approach is not the goal, not unity in the generally accepted sense of the word, but a constant dialogue. Thus, in the context of the study of Russian literature in the national school, the consideration of different genres of Russian classics through their juxtaposition with the artistic forms of Tatar literature (for example, the fable - hikayat, the fragment - kitga, the poem in prose - neser, the story - the hickaya) leads to a deeper understanding of *the uniqueness of the national literatures* as a necessary condition for their complementarity. Such a comparison is an integral part of the training of future teachers of language and literature in the university, and also with the help of an independent understanding and interpretation of the life of different literatures, languages and cultures of modern Russia. It undoubtedly develops their philological knowledge and skills necessary for their professional implementation in a multicultural educational environment.

## 2. Problem Statement

The focus of this study is a comparison of Russian and Tatar literature, which is especially valuable at the present time, since it allows one to overcome the idea of superiority of one literature over another, to avoid “leveling” their national, artistic and cultural values.

The most important aspect of the undertaken topic is also connected with the idea of the need for future teachers of language and literature to study the basics of comparative poetics of Russian and Tatar literatures. A comparative approach in the study of poetics leads to a deeper understanding of the national identity and uniqueness of these literatures, which, under the conditions of the dialogue, can complement each other and generate new semantic structures that are tolerant in content and functions.

### **3. Research Questions**

1. Determination of the place of the comparative literary studies in the preparation of the future teachers of language and literature for their professional activity in the polyethnic space.
2. Foundation of the literary and methodological techniques, with the help of which the comparison of the poetics of Russian and Tatar literatures on the practical classes for the students of philology is revealed (on the material of the minor genres of the literature).
3. Comparison of the Russian and Tatar poetry (analysing and comparing poems by Tyutchev and Derzhavina).
4. Compilation of the results of the scientific research on the problem of the aesthetic interference and the other nationalities' reception of Lermontov's famous poem "Na severe dikom stoit odinoko..." (1891).

### **4. Purpose of the Study**

The purpose of the study is to determine the place of comparative study of literatures in the preparation of a modern subject teacher for professional and pedagogical work in a multicultural educational space. The presented goal is conditioned by new approaches to the dialogue of literatures and languages, which is represented and studied at present in modern humanities universities (Khabibullina, Nagumanova, & Amurskaya, 2016). Another aspect of the goal is aesthetic interference as one of the phenomena of perception of Russian classical literature in a foreign educational environment (Amineva, Ibragimov, Nagumanova, Khabibullina, & Yuzmukhametova, 2015).

### **5. Research Methods**

The research is based on the ideas of the dialogological relations that have developed in domestic and foreign literary criticism. Thus, the works of Bakhtin (1986) justify the dialogue of different cultures in the Great Time. According to the scientist, "two cultures at a meeting do not merge, do not mix, each retains its unity and open integrity, (...) they are mutually enriched" (p. 65). Features of the dialogue of different literatures are considered in the works of Amineva (2010; 2017), Bibler (1989), Safiullin (2010a, 2010b).

The concept of the proposed study was also influenced by works devoted to the problems of hermeneutics and receptive aesthetics. They analyze the "mechanisms" of perception, understanding and interpretation of works of art, including those of foreign authors (Jauss, 1967; Iser, 1974, 1976, 2004; Panikkar, 2017). Thus, in the researches of Jauss (1967) and Iser (1974), the problem of the role of the reader in the creation of a work of art was formulated, the stages of interaction between the reader and the literary text through the prism of such concepts as the "horizon of expectation" of the reader and the author, "aesthetic experience", "aesthetic distance", "intentionality" (Iser, 1974, 1976, 2004; Jauss, 1967, 2004). Iser (2004) in his work "The Reading Process: a Phenomenological Approach" proves that it is in the reading reception that a work of art is able to acquire "other" features, other content, than what was included in the author's intention and the scope of his reflections. According to Jauss (2004), a

representative of receptive aesthetics, overcoming the “horizon of expectation” of classical art texts, perhaps primarily in the reception of a foreign language audience.

Particular attention in the development of our concept has been paid to the views of Panikkar (2017), who in the article “Indology as an intercultural catalyst” reveals the key principles of hermeneutic analysis of different cultural phenomena in the light of the dialogue between “one’s own” and “foreign”. He refers to them, in particular, “scientific homology” – the principle that is connected with the comparison between the indological concepts and their possible analogs in other cultures. Panikkar (2017) writes: “The term “homology” proposed here refers to the geometric concept of homology as a certain sequence of concepts belonging to different cultures. In geometry, homology means the correlation between the points of two different systems in which one point from one system corresponds to a homological point in the other. This method does not assume that, firstly, one system is better than another, or, secondly, the points can be interchanged, transplanted, so to speak, from one system to another. It only reveals the homological relationships” (p. 47).

This approach in comparative studies is valuable primarily because it proves the possibility of *interrelation, correlation* between different, dissimilar and even contrasting cultural traditions, which serves as an objective basis for the emergence of a dialogue between them.

In the course of our work, we also studied the articles of modern researchers devoted to the changes taking place in the education system in Russia (Maximova, Belyaev, & Laukart-Gorbacheva, 2017, Larionova, Korneyeva, & Yusupova, 2018).

## 6. Findings

**6.1.** Comparison of literatures in the conditions of preparation of a teacher of language and literature to professional activity is promoted by the *description as a research method*. This technique, implemented in practical and seminar classes on Russian and native (Tatar) literature, makes it possible to identify their differences in interactions and dialogues, in particular, to emphasize linguistic and national-artistic identity. As the researcher Safiullin (2010) writes: “The description is made without subsequent installation to align literatures, in it, on the contrary, the identity of each of them is fixed. A description is possible that is oriented to the reproduction of both the integrity of one or another literature, as well as of individual phenomena in it (systems of genres, tropes, representation of the author’s self, artistic phonology, etc.). The diversity in the scope and form of the description will depend on the specific subject matter of the study and the ways in which the problems in them are solved. But it will take place at any comparison” (p. 98).

Thus, the reception of the description takes place both in the study of works of art that are close in content, motifs, images, and in terms of its form, and, above all, the genre.

Let us concretize what has been said by an example illustrating how this method is mastered and used in the university in the preparation of future teachers of language and literature who specialize in teaching *Russian literature in a foreign cultural environment*.

**6.1.1.** When considering the comparative genres of Russian and Tatar literatures, a special place is occupied by the study of poetic genres of small form. Among them there is *an excerpt* as a well-known

form of Russian romantic poetry of the XIX century and *kitga* – a genre of Tatar (wider – eastern) literature.

Let us consider briefly what unites these forms.

The genre of the passage is one of the famous and common genres of Russian romantic poetry of the XIX century. According to the modern researcher Zeifert (2014) “the passage, the main subject of research, we define as a poetic lyrical genre, and the fragment as a genre of aesthetic-philosophical prose” (p. 98). This form – an excerpt – has its own peculiarities that distinguish it from other genres of romantic literature.

In the passage as a poetic genre, a chronotope is organized in a special way. “The artistic space of the passage is open to boundlessness. The poet carefully extracts an excerpt from the fabric of the maternal genre, preserving or creating a specific chronotope of the passage” (Zeifert, 2014, p. 89). To formal features that illustrate the fragmentary thinking of the poet, refer to its graphic indistinctness or the absence of graphic spaces. The latter symbolizes that the poet consciously chose a separate coherent fragment from a large form, and philosophically he conveyed the integrity of the passage as a “splinter of being” (Zeifert, 2014).

The vivid examples of the novel are well-known poems of the nineteenth-century Russian poetry: “Inexpressible” (Fragment) by Zhukovskiy (1985), “Autumn” (Fragment) by Pushkin (1985), “Three nights I spent without sleep” (Fragment) and “I Hope for Life being afraid” (Fragment) by Lermontov (1981) and others.

At the same time, along with the fragment as a lyrical form, it is necessary to distinguish fragmentarity (understatement, fragmentation), which is regarded as a composite technique. Thus, fragmentation can be found in the poetry of Fet, in particular, in his poem “On the couch, falling off, I am looking at the ceiling” (1890).

In our study, we proceed from the fact that in Tatar poetry, close to the passage in Russian literature, is the genre of *kitga*.

Kitga (Kit'a) is one of the most common poetic forms, which was used by many Turkic and Arab-Persian lyricists: Rudaki, Kutb, Sarai. Kitga also occupies a special place in the works of Babich, Tukai, and Derdmend – Tatar poets of the early 20th century.

The content side of the kitga conveys a unique feature of the thinking of oriental authors: the ability to see big in small, which focuses in itself ideas related to the idea of the eternal. Also obvious to researchers is the fact that the thinking of oriental poets is more aphoristic and sententious than the way Russian authors think.

According to the definition of the modern orientalist Tamimdari, the kitga is “a poetic form in which the first misra has no rhyme, and every second misra of each bayat has a rhyme. The number of bayats in a kitga can be from two to sixteen, but in most Persian kitgas there are from 2 to 10 bayats, sometimes, when content requires it, this number may increase to 25. The word “kitga” means “being cut, torn”. The name itself went from the fact that this type of verse is similar to the sketchy bayats in the middle of the qasydy. The kitga mainly refers to moral problems and gives appropriate edification, as well as invective, elegy, panegyric, mourning and congratulation” (Tamimdari, 2007).

According to the well-known orientalists, kitga is often defined as a “piece”, a “fragment”. Sometimes this term was used in its original sense as an excerpt from another, more voluminous poem,

for example, qasydy. This kitga is like an excerpt in Russian romantic literature. It should also be noted that kitga, did not have a canonized composition. In addition, the literary tradition has lifted all prohibitions on kitga and in the choice of topics and expressive means, as if giving the medieval poet creative freedom.

However, a comparison of genres shows that kitga as a small poetic form, in comparison with the romantic passage, is a more complete and completed work in which philosophical themes often developed. Thus, in the Arab-Muslim East in kitga, the poet reflected on the transience of life, the vicissitudes of fate, and also on the role of scholarship or education in human development. Very often kitga was dedicated to poetic maxims, affirming the idea of the greatness of God and the inevitability of his intervention in human life.

The way of thinking revealed in the kitga is revealed through numerous appeals to so-called *common* themes and ideas in which the subjective “subordinates” or dissolves in that which exists independently of the will of man. The eternal here dissolves into the small, the individual expresses the general and universal, i.e. then, in which there is no doubt, what is perceived as an enduring law.

In the romantic passage as a genre of Russian poetry of the XIX century, another view of the world, a different vision of life, is revealed; here, content is created pointing to the lyrical perspective facing the future, the “ambiguity” of the hero’s spiritual path.

The most complete uniqueness of these genres is illustrated by a comparative analysis of Pushkin’s poems “Autumn (Fragment)” (1985) and Derdmend's “Kitga (Temam Bulmagan Ber əsəremnən)” (2009).

In the poem “Autumn (Fragment)” of Pushkin (1985), as in his famous work “Once Again I Visited”, the subjective world of the lyric hero, his special, deeply personal feeling of nature, the cyclical nature of time, life as a whole prevails. However, the stressed “I” of the hero, his amazing look at poetry and creative inspiration (this is particularly clearly expressed in the VIII, XI, XX stanzas of the poem “Autumn”), does not introduce his reflection into the sphere of what is unshakable, stable, equal. The poem retains the feeling of an easy conversation with the reader. And even the last stanza, which has graphic spaces that indicate a lyrical perspective and the possibility of continuing the verse, preserves the presence of the subject of speech within the boundaries of his earthly and universal human aspirations.

Addressing the reader:

It floats. Where do we sail? ...

.....

.....

– he is still open and dialogical before the world and poetic inspiration (Pushkin, 1985).

In the work of “Kitga” (Derdmend, 2009) one of the peculiarities of the oriental genre is revealed: in a small form the poet captures what is attributed to the eternal – the world of God, love for him as the basis of all life. The poem also features the theme of the immortality of poetry, creativity, which is based on the love of its people and nation. According to Derdmend (2009), the poet who is madly in love should kindle in the souls fire, the flame of love. The image of fire in the poem has a symbolic meaning, pointing to the Sufi code in artistic content: in Eastern literature it was often a symbol of God's knowledge.

In “Kitga” there is also a monolithic nature, the integrity of the verse inherent in this genre, and the last beyt of the poem, designed as a maxim, stands out graphically, ending with an ellipsis.

Karangy tən isə yakyn, eraklar,

Həzin kalbemne vakla – yak shyraklar;  
Gariblər, shamshyrak kyrgəndə yulda,  
Disennər, berzaman bar bulgan ul da... (Derdmend, 2009, p. 15).

But the dark night is so close and long,  
Grieve my soul, burn the rays;  
The weary travelers, when they saw on the way the gleam of fire,  
They will say - there he was once...

Thus, when studying by future teachers of Russian romantic poetry of the nineteenth century, it is appropriate to address the genre specificity of Russian literature and to reveal the characteristic properties of the genre of the romantic passage in comparison with the kitga. Comparison of literatures leads to a more conscious understanding of how a dialogical relationship develops between similar genres of Russian and Eastern literatures on the basis of their correlation and homological correlation.

**6..2.** Examination in the classes related to the preparation of future teachers of language and literature, small and medium genres of Russian and Tatar poetry in a comparative aspect allows us to see in them something *common*, through which the uniqueness of the artistic thinking of different poets is emphasized, the peculiarities of their national identity. The search for a common, and through it – elucidation of the special, original features of different artistic consciousness leads to an understanding of the multiplicity of literatures. Such examples in the training of teachers for teaching practice are of unquestionable value: through them the future specialist deepens his knowledge about the literatures of Russia and their interactions, revealing different forms of their coexistence on the basis of agreement and tolerance. In the future, this contributes to the development of students' reading interests, the expansion of their "horizon of expectation" and artistic ideas about the dialogues of Russian and Eastern literatures.

Comparison of literatures also allows to actualize the ideological potential of the works of Russian classics through dialogue with "the other", as well as to reveal aesthetic interference in a foreign perception.

The latter confirm the results of the scientific experiment. Experimental study of aesthetic interference in the perception of Tatar readers by Lermontov "Na severe dikom stoit odiniko sosna..." (1891) showed that the classical text in a foreign reception can be understood through *another system of coordinates*<sup>1</sup>, other meanings and images. Aesthetic interference, manifested in the reader's reception in "deviations" from traditional and established points of view on this poem, made it possible to reveal the hidden, potential aspects of its content, to correlate certain features of the latter with the artistic traditions of native, Tatar literature and language<sup>2</sup>.

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<sup>1</sup>It is about students of the Higher School of Tatar and Turkic Studies named after Gabdulla Tukai (Institute of Philology and Intercultural Communication, KFU). For them, the Tatar language is the mother tongue, and their future specialization is related to the teaching of their native language and literature at school. The total number of students is 30 people.

<sup>2</sup>The results of the experiment are described and analyzed in our article (Khabibullina, Nagumanova, & Amurskaya, 2017).

2. The idea of the multiplicity of literatures and their dialogue, which is being introduced into the process of preparing teachers of language and literature, is realized in practice by means of a comparison of the works of Tatar writers of the XX century – the beginning of the XXI century with Russian literature, as well as with translated works.

Teachers who have not mastered the skills of comparing literatures, work on the development of logical and figurative thinking (in this case - the development of skills of comparative analysis), will teach schoolchildren without knowledge of the system of necessary techniques, their content and consistency.

Let us consider how a comparison can be used as a research method in the practice of preparing *a modern teacher of Tatar literature*.

Thus, when studying the lyricism of Derdmend (2009), a Tatar poet of the early 20th century, it would be appropriate to compare his poetry with the work of the Russian classic Tyutchev (1986). The study of the essence of the poetic world of Derdmend (2009) in the comparative aspect is valuable, because it allows us to more deeply comprehend both the national originality of his poetry and the features of the poets of other national literatures compared with him.

One of the works of Derdmend, which embodies the individual manner of the Tatar poet in revealing the images of nature, is the poem “Køn kyzdy” (“Den’ nakalen!..”).

In the first stanza of the poem by Derdmend, visually perceptible manifestations of heat are emphasized – the air becomes thicker, turns blue (kyzdy hava monarlanyp), in a single blend the field and the steppe, heaven and earth merge, which cease to be opposites. In the second stanza, the logical stress falls on the verbal forms (kyrende, bolganyp, yogertep, atlyp kilə, yomarlanyp).

Kyrende kyk yözendə kara bolyt,  
Bolganyp gayrət belən uzharlanyp,  
yөгertep өermөлär, isterep jil  
Achuly kilə atlyp, yomarlanyp! (Derdmend, 2009).

A huge and black cloud rolled out suddenly,  
And rushed into the sky madly, like a wave,  
And wildly it rushed forward, pocketing with dust.  
Does it float? It does not even swim - it floats like a tornado! (Translation by V.Ganiev).

The force of nature, power, and energy are localized, collapsed in a black cloud (*kilə yomarlanyp*). The closure of the action in the sphere of the subject is indicated by the use of the return form of the verb – not *bulgy*, but *bolgana*. In the next stanza, the coiled space of the cloud unfolds, expands, and the general state of anxiety increases. The semantic content of the poem changes: the people, frightened by the power of nature, give vows – *Näder itep hodaemga halyk sygyna*.

In the third quatrain, the dynamic beginning is replaced by a more calm spoken intonation. In this way, commonness is transmitted, a certain prosaic life.



The last lines of the poem carry the reader into the world of nature. Despite the fact that the thunderstorm continues, it is filled with a sense of joy, the sound of water flows, the voices of animals, are added to the thunder.

Kyk yarylyp chatyrdy, tau shangyry,  
Shifaly yava koep yaz yanghyry,  
Jan-jönlek su tavyshy tuldy jihan,  
Shaulyi-görli jirnen yöze, kyk yangyry (Dermend, 2009).

Translation:

A vault of heaven bursts and tears, it rings the interior of the earth.  
Oh, downpour! Oh, the spring thunder with the rumbling in the distance!  
The whole world was filled with the lively delight of the voices,  
And the rainbows streamed down the valley.

The pantheistic beginning in the poem by Dermend (2009) is intertwined with life's specifics. Nature appears as an independent phenomenon, bearing immanent aesthetic and ethical values. The language of Dermend (2009) is peculiar, behind every single poetic thought one can guess the wide spectrum of the poet's reflections on the universe, about natural phenomena.

It is necessary for the teacher of language and literature to know that the poetic "natural philosophy" in the Tatar lyric poetry is born under the influence of historical, social, artistic and aesthetic regularities common to mankind. However, in the form of its immediate forerunner, it did not have antiquity, as in Russian poets, but philosophical and aesthetic views penetrated into the Volga region from Iran and Central Asia. Among them there is *Sufism*, which unravels the creative imagination of the artist. In order to emphasize the uniqueness of the Dermend's (2009) view of nature and at the same time to reveal the common with Russian poetry involved in the dialogue of literatures, it is necessary to turn to the natural philosophical lyrics of Tyutchev (1986). In particular, when considering the poem "Kön kyzdy" it is worthwhile to draw parallels with Tyutchev's poem "Neohotno i nesmelo" ("Reluctantly and timidly").

Poetic "natural philosophy" of Tyutchev (1986) is a phenomenon primarily of Russian artistic consciousness, which at the same time has universal roots. Master of landscape-philosophical lyrics, the poet describes the natural phenomenon through the prism of lyrical experiences, including himself in the world of nature and experiencing a thunderstorm with it.

Tyutchev (1986) spiritualizes the central images of the poem – the earth, the sun and a thunderstorm, giving them human traits: "the sun once again looked up // Slowly frowning at the fields". Heaven and earth, symbolizing the inextricable link between human life and the existence of the universe, become the main characters in the poem, and the thunderstorm reflects the complexity and inconsistency of the relationship between the two elements.

Verbal forms play an important role in the work of the Russian poet, which contribute to the transfer of movement, instantaneous change in the world of nature: "broke through", "floats", "looked up", "drowned". They carry an important emotional burden, giving readers the opportunity to experience

every, though insignificant, push from the natural world. The tautological combination “green fields are greener under a thunderstorm” sounds extremely original.

The wind is warm,  
There is loud thunder and it rains sometimes ...  
Green fields are  
Greener under a thunderstorm.

Here broke through the clouds  
Blue lightning jet –  
White and volatile flame  
Frames its edges (Tyutchev, 1986).

Tyutchev depicts nature in an intermediate state, from the anticipation of a thunderstorm to its completion, seeking to reflect the constant movement of time. The poet draws in the beginning of the poem the sun, afraid of approaching thunderstorms, then includes in the description of the picture of gusts of wind and the coming dusk. The culmination of the poem is a flash of lightning. The author depicts the strengthening of thunder rolls, the dust raised by the wind; but the storm is over, and again the peeking sun shines with its radiance the world washed by rain.

With comparative analysis, it is valuable to clarify the differences in the artistic interpretation of Water as an element between the works of Tyutchev (1986) and the Tatar poet. It is associated with the level and nature of the metaphorization of its images. Tyutchev (1986) is close to the ancient idea of the substantiation of Water as one of the foundations of the world, which enhances its integrity, in itself. In Tatar poetry, along with this characteristic for Tyutchev's tendency, there is also an attitude towards Water as a vital-concrete subject of the image that does not require high symbolization. All these features can be caught in the process of working on the texts of the poems by Tyutchev (1986) and Derdmend (2009).

## **7. Conclusion**

An appeal to the basics of comparative literary studies in the preparation of modern teachers of literature leads to the mastering of the skills of comparative analysis, deepening the notion of the forms of correlation of different genres in national literatures. This approach is relevant, because it corresponds to the model of the future teacher in a modern multilingual society in which the uniqueness of literatures and languages is the most important condition for dialogue.

The use of methods of comparative poetics in the preparation of future language and literature teachers in a polyethnic audience makes it possible to bring up a person who is ready to successfully integrate into the modern sociocultural space in conditions of bi-, polylinguism, the intensity of intercultural and interethnic contacts.

Comparative study of works also helps to expand the cultural outlook of the students, improve their speech, analytical and interpreting skills: the ability to compare on the basis of the typological

community of the work of native and Russian literatures, to reveal the national specificity of each of them, etc.

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