Immanent Modeling in the System of Teaching Migrant Children the Fundamentals of Russian Culture (by Way of Russian Literature)

1. Introduction

Amid today's globalization-driven changes occurring worldwide and integration processes shaping the present-day geopolitical world order, new requirements are being set with regard to forming a common cultural and social space (Berry, 1980). In a climate of augmenting migration processes, the main focus is being shifted onto issues related to the adaptation and integration into Russia's sociocultural space of not just adult migrants coming in from the near and not-so-near abroad but their children accompanying them as well. In this regard, of special relevance is the objective of facilitating migrant children's personal development and learning, fostering in them the required levels of competence in intercultural and linguistic communication, and helping them overcome the sociocultural barrier which impedes their adaption.

Amid a surge in migration and in view of the necessity to deal with issues arising in connection with it, there arises the need to conceptualize these processes both theoretically and methodologically. In large part, processes taking place at the current stage in the development of society are just starting to be the object of joint study by a number of disciplines, including political science, psychology, sociology, and teaching Russian and Russian literature, which is giving rise to the formation of migrantology as an emergent and catch-all knowledge area. Despite only minor headway made in starting to be the object of joint study by a number of disciplines, including political science, psychology, sociology, and teaching Russian and Russian literature, this paper looks into the possibility of employing immanent modeling in teaching Russian literature to migrant children. The authors describe a methodology developed and tested as part of the operation of a weekend school for migrant children run by the Evsevev Mordovian State Pedagogical Institute. The methodology helps stimulate thinking activity, engendering multiple comparisons and juxtapositions with one's knowledge acquired earlier, and facilitate the development of one's creative abilities and cultivation of one's aesthetic taste. Working with a literary text implies gaining a full understanding of it via a special system of assignments aimed at cultivating in migrant children the ability to read a literary text carefully and try to get a good grasp of it, reflect on the meaning of various words, and compare the objects, deeds, events, and realities described in the text with those forming part of their sociocultural knowledge acquired as part of the process of getting to know their home culture. The paper outlines the findings from an experimental learning project and describes some of the key components of the pedagogical model proposed by the authors. The proposed learning technology is aimed at ensuring the proper assimilation by migrant children of an adapted curriculum on Russian literature and their successful sociocultural adaptation into the Russian educational space.

Keywords: immanent analysis, modeling, migrant children, non-native speaker learners

2. Materials and methods

The choice of the study's material was grounded in the possibility of implementing the fundamentals of immanent modeling in the process of having migrant children learners work with literary samples (by way of analysis of Russian poetry). The authors employed the following methods: theoretical (the study and analysis of literary, methodological, and psychological-pedagogical research); sociological-pedagogical (the development of a relevant methodological concept based on the analysis of observations of the organization of work on the study of literary works at a weekend school for migrant children; interviews with students and instructors); experimental (the organization and conduct of ascertaining, teaching, and controlling experiments in introducing migrant children to the fundamentals of Russian culture); statistical (the analysis and summarization of the study's results).

3. Results

There has lately been a major surge in interest among domestic and foreign Humanities-based researchers in issues related to various aspects of one's social adaptation. As a rule, this topic is mainly discussed within the subject field of philosophy, sociology, and social psychology. The Humanities are currently in the stage of developing a single concept for the study of issues of one's social adaptation, including that of migrants (Badal'yants, 2012). The issue of the immediate adaptation of migrant children to the cultural space is currently being resolved with a certain amount of lag behind the
4. Discussion

Of immanent modeling in the system of assisting migrant children in getting the grasp of literary samples and picking up on the present-day realities of the Russian language, as just about any assignment contains problem situations that one will need to resolve as part of independent activity. It is the use of this kind of end to their life. The poem commences and concludes with a description of the dagger, which attests to its circular composition. Of interest to modern-day humans, the knife is, above all, a tool. To implement the program, it has been decided to adopt a dialogue of cultures technology (Kuznetsova, 2016), which makes it possible to put together, taking into account natural difficulties arising due to insufficient command of the Russian language, an associative system for the comprehension of literary works by migrant children.

The authors totally concur with professor V.P. Belyanin in the belief that a "literary text, as a sample of popular culture, require some culturological knowledge that is aligned with its non-linguistic basis" (Belyanin, 1988). With this in mind, the authors focused on activating cultural-associative linkages that facilitated the development in non-native speaker learners of both the aspiration and ability to comprehend and interpret literary works in comparative-juxtapositional mode. At the level of blurring the boundaries and differences between the way the depicted is comprehended by bearers of an assigned language, the active recirculation during the learning process of some of the accumulated experience and reflected writer impressions of reality may also be of interest from a perspective of the formation of a common cultural space. But within the frame of this way of looking at things, it becomes significant to get one to perceive what is "theirs" as quite possible and what is "ours" as possibly related to what is "theirs". In the authors' view, it is most interesting in this regard to identify immanent components within the boundaries of a literary work as an aggregation of a writer's sociocultural experience and a reflection of ethical, ethnic, and cultural dominants of the society and time which the author is part of.

Conducting an immanent analysis of a literary work implies not so much conducting a comprehensive examination of the proposed system of events and characters as "examining the work's figurative-stylistic system, characterizing the semantic-associative relationships between linguistic units within the writer's context, and determining those "increments of meaning" that appear in the meaning of words under the influence of the context" (Bobylev, 2015).

Special attention should be given to the components of immanent modeling as a whole. Considering that leading pedagogical technologies are grounded in the principle of modeling one's personal advancement in mastering a certain discipline, it helps to examine a few specific examples to illustrate some of the proposed assignments aimed at cultivating sequences of intellectual operations that facilitate gaining insight into the gist of a certain topic and fostering in migrant children the practical behavioral skills that are crucial to their social activity.

Thus, for instance, to analyze the image of the knife, which is encountered in many samples of Russian literature as a whole, the authors put together the following functional associative series:

**KNIFE**

*an article used in a ritual killing*

*an implement used by housewives*

*a symbol of death*

*a gender sign (a designation for the male principle), etc.*

It is commonly known that in pagan society the knife was an indispensable article used in carrying out ritual killings for the gods. Only several centuries later, the knife would also become an indispensable implement used by housewives in the kitchen and a saving weapon used in close combat with an opponent in warfare.

In the sociocultural tradition, it is pretty easy to tell the difference among, say, the Uzbek pichaq and the Tadzhik kord, the Bavarian nicker, the Spanish navaja, and the sheath knife. Consequently, the image of the knife can, among other things, be tagged ethnically.

Russian writers have also used the symbol in their works. Thus, for instance, both M.Yu. Lermontov and A.S. Pushkin have a poem entitled 'The Dagger', although that is the only thing these 2 poems have in common.

M.Yu. Lermontov wrote his poem after bidding farewell to A.S. Griboyedov's widow Nina Chavchavadze, who presented the poet with a dagger as a gift. The lady's fortitude and determination are to be envied by anyone, with Lermontov's dagger, therefore, being associated with the grief of a beautiful widow who selflessly and wholeheartedly loves her late husband. The poet makes the dagger a symbol of fortitude and magnanimity:

To me you are a friend in pledge of love unspoken:

And so my iron comrade, I shall be like you –

Of hardened heart and will unbroken [translation by W. Arndt] (Lermontov, 1841-1989)

In A.S. Pushkin's poem, the dagger is used to murder 3 renowned political figures: Julius Caesar, Jean-Paul Marat, and August von Kotzebue. In the poet's view, Hephaestus forged the knife "for the hands of deathless Nemesis" [translation by W. Arndt], the goddess of retribution concerned with meting out punishment for violating social and moral norms.

The last lines of the 1st stanza point to the dagger's special functionality:

The secret sentinel of Freedom's threatened life,

The final arbiter of rape and shame impassioned [translation by W. Arndt] (Pushkin, 1856-1947)

The poet is of the view that murder is the most extreme measure against the cruelty of tyrants. No ruler who perpetrates iniquities is insured against this kind of end to their life. The poem commences and concludes with a description of the dagger, which attests to its circular composition. Of interest are the poem's final lines:

And on your somber unmarked tomb

There glows a dagger for a gravestone [translation by W. Arndt] (Pushkin, 1856-1947)

The nameless dagger is intended for all tyrants who refuse to follow moral and social rules. In this verse, the knife (dagger) is a symbol of retribution and punishment, a menace for any tyrant.

A totally different interpretation of the symbol under study is provided in Aleksandr Solzhenitsyn's novel 'One Day in the Life of Ivan Denisovich'. Here, the writer mentions just "a short length of steel" [translation by R. Parker] (Solzhenitsyn, 1962-1989), which should be turned into a knife afterwards. Even so, right away it starts making a huge difference to Ivan Shukhov's life. If that piece of metal were found on the inmate, he would most definitely later, the knife would also become an indispensable implement used by housewives in the kitchen and a saving weapon used in close combat with an opponent in warfare.

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5. Conclusion

Migration processes have been the object of significant attention among scholars around the world (Brown & Sanders, 1981; Han, 2000; Amann & Hirschauser, 1997). However, despite the challenges of today, the present-day Humanities have yet to produce a commonly accepted concept in the study of issues related to one’s social adaptation, including that of migrant children.

In resolving issues of integration within Mordovia’s educational space, much has been done to accommodate for the region’s polyethnic makeup and centuries-old friendly relations among representatives of various national cultures and religions. This leads to a relevant suggestion: a possible constructive adaptation strategy in respect of migrant children is their literary education.

The learning of Russian literature by migrant children serves many purposes. In our case, the primary focus is on familiarizing non-native speaker learners with the spiritual richness of Russian culture that reflect the ethnic, cultural, and aesthetic priorities of the Russian people, whose morals and customs one will need to assimilate to be able to live and study in Russia comfortably going forward.

Evidence from practice suggests that the use of immanent modeling in teaching migrant children the fundamentals of Russian culture (by way of Russian literature) produces positive results, which is attested to by the experience of teaching literature in a weekend school set up as part of the Little School Academy run by the Evsevev Mordovian State Pedagogical Institute.

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