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SECTION 1

LITERATURE OF FOREIGN COUNTRIES

**Anti-utopia genre in the English literature of the 20th century
(on the examples of two novels: “Brave New World” and “1984”)**

Biltse Kateryna

*Student of Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

The beginning of the twentieth century was marked by the appearance of warning- novels, which eventually became known as dystopias. The reason for the appearance of such novels was social cataclysms, which activated philosophical and literary thought and made us think about the consequences of implementing a certain utopian ideals in life. The warning novels revealed a picture of the decline of a social formation based on cruelty and physical violence.

Due to certain circumstances, during the existence of the Soviet Union, dystopian novels were not studied in universities, and Soviet literary criticism did not pay attention to them due to the ban, which was lifted only in 1987. When analyzing dystopias, special attention should be paid to solving a person’s problem. It is known that a characteristic feature of dystopia is the way the creation of a “new world” is depicted. A person in dystopian novels always faces some moral dilemmas. It must be noted that in all dystopias, the problem of “Man-society” is solved, while in utopias, the problem of social arrangement (“society-man”) is enlightened.

Research topicality is determined by the following reasons. Firstly, the presence of extremely contradictory views and social illusions

about the future of humanity, which come into a certain confrontation with each other. Secondly, the active attempts of some social groups to carry out large-scale dystopias in modern social life. Thirdly, a certain compromising role played by dystopian images that are created and distributed in the public consciousness through literature, television and Video Films, in discrediting a number of social projects.

Many researchers study the problem of dystopia. However, it should be noted that they have left out of their study a number of issues, such as the definition of anti-utopia not as a literary genre, but as a social phenomenon, that has an influence on society. In addition, the problem of the content aspects of dystopia in its relationship with the subjective and objective side of its construction and distribution in society has not received proper coverage. The consequences of the implementation of dystopia in society remained unclear.

The aim of our work is to study the genre of dystopia in the English literature in the XX-th century. This goal determines the following research tasks: show features and specific of genre of dystopia in literature , analyse novels “1984” and “Brave new world”.

After studying two dystopian novels, we made some conclusions. Each of the authors wanted to show us their vision of a totalitarian future, where people will be deprived of their freedom in one way or another, and completely subordinated to the great machine of power. And although they want to show people what kind of world can expect us if we do not change, and in the future we will strive only for power. Nevertheless, their concepts are different.

For example, in Orwell’s world, violent totalitarianism Reigns and it is supported by violence and total prohibition. People in such a world are ruled by fear, and those who do not want to obey the rules are simply killed, or as in the case of the main character, re-educated, through torture. We have already seen a similar model of government in the XX-th century. For example, this was Nazi Germany, or the Soviet Union, in the time of Stalin. Orwell in his novel further refined this scheme of government, showing what will happen if people do not rebel against such a system. Orwell’s world is poor and cruel, and there is no place there for spiritual development. George Orwell represented a senseless and merciless duel between personality and system, where the former is doomed to perish. A totalitarian state denies a person’s

right to individuality, which means that everything that has a certain value for us will be destroyed if the power of the state over society is absolute. The writer warned us against collectivism of thought and against the permissiveness of dictatorships with their slogans, which cannot be trusted. The meaning of the work “1984” is to represent the future world, which has evolved to a state of tyranny, and show its poverty and baseness, its complete inconsistency with our values and ideas.

At the same time the world created by Aldous Huxley is terrible as well. Indeed, if readers choose which of these worlds they would prefer to find themselves in, then it would definitely be “Brave New World”. Here people are no longer controlled by physical force, or by fear that at any moment the police of thoughts may come and kill them. In such a world, a person no longer feels fear for life, moreover, it loses its value altogether. They are also no longer afraid of senior age, and they work less than they rest and their life is full of fun. In order not to think about difficult things, people can always take a drug from which there will be no consequences. So what’s wrong with this world? This seems to be the question Huxley asks his readers. He depicts the society with technologies that improve the world and can easily destroy all its value. But let’s look deeper: what kind of happiness can we talk about in a world where a person is literally taken out of a test tube, and his/her fate is decided in advance, even before he/she was born. In this version, the world created by Huxley is really inferior to Orwellian. In the second, a person can at least still rebel. Can fight back. People may be threatened with death, but they can still think. They are still able to see this cruel system in which they are located. People are still born naturally, and fate has not been programmed for them since childhood. However, with good totalitarian propaganda, children are taught from childhood to grow up in favor of the party, and it becomes increasingly difficult to find those who can rebel. In a world with a narrow scopes, you always want to go beyond them, to break them , because the rebels understand that nothing may get worse as it already is.

But it is a completely different thing to live in a world where you have absolutely everything. In the world of permissiveness there is no limit, and therefore person begins to degrade, being satisfied with this well-being. It becomes part of the consumer society. Would anyone try

to disturb this satisfactory stability in which they live? Even nowadays when people get what they want, as a rule, they stop to achieve a goal. Why risk everything if everyone's pleased with everything? This is what will never allow people of the "Brave new world" to comprehend, or even more – to rebel against the system. What concerns "1984", there is still a chance to change the totalitarian regime, although it's very subtle. Here, people are still able to understand the problem, but they are unable to unite and overcome their fear. The author enlightens that there is nothing worse than physical pain and psychological tortures, and this is exactly what the power apparatus uses.

So, dystopia is created to show us the future from different sides: to dispel dreamy illusions, and to show readers the worst development of events, to show what can happen if you strive only for power, and forget that we live in this world not alone. The planet Earth is not only a place for war and violence in order to control others. If we don't want to have such a living place - we should unite, communicate with each other, be patient and open-minded.

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Women's images in W. Shakespeare's tragedy "King Lear"

Butsko Anhelina

*Student of Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

When it comes to English literature, we immediately think about William Shakespeare. William Shakespeare is an English playwright, poet, and actor, widely regarded as the greatest writer in the English language and the world's greatest dramatist. His plays are still played in all theatres of the world, studied in schools and never cease to amaze people with the power of their genius author. William Shakespeare wrote 37 plays, including tragedies, comedies; 3 long poems and 156 sonnets. Almost all of William Shakespeare's plays are based on historical narratives. They have tragic characters in the plot and many comic moments [2, 12]. The immortal tragedy «King Lear» shows the main problems of both the society of the 17th century and the modern world.

«King Lear» is a social tragedy. Two storylines allowed W. Shakespeare to highlight the main problem: human character placed under the difficult conditions of a noble test. All the characters of the tragedy become an obstacle to power and wealth which is manifested in the parental heritage (the United Kingdom for the daughters of King Lear and the title of Earl of Gloucester with his lands for Edmund and Edgar).

At first glance, the content of a tragedy is quite simple and understandable, but in fact it is meaningful, deep and complex. William Shakespeare linked family history to historical conflicts. In this way, the writing on the thanklessness of children has become socially philosophical [1, 7]. The tragedy shows the divisions between the different social groups in society. This world is dominated by private property, on the based on which natural ties between people are broken.

In the tragedy «King Lear» family issues are closely linked to social and political issues. In the center of the tragedy is the image of Lear in his complex dynamics. At first we see a majestic, full-fledged king who decides to divide his kingdom among three daughters. King doesn't have

any doubt that he will maintain universal respect and honour without the property. King Lear believes that there is one immobile morality in which young people respect their elders and children are submissive to their parents.

Unfortunately, the truth about the world and the man was given to Lear for the cost of unbearable suffering. Through the terrible torment he has come to fully understand the irrelevance and injustice of the world in which he lives.

Next to the story of Lear and his daughters unfolds the second storyline of the tragedy – the story of Count Gloucester and his two sons Edmund and Edgar. Like Goneril and Regan count Edmund's illegitimate son also rejects all kinship and family ties, doing even worse things for the sake of ambition and self-interest.

So, we can conclude that in the tragedy «King Lear» William Shakespeare depicted the fate of man in a society of cruelty and selfishness. The main character is a man of high consciousness who comes into conflict with the world, goes through cruel, painful experiences and inevitably dies [2, 14].

In the tragedy «King Lear» William Shakespeare portrayed various types of female characters – Goneril and Regan – conniving older daughters who are driven by their desire to be rich and powerful; and the youngest daughter Cordellia, who is guided by a true love for her father. She is the personification of sincerity, purity and selflessness.

Goneril is the oldest daughter of king Lear. She is one off the main villains in the tragedy. After admitting her deep love for her father and receiving half the kingdom, she betrays him and begins to show her evil nature. She thinks her father's an old crazy man who needs to be kept in check:

Put on what weary negligence you please,
You and your fellows; I'd have it come to question;
If he distate it, let him to my sister,
Whose mind and mine, I know, in that are one,
[Not to be over-ruled; idle old man,
That still would manage those authorities
That he hath given away, now by my life,
Old fools are babes again, and must be us'd
With cheques as flatteries, when they are seen abus'd]
Remember what I tell you [3, 39-40].

Regan is the second daughter of king Lear. She can play court games as well as her older sister Gonoril and she is able to find the right words to persuade her father to give her part of the kingdom:

I am made of the self-same metal that my sister
And prize me at her worth. In my true heart,
I find she names my very deed of love:
Only she comes too short: that I profess
Myself an enemy to all other joys,
Which the most precious square of sense possesses;
And find I am alone felicitate
In your dear Highness' love [3, 25].

Despite his flattery, Regan has no respect for his father. Eventually, the siblings attack each other: Goneril poisons Regan and then kills herself. It seems the sisters have easily ended their lives despite all the sins of their lifetime.

Cordelia is the king's youngest and most beloved daughter. The proof of it are king's words:

Peace, Kent,
Come not between the dragon and his wrath,
I loved her most, and thought to set my rest
On her kind nursery... [3, 27].

Although she appears only in the first and then the final scenes of the tragedy, the author embodies the best human qualities in her. A discreet, hard-core girl who hates lies and hypocrisy. She refuses to make a public commitment to her father:

Good my lord,
You have begot me, bred me, loved me.
I Return those duties back as are right fit,
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say
They love you all? Haply, when I shall wed,
That lord whose hand must take my plight shall carry
Half my love with him, half my care and duty,
Sure, I shall never marry like my sisters
To love my father all [3, 26].

Cordelia's honesty contrasts with the selfish disloyalty of her sisters. Cordelia is similar to her father, she's just as stubborn and persistent.

Even though she's lost everything she refuses to give up. Although her father disowned her, Cordelia worries for him and asks her older sisters to mother him:

The jewels of our father, with wash'd eyes
Cordelia leaves you: I know you what you are;
And like a sister am most loath to call
Your faults as they are named. Love well our father:
To your professed bosoms I commit him
But yet, alas, stood I within his grace,
I would prefer him to a better place.
So, farewell to you both [3, 32].

Cordelia returns at the end of the play to help Lear, changing her role of a daughter to that of a mother. Eventually, she forgives her father for having once disowned and kicked her out.

Cordelia is one of the most perfect positive female images of world literature. Her death was considered a real tragedy of the play. Such an innocent character like Cordelia didn't deserve to die. The news of the death of the younger daughter led to the King's ultimate despair, marking the end of the play.

So in the course of studying the play by William Shakespeare «King Lear», we concluded that women's images play an important role in the tragedy. It's about a contrast between sincerity and insidiousness. William Shakespeare in his play «King Lear» repeatedly refers to the images of women which are devoid of an extreme idealization. They are far from sacred even their images take a certain negative form. Cordelia represents a standard Shakespearean woman. She was polite and innocent (like most women of Shakespearean times). Of the three women in the play, it was Cordelia who represented women's society, but she was strong and powerful. So we can consider Cordelia to be an ideal woman who is independent and loving.

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Reading as a Form of Escapism in Walter Dean Myers' Novels

Danciu Irina

*masterandă la Facultatea de Litere
Universitatea Tehnică din Cluj Napoca
Centrul Universitar Nord din Baia Mare, România*

Abstract: Being an unofficially adopted child and going to a school where children used to laugh at him because he had a speech problem, Walter Dean Myers found refuge in reading. It is a universal rule that we all look for a form of escapism to manage with our daily life. Apparently, when someone reads the ability of escaping from the real world develops. We all know that parents and teachers ask children to read as much as they can, but we have to pay attention to what they enjoy reading. They like reading fiction, but some of them prefer reading authentic materials. Generally, teenagers have doubts about their capacities and about how capable they are to fulfill their dreams. Reading books inspired from someone's life makes them be more confident because it helps them realize that others had the same questions or made the same mistakes as they did. Walter Dean Myers wrote this kind of books. He was clever enough to use his whole life experience as source of inspiration for his numerous books. From these ones I chose to speak about two of them: *Bad Boy: A Memoir*, because it is a sincere autobiography, which helped me understand better the background and evolution of the author and *Fallen Angels* because I was surprised to read about how the war from Vietnam really was. Therefore, reading was important for the author himself, who, in his turn, offered precious sources of reading to help other readers to escape from a reality that is not as they dreamt.

Walter Dean Myers was born in Martinsburg, West Virginia, in 1937. He wrote his own biography, which is available on his website. At birth, he was named Walter Milton Myers. His mother died two years after his birth and the first wife of his father, Florence, a German and Native American woman, and her husband, Herbert, an African-American man, grew him up. From then on, he lived in Harlem. He confessed he was not bright in school even if he was a smart boy. He had a major problem of

which he was not aware until he went to school: “I had a speech impediment and often found myself leading with my fists and when teased. I found solace in books.” (“About Walter Dean Myers”)

He found some kind of escape in books. No matter how odd would seem, due to these speech problems, he discovered the pleasure of reading.

Being an unofficially adopted child and going to a school where children used to laugh at him because he had a speech problem, Walter Dean Myers did not enjoy going anymore and found his refuge in reading. It is a universal rule that we all look for a form of escapism to manage with our daily life. Apparently, when someone reads the ability of escaping from the real world develops. It is obvious there is a bond between reading and escapism, even though “escapism is more complex than just reading for light-hearted entertainment, but it did show that people found the process transformative changing the way people interact with the world and others.” (Timmins) Taking into account this quote, we can say reading determines people to detach from a painful reality for a while and to accept it more easily when they connect with it again. It helps the persons to keep his mind busy and in the same time, it offers time to get used to the unpleasant situation. Apart of this quality, reading has other benefits: it is pleasurable, reduces stress, helps in developing empathy for the others, works the brain and prevents memory loss, develops vocabulary and so on. (Timmins) Going back to Walter Dean Myers, he confessed in his autobiography that “Reading pushed me to discovered worlds beyond my landscape, especially during dark times when my uncle was murdered and my family became dysfunctional with alcohol and grief.” (“About Walter Dean Myers”) As we found out from his biography, he did not have an easy life. Instead of being a problematic child, he was clever enough to find refuge in reading and to get over despair with its help: “In the dark times, when my uncle was murdered, when my family became dysfunctional with alcohol and grief, or when I realized that our economics would not allow me to go to college, I began to despair. I read voraciously, spending days in Central Park reading when I should have been going to school.” (Dean Myers)

We all know that parents and teachers ask children to read as much as they can, but we have to pay attention to what they enjoy reading. They like reading fiction, but some of them prefer reading authentic materials. Generally, teenagers have doubts about their capacities and about how capable they are to fulfill their dreams. Reading books inspired from

someone's life makes them be more confident because it helps them realize that others had the same questions or made the same mistakes as they did. Walter Dean Myers wrote this kind of books. He was clever enough to use his whole life experience as source of inspiration for his numerous books. From these many books, I have chosen to speak about *Bad Boy: A Memoir* and about *Fallen Angels*.

Bad Boy: A Memoir was published in 2001, 13 years before the author died.

To my mind, it is not an easy job to write a memoir because the author must assume he is honest. He takes the risk that certain episodes may dislike to his audience and this can lead to a decrease number of his readers. Walter Dean Myers was not afraid to speak about his imperfect life and about how he took some decisions because of the circumstances not because of his will. If you offer something to the world, offer yourself with all the honesty and your public will enjoy your books. They will do that because after reading an author's memoir they will find the source of inspiration for every book. Walter Dean Myers wrote mostly at third person, he detached himself of the characters because he wanted to offer diversity. He exploited his life and transformed it in art. He was his own muse and he knew how to switch to objectivity. However, this time he used first person narrative and offered us the most valuable resource: himself. He was the main character and after reading his memoir, I can add: what a character! He knew how put himself in a positive light even if the memoir is called *Bad Boy* and he also knew how to present so natural his Harlem as if it was the safest and the most beautiful place in the world.

Speaking about this particular book, Polly Barbour said:

“His works of fiction are usually directed at a young adult audience, and his protagonists are, for most part, misunderstood young adults. It makes perfect sense, then, to learn, from his memoir *Bad Boy* that Myers was once one of those misunderstood young adults himself, and that his own teen self seems to be the inspiration and the basis for a great many of his fictional main characters.” (“Bad Boy: A Memoir Background”)

It is not surprising that his life experience was objectively analyzed as if it was a story as one from the numerous books he wrote. In an article from *Gradesaver*, the themes of his biography are listed and they seem to make a perfect a summary of his life and of his story, in the same time. The main problems of his life and the main themes of this book seem to be: *growing up*

African American, adoption, bullying and the gift of a good teacher. Some of them were much emphasized as long as the others were just consequences of some episodes or problems encountered in his life. (Barbour)

To my personal interpretation, this book seems as a collage. If I take the most representative quotations and put them together without many explanations, they would make sense. They are so logically structured and connected that they speak for themselves. Instead of using images, as in cartoons, a series of quotations replace these snapshots to make up a complete picture of Walter Dean Myers' life. He registered the basic episodes of his life in chronological order.

As I have chosen to speak about reading, he confessed that he discovered the pleasure of doing it when he was punished for fighting with his colleagues:

"I realized I liked books, and I liked reading. Reading a book was not so much like entering a different world- it was like discovering a different language. It was a language clearer than the one I spoke, and clearer than the one I heard around me. (...) To "me" who read the books, who followed the adventures, seemed more than the real "me" who played ball in the streets." (Dean Myers, 46)

One of his teachers played a major role in discovering this activity and it is important to mention, that there were three teacher who had a big influence in his life. He also enjoyed playing basketball and this was "the face" he showed to the world because reading was not an activity for boys. Besides reading, he discovered he had a passion for writing, too: "...I liked manipulating words..." (54) and it proved to be the best of all his passions, because he transformed it in a profession. In the end of his memoir, he came up with some important conclusions: "I've come to the conclusion that I had a marvelous start in life." (204) and "Writing has let me into a world in which I am respected, where the skills I have are respected for themselves. I am in a world of book lovers and people eager to rise to the music of language and ideas. All in all it has been a great journey and not at all shabby for a bad boy." (206)

This book is just a memoir of his first seventeen years of life, the other experiences are gathered in his numerous books even if they are not written at first person. For example, the experienced lived in the army made the subject of *Fallen Angels*. He had a good start, as he confessed, and he knew how to take advantage of everything life offered to him in order to give to his public such a numerous and complex material.

Fallen Angels was published in 1988. It is also a novel inspired from author's experience. The main idea of it is that: "By chronicling the experiences of a seventeen-year-old soldier, *Fallen Angels* explores the ways in which the Vietnam War led to the dissolution of the myth of the American war hero." ("Fallen Angels Study Guide")

The novel is called *Fallen Angels* in the memory of young boys who died on battlefield, being innocent but caught in unfair fights.

Walter Dean Myers was criticized for the way he presented the war from Vietnam, but: "Myers took a risk by including profanity and detailed depictions of violence and gore in his young adult novel, but he made those choices to provide the most authentic account of the Vietnam War." ("Fallen Angels Study Guide") He was sincere, as he was in most of his novels even if he created a different image of the war. The subject of the novel was built around how the seventeen-year-old Richie Perry, an African American boy from New York lived the experience from Vietnam War. He experimented many things: he saw some of his friends dying, he was a victim of his company's lack of organization, he encountered discrimination as he was sent in patrol in dangerous places instead of some of his white colleagues and so on.

In such a complex novel, several themes can be identified: reality vs. fiction, race and class, identity, expectation vs. truth, youth and innocence or morality of war.

For most of the soldiers' reality was so cruel that they had to create their "own version of reality" to be able to face the atrocities of the war. They lived in temporary barracks, they ate the same monotonous food and they had to face the constant attacks of the enemies.

Another theme, race and class, emphasized the fact that many people enrolled in the army in a period of intense racial tension. Even in the cruel reality of war, some superiors continued to make differences between them, because of their race and class. It took some time until they become all friends and did not pay attention to this aspect.

As they created another version of reality, they also struggled with their identity. They imagined what kind of people they would like to be, when they will return home and this was just a way of better supporting what they had to face into the war. For example, Perry, even he was forced to kill and he acted like a bad man, he imagined himself being a god man and taking care of his younger brother and of his alcoholic mother. Having

the previous glorious experiences in World War I and World War II, the young men who enrolled in the army had the same expectations, but the reality was different. In this war, they had to find the enemies first and only after that to fight with them. In this process, they killed a lot of Vietnamese civilians, which led to chaos and desperation in the American army. Some of the superiors did not care about their company, they cared only about their personal promotion, and they did not try to reestablish the order.

The tactics they used, the enemies they fought with, made the soldiers to ask themselves about the morality of the war. Many of them were under 21 years old and had other goals when they came to war, but what they found on the battlefield made them question if what they did was moral or not. There is also another thing emphasized. The reality of the war was much transformed when presented in the American newspapers: “The media was a big part of “selling” the Vietnam mission to the American public, despite the chaos and uncertainty on the ground.” (“Fallen Angels Themes”)

Even if the two novels are very different, they offer a realistic picture of certain historical events and of the impact, they had upon the author and upon his readers. Walter Dean Myers knew how important was to learn from books and how many benefits knowledge brought to him.

Therefore, reading was important for the author himself, who, in his turn, offered precious sources of reading to help other readers to escape from a reality that is not as they dreamt.

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Ідейно-композиційна роль образу Безіла Голмуорда з роману О. Вайлда «Портрет Доріана Грея»

Литвиненко Ганна

*студентка факультету іноземної філології
ДВНЗ «Ужгородський національний університет»,
Україна*

Творчість англійського письменника ірландського походження Оскара Вайлда справила значний фурор у світовій літературі. Чимало літературознавців вважають його яскравим представником естетизму, послідовники якого обстоювали мистецтво в його іманентній сутності. В основі лежав принцип «мистецтва для мистецтва» [4, с. 348].

Естетика О.Вайлда – це співвідношення краси та моралі. Мистець приходиться до думки, що мистецтво знаходиться поза мораллю, воно самодостатнє від морально-етичних уподобань суспільства. «Глядача, а не життя – ось що, власне, відображує мистецтво» [6, с. 24], – так письменник писав у передмові до свого найбільш відомого роману «Портрет Доріана Грея».

Як зазначає І.Зінчук: «Крізь всю творчість письменника лейтмотивом проходить очевидний і непримиренний протест, заснований на непохитній позиції художника, що враховує історію мистецтва, умови його розвитку та реальний стан. Позиція Оскара Вайлда очевидна: він проти приземленості, «наслідування правди», міщанських творів та пустої риторики» [3]. Отже, письменник зосереджувався на досить вузьких проблемах, для висвітлення яких він використовував схожі образи, прийоми, парадокси.

Працював О. Вайлд у різних жанрах, зокрема: казка, вірш, балада, поема, повість. Автор не надавав перевагу певному жанру, в цьому проявляється ще одна особливість його творчості. Неординарна особистість митця та нетипові фабули окремих його творів привернули увагу окремих літературознавців, серед яких: М. Г. Соколянський, Є. Д. Онацький, Р. І. Доценко, А. Градовський, Г. С. Деркач, Вл. А. Луков, Н. В. Соломатіна, О. В. Акімова, Ю. В. Янченко та ін.

В аспекті проблематики нашого дослідження чималу увагу привертають наукові праці вчених щодо аналізу творчого стилю автора, вивчення проблематики окремих його творів, тощо. Відтак, Вл. Луков та Н. Соломатіна присвятили творчості англійця наукову монографію під назвою «Феномен Уальда: тезаурусний аналіз». У праці описано процес створення Оскаром Вайлдом міфу про себе самого і подальшої його еволюції в культурі ХХ століття, яка породила «феномен Вайлда», встановлено естетичні погляди і творчі досягнення найбільшого англійського письменника кінця ХІХ століття, вождя естетизму [5]. А. Градовський досліджував образи-символи роману О. Вайлда, вивчав ідейну роль образу портрету та простежував зв'язок твору з античними міфами. Ю. В. Янченко досліджував сприйняття особистості письменника в Росії та Україні. Важливою є також праця О. В. Акімової, яка вивчала своєрідність естетики та етики митця [1].

Отже, творчість О.Вайлда має багатогранні сторони вивчення. Але, на жаль, досить невелика кількість праць присвячена аналізу окремих персонажів письменника. Метою нашого дослідження стало розкриття та встановлення ідейно-композиційної ролі персонажу Безіла Голлуорда в єдиному романі О.Вайлда «Портрет Доріана Грея». Варто зазначити, що динамічність описуваних подій, невелика кількість персонажів, детальність їх описів дозволяють читачу та критикам глибше проаналізувати того чи іншого героя, а постійний інтерес до твору тільки підтверджує необхідність проведення такого дослідження.

Насамперед, зібраний та проаналізований критичний матеріал дозволяє нам стверджувати, що образ Безіла втілює в собі ідею відданого служіння мистецтву: «An artist should create beautiful things, but should put nothing of his own life into them. We live in an age when men treat art as if it were meant to be a form of autobiography. We have lost the abstract sense of beauty. If I live, I will show the world what it is...» [7, p. 15]. Портрет Доріана став вершиною творчого доробку Безіла, адже у картину він вклав свою душу. Незважаючи на те, що полотно могло принести йому світову славу, Голлуорд не бажав ним ділитися, вважаючи, що воно надто розкриває потаємні поклики душі художника: «The reason I will not exhibit this picture is that I am afraid that I have shown with it the secret of my own soul» [7, p. 7].

А. Градовський з цього приводу переконливо доводив, що Доріан Грей для Безіла не просто модель чи натурник. Він його кумир, його божество, втілений ідеал живої Краси [2, с. 150]. Неодноразово ця думка підтверджувалася й словами Безіла, який не хотів знайти Доріана з Генрі, знаючи про згубний вплив останнього: «The world is wide, and has many marvellous people in it. Don't take away from me the one person that makes life absolutely lovely to me, and that gives to my art whatever wonder or charm it possesses» [7, р. 18]. Тому не можемо не погодитись з гіпотезою О. Акімової, що О. Вайлд зобразив художника Голлуорда антиподом лорда Генрі. Безіл заперечує те, що проголошує Воттон, він відстоює ідею «справжнього» індивідуалізму, в якому вбачає захист людини та заклик до добра [1, с. 115]. Прихильність автора на боці простих, щирих та духовно багатих героїв.

Художнику не було місця в жорстокому світі вульгарності та душевної ницості. Він щиро вірив у доброту, що ховається в найпотемніших кутках душі людини. Крім того, О. Акімова стверджує, що Безіл боровся за душу Доріана Грея, він намагався, на відміну від лорда Генрі, зберегти її в гармонії та чистоті. Голлуорд хотів стати своєрідним «добрим ангелом» Доріана, щоб захистити від будь-якого згубного впливу [1, с. 115].

Відтак, можемо зробити висновок, що для Безіла основними цінностями в житті були Краса, Любов та Доброта; його естетичні принципи не обмежувалися лише поклонінням Красі: Безіл був моралістом, для якого Краса, не опосередкована совістю, не могла бути ідеалом. Тому, коли Доріан показав митцю заплямований кров'ю портрет, який переймав на себе гріхи прототипа, Безіл злякався побаченого, адже картина символізувала і його уявлення про прекрасне: «An exclamation of horror broke from Hallward's lips as he saw in the dim light the hideous thing on the canvas leering at him. There was something in its expression that filled him with disgust and loathing» [7, р. 162].

До нього прийшов момент художнього прозріння. Митець зрозумів, що віра у совість Грея вже не має місця бути. Нове бачення краси, на яке його надихнув Доріан, тепер стало моторошним обличчям, що глузливо посміхалося йому з картини. Безіл сприймає жахливу картину як покарання за те, що він занадто ідеалізував красу

Доріана. Саме в цей момент Голлуорд і помирає від руки свого нахненника. Його смерть є символічною, «мистецтво сховало митця».

Таким чином, проаналізувавши образ Безіла Голлуорда можемо стверджувати, що його ідейно-композиційна роль у романі є ключовою, адже він виступає виразником авторської ідеї про важливість образу творця прекрасного у суспільстві. У межах отриманих результатів можна намітити перспективу подальшого студіювання в цьому напрямку, зокрема проведення аналізу та надання характеристики іншим героям роману.

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“Historical prototypes of Rivares in the novel by E.L. Voynich “The Gadfly”

Obretska Marta

*Student of Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

In the first section, we explored the image of Montanelli in E.L. Voynich’s novel. From Arthur’s point of view, he is his wise mentor, who lives his life for the service of religion, is poor and leads an ascetic life. In short, everyone, even anti-religious groups, must respect his actions. The further the events in the work develop, the worse the cardinal appears with his actions. He shows his timidity when he flees to China from a woman carrying his child. At this point, the reputation in the church comes first, where the main law is to serve one God. In my opinion, the author did not create such an image for nothing, because she wants to show the way how a good-hearted person with pure intentions through the influence of religion can become a blind follower. It was because of religion that all Montanelli’s shortcomings and unworthy deeds arose. Each of Montanelli’s actions can be characterized in two ways. From his point of view, he wanted to do a good deed, but in reality he prevented justice from being done by the cruel methods required by the time. The moment when Gardfly finds himself trapped by the police is well described by author.

After the death penalty, Arthur Montanelli cannot remain a strong man, he breaks down and takes responsibility for what he has done. He has a nervous breakdown, hysteria, it is impossible to comprehend the consequences of his own actions, to realize himself as imperfect, a sinner and a murderer. Therefore, he shifts all responsibility to the military tribunal and the church and commits suicide. Montanelli’s last speech and his death complete the image of a man who believed in the church to the last, but the act of the church opened her eyes to everything and so the cardinal decides to die. Because of his actions, even his death remains questionable, as it can be assumed that he was weak and committed suicide. In this way, the author showed how difficult it is for a person who has held one stable position all his life to overcome himself and continue to live with new ideals. If a person

cannot change his position in life and accept it, which will not coincide with the position of society, then he will not live in this world.

In the second section we explored the main character of the novel is Arthur Burton. From the beginning of the work we learn that he is a student of Anglo-Italian origin, who actively cooperates with the Protestant group “Young Italy”. It is not without reason that he received the pseudonym Gadfly, because the author wanted to connect his image with the prototype of the philosopher Socrates. In this way she seems to say that all the words of Arthur will be as important and valuable as the words of Socrates. According to legend: in Athens he was sentenced to death for exposing the shortcomings of the whole nation, regardless of social status. During the defense at the trial, the philosopher compares himself to a reed that annoys a slow horse, forcing it to act. If Socrates could renounce his beliefs, he would survive. Similarly, the author, when she gave the protagonist such a nickname, hinted that the basis of the trait will be fidelity to their beliefs.

The main prototype of the image was the famous revolutionary Giuseppe Madzini. Like Madzini, Arthur began his career at university when he joined an underground organization. Historically, Madzini was arrested and imprisoned for 2.5 months for his views. Similarly, Burton spent some time behind bars because of his beliefs. Like the main revolutionary, the protagonist spent most of his life abroad, although there is a difference between the reasons for leaving the country. If Madzini was deported, Arthur himself boarded the ship to avoid persecution and the truth of his life. Following Madzini’s example, the author gave Arthur the trait of a leader followed by others. Due to this and his talent, he later became the author of pamphlets in the magazine, which ridicule Italian priests and the papacy. The most important common feature between Madzini and Arthur is that they begin their uprising and propaganda with the service of God. In the image of Arthur, the author conveyed the characteristics of advanced people. Like the people of that time, he has great willpower, ideological orientation, neglects public opinion, ready to risk his life for the cause. Because of his sharp words and ridicule, Burton received the nickname Gadfly, which he uses in journalism. Gadfly is a collection of Russian, Polish and Italian revolutionaries. The character begins to develop in the hero immediately after joining the organization “Young Italy”. Because of his immaturity and little experience of life, he thinks that the only way to

freedom is through God's power. He is trusting, sincere and open, but very soon he is convinced that his closest ones are capable of betrayal.

In conclusion, we noted that to this day, the novel by EL Voinich remains the property of English literature due to its innovative attitude towards the protagonist, a detailed description of the created world and the characteristics of a sentimental novel. , free development and self-expression. The author presents his vision of resolving the issue of methods of struggle for national independence, stating and emphasizing that the main thing for success is determination and active participation of the people; the charismatic and loyal leader of Arthur Burton; no hesitation in using brutal radical methods in the struggle and well-trained aides such as Gemma and Madzini. Thus, on the example of Montanelli and Arthur, the author emphasizes that the best force in the struggle is the religious feelings of the people, ie not the eternal confrontation of revolution and religion, but its reasonable use for the national liberation movement. These are the characteristics the author gave to the main character of the novel. Gadfly is an unexplored and invaluable work that contains a unique structure and a deep idea. Therefore, this is a novel that should be given special attention by researchers for the use of the work in the future in order to educate future generations.

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L'évolution des didascalies dans le théâtre pendant le XVII^{ème} siècle

Petcaș Anamaria

*étudiante II année, Universitatea Tehnică Cluj-Napoca,
Centrul Universitar Nord Baia-Mare, România*

Le théâtre dans l'Antiquité et pendant le Moyen Âge – perspective diachronique

«L'histoire du théâtre antique est celle d'une séparation progressive entre le poète et le spectacle»¹.

Un écrivain très connu qui vivait pendant la période de l'Antiquité a été Sénèque. Ses tragédies n'ont pas les indications scéniques et pour les mettre en scène, il laissait à la plus grande latitude pour fixer une représentation. Les tragédies de Sénèque mettent en évidence quelques caractéristiques de ce genre littéraire : il y a un jeu « spatial » des personnages, leur impulsion, leurs échanges des répliques, les entrées et les sorties des personnages.

Sénèque a découvert quelques problèmes en ce qui concerne les textes dramatiques. Le premier problème est représenté par l'incertitude qui apparaît dans la répartition des répliques entre les personnages principaux, et ici nous pouvons voir comment ils annoncent de modalités différentes selon les différents usages du texte. Les tragédies de Sénèque sont inspirées selon le modèle latin. Dans ces ouvrages nous observons les monologues et les apartés. Certains textes dramatiques de l'Antiquité sont devenus les sources d'inspirations pour les auteurs modernes. Le théâtre antique veut créer un modèle d'un théâtre du texte. D'ailleurs, le théâtre devient un genre littéraire qui présente une création d'un texte dramatique comme les opérations textuelles. Dans l'avenir la représentation a disparu et elle a été oubliée, mais la seule chose qui est restée c'est le texte de pièce. L'auteur Aubignac considère qu'une pièce du théâtre antique ne pose pas les problèmes de lecture.

¹ Véronique Lochert, *L'écriture du spectacle. Les didascalies dans le théâtre européen aux XVI et XVII siècles*, ville Genève, édition Librairie Droz, 2009, p 39.

Aristote a formulé une propre théorie du théâtre dans son époque, selon laquelle les œuvres des auteurs grecs ont les avantages d'être lues et bien représentées. Aristote veut montrer que la représentation a un caractère facultatif et secondaire. « Quant au spectacle, qui exerce la plus grande séduction, il est totalement étranger à l'art et n'a rien à voir avec la poétique, car la tragédie réalise sa finalité même sans concours et sans acteurs. De plus, pour exécution technique du spectacle l'art du fabricant d'accessoires est plus décisif que celui des poètes ». (5 p.39) Le théâtre antique n'offre pas un fondement pour l'usage des didascalies dans la pratique ou dans la théorie. Les critiques d'Aristote sont très inspirés par une réalisation texto-centriste, très connue dans la théorie du théâtre en France pendant XVII^e siècle.

Les chansons de gestes et les fabliaux posent une mise en voix ou une mise en geste d'un texte qui est écrit. Pendant cette période, le théâtre évolue dans un contexte où le genre littéraire doit être oral et où il y a quelques limites entre la narration, qui est représentée par les jongleurs et le théâtre qui est une histoire par ses personnages et qui sont labiles. Les textes dramatiques n'ont pas leurs existences tandis que la plupart des textes littéraires ont une présentation matérielle qui se caractérise par une définition générique rationnelle.

Nous avons constaté que l'évolution des didascalies est liée à la progression du théâtre religieux. Pendant les X^e et XI^e siècles en Europe se fait connu le drame liturgique en latin, qui est arrivé à l'enseignement de l'Eglise et qui a une propre langue. Après quelques siècles en France, en Italie, en Espagne, et en Angleterre a été découvert un théâtre qui a une langue vulgaire et qui fleurit hors de l'Eglise en favorisant les différentes formes. Le théâtre française au XIII^e siècle se caractérise par la Passion et les miracles, puis le développement du spectacle religieux naît les mystères pour le XV^e siècle, en Italie est présente la *lauda drammatica* qui apparaît en 1260, et montre un contexte spirituel; en Angleterre se manifeste pendant les XIV^e-XV^e siècles certaines cycles des histoires bibliques. La fin du Moyen Age est un épisode crucial dans le développement du théâtre, car c'est ici l'apogée de la représentation scénique, qui a une grande ampleur et une très bonne complexité; en ce moment apparaissent les livres imprimés, une modalité facile et rapide de transmettre les textes.

L'importance du théâtre au XVII^e siècle

Quand nous parlons des personnages de théâtre du XVII^e siècle, ils se caractérisent par trois éléments: un élément dramaturgique, un élément littéraire et l'autre socio-historique (quand il s'agit de personnages qui ont un caractère historique). Dans les tragédies il y a un élément de nature référentielle. Les personnages qui se trouvent dans la liste d'ouverture peuvent confondre ces trois éléments en ajoutant un petit plan informatif, où il y a un « le confident, le capitaine et le prince du sang –leur emploi et leur nom même témoignent de ce triple ancrage » (5, p.15). Au XVII^e siècle, il y a deux types de spectacles: les « parades » ou les farces des rues et les pastorales, qui sont jouées dans les cercles restreints. Puis un autre type qui a été imposé pendant cette période c'est la tragi-comédie, mêlant drame et comique dans une mise en scène saisissante. Les années 1660 -1685 représentent un grand triomphe des textes dramatiques et l'apogée de la tragédie et de la comédie. Dans les années 1690, le théâtre été influencé par la grandissante influence italienne.

Un aspect principal qui définit le théâtre est représenté par le verbe «manipuler». Ce verbe peut offrir une approche phénoménologique qui montre que l'objet du théâtre surligne par un caractère qui devient scénique. Cette chose s'appelle « manipulation », mettant les personnages dans les situations et les rôles différents pour transposer un monde réel par le décor, cette chose offrant aux personnages un statut d'objet, avec beaucoup de fonctions ; par exemple une fonction rhétorique et dramatique.

Un critère identifié par le sociologue montre qu'il y a quelques limites dans le domaine de définition de l'objet théâtral, qui peut permettre de détecter une norme de séparation entre les éléments de vie courante et les éléments d'une fiction. Les premières éléments ont toujours un caractère théorique, subordonné à la fidélité de lecteur et les autres éléments peuvent examiner de l'humain. Cette chose peut avoir certains effets qui ont une nature comique et dramatique en fonction de nombreux domaines fictionnels. En fin, nous pouvons voire comment il y a deux tendances déterminantes de l'objet théâtral : la première est représentée par la manipulation des acteurs et la deuxième est le regard des observateurs qui pose une image signifiante dans le lieu scénique où se passe l'action.

Les didascalies dans la première partie du XVII^e siècle

Au début du XVII^e siècle les didascalies n'ont pas existé dans le théâtre médiéval parce qu'ils ne sont pas présentes dans ces ouvrages,

chose qui sera présente jusqu'à la Renaissance. Par exemples il y a dans cette période trois œuvres qui contiennent très peu de didascalies : « Try et Sidon » c'est une tragédie qui a six didascalies, « Pyrame et Thisbé » qui a trois didascalies et « Bergeriese » qui n'a aucune didascalie ; avec le temps les œuvres théâtrales ont évolué, par exemple, « Clitandre » ayant 85 de didascalies. Une méthode très connue et très utilisée dans cette période (lorsque les didascalies véritables n'existaient pas), était les didascalies implicites qui sont les textes dialogues. Par exemple, il y a quelques mots qui peuvent aider à l'identification : « voici », « voilà ». Ce type de didascalie souligne les éléments très importants pour un dialogue qui devait être représenté devant le monde. Quand les didascalies véritables ne sont pas présentes dans un texte dramatique, elles sont remplacées par les didascalies implicites, qui offrent les informations méta-théâtrales. Ce type de didascalies est une méthode très connue pendant le XVII^e siècle. Les didascalies implicites peuvent faire une équivalence entre la perspective de celui qui lit et celui qui écoute. Ici le décor, les vêtements, les gestes sont décrits par les personnages.

D'Aubignac a dit dans son ouvrage qu'il existe des éléments pour envisager un texte dramatique; l'univers fictif qui peut produire l'illusion et elle se présente aux lecteurs et aux spectateurs dans « toute la vérité de l'action théâtrale »². Les textes littéraires sont destinés pour une représentation précise et elle doit imposer la mise en œuvre des expériences pour son exécution ; en ce cas le spectateur et le lecteur doit prendre la vérité de l'action. A ce période –là, Aubignac a condamné ce chose parce que : « Il ne faut jamais mêler ensemble ce qui concerne la représentation d'un Poème avec l'action véritable de l'histoire représentée » (2, p.85).

Les didascalies peuvent influencer le lecteur dans les coulisses de la représentation par leurs matérialités de la scène dans les répliques du dialogue. Les éléments techniques, qui envoient aux réels précis du théâtre, montrent sans cesse aux lecteurs les caractéristiques qui se mettent au service de l'illusion.

Pierre Corneille

L'année 1630 a représenté un important moment pendant lequel le genre dramatique évolue rapidement et l'influence du baroque européen disparaît, le fait marquant un grand renouvellement dans la littérature.

² François-Hédelin Aubignac *La pratique du théâtre*, ville Paris, édition Honoré Champion, 2001, p 85.

Un grand écrivain fut Pierre Corneille. Nous pouvons dire que le tragique du Corneille est très différent, par rapport au tragique grec. Ici nous pouvons voire comment le destin ne se rapporte pas au divin, une importante source d'inspiration étant représenté par l'histoire : un bon exemple peut être *Le Cid*, inspiré de l'histoire de l'Espagne.

Les éléments qui caractérisent le théâtre de Corneille sont en premier lieu les personnages, ceux-ci ayant une forte personnalité, une grande énergie positive et ils ne sont pas coupables et fatalistes. Ils jouent dans certains moments un rôle décisif, qui peut changer complètement toute l'action. Les personnages ne vivent pas avec la peur de mourir, parce qu'ils ont les idéaux qui sont inférieurement à la mort. Ce fait démontre qu'ils sont très lucides et leur raison a une force de décision exceptionnelle.

Un autre élément est la situation dramatique qui est un dilemme et qui attache le théâtre cornélien à une partie de la tragédie grecque et qui souligne en même temps l'avènement du théâtre moderne. Dans l'œuvre *Le classicisme française, mythe ou réalité*, Livia Titieni a considéré que « la tétralogie *Le Cid*, *Horace*, *Cinna* et *Polyeucte* représente la manifestation exemplaire de l'héroïsme cornélien » (7, p. 115), le fait qui marque que les personnages de Corneille évoquent des interprétations diverses et ils ont provoqué en même temps de l'admiration.

Pierre Corneille présente dans ses ouvrages beaucoup d'actions, élaborées par une sorte de gradation. Ces actions peuvent provoquer les états intérieurs qui montrent à la fin des pièces comment les personnages évoluent lentement; le fait qui montre que dans les pièces cornéliennes il y a un dramatisme supplémentaire. Corneille écrit dans son *Discours des trois unités* deux principes valables aussi à présent: un premier principe est la suspension et le deuxième est la préparation. La suspension peut être le mystère de l'action ou suspense. La préparation représente une modalité d'introduction d'une action pour présenter une raison préétablie, qui est un procédé très utilisé par les dramaturges modernes.

Dans les pièces de Corneille nous observons comment il y a un mélange entre les sentiments et le destin, ce qui souligne le génie littéraire; Alexander Lecœur affirme dans son ouvrage que : « Aussi, rencontrant chez Corneille, et au plus haute degré, cette belle alliance du génie et des nobles sentiments, nous ne craignons pas de proclamer qu'il n'est pas théâtre que nous mentionnons, pour l'effet du moins, au-dessus du sien » (6, p.3)

Jean Racine

Jean Racine est un poète qui a respecté les règles du théâtre classique et qui a une grande admiration pour les poètes anciens. Nous pouvons voire comment dans la préface de *Phèdre*, l'auteur a expliqué l'admiration pour le théâtre grec : « Les passions n'y sont présentées aux yeux que pour montrer tout le désordre dont elles sont causes (...). C'est là le but que tout homme qui travaille pour le public doit se proposer. Et c'est ce que les premiers poètes tragiques avaient en vue sur toute chose. Leur théâtre était une école où la vertu n'était pas moins bien enseignée que dans les écoles des philosophes. Aussi Aristote a bien voulu donner des règles du poème dramatique; et Socrate, le plus sage des philosophes, ne dédaignait pas de mettre la main aux tragédies d'Euripide »³.

Quand il s'agit de Racine, nous voyons quelques éléments nouveaux qui s'imposent dans ses œuvres, par exemple il existe les vérités générales, qui sont individuelles et celles trop particulières sont rejetées. Il respecte la bienséance, qui doit être interne ou externe. Ici nous pouvons voir comment les personnages ont les rôles fixes: le valet, le jeune homme, le vieillard sage. Un autre élément qui est très important chez Racine c'est la règle des trois unités, ce fait n'étant pas respecté chez Corneille. Ici le conflit reste le même, le temps à 24 heures et le même espace.

Dans les œuvres raciniennes les thèmes principaux sont représentés par les tragédies grecs, romains, bibliques et orientales: « Si Corneille se penche vers l'antiquité pour en extraire des exemples de hautes vertus et pour offrir ainsi des solutions morales heureuses à ses contemporains, Racine s'y penche surtout pour offrir à ses contemporains un miroir de l'âme humaine, dont les réactions sont les mêmes à travers les âges.» (4, p.177) Les personnages de Racine sont toujours les héros de l'histoire; le thème principal est l'amour placé dans un contexte politique. Ses personnages incarnent le bien et le mal et devient les symboles pour la littérature. Les autres thèmes sont la fidélité, et la haine des dieux. La mort peut être « l'œuvre des dieux » pour une pièce qui a été inspirée de l'antiquité.

Molière

Le premier sujet qui a été choisi par Molière et qui le fait très célèbre est représenté par la préciosité, vue comme une forme d'aliénation. Molière est préoccupé du problème de la femme qui ne sera pas heureuse. Un bon exemple

³ Jean Racine, *Phèdre*, préface.

peut être *L'école des femmes*, qui offre une grande polémique. Une qualité qui souligne le génie de Molière est le talent de faire rire; dans ses ouvrages il parle des choses qui sont très sérieuses, mais ayant pourtant un caractère amusant. Un autre écrivain qui a les mêmes éléments est La Fontaine. Pour Molière la vérité n'est pas un idéal littéraire, mais un premier idéal peut être la découverte du mensonge, l'erreur et la duperie. Dans la conception de Molière la nature peut très bien changer un homme par ses qualités.

Lorsque les situations dramatiques de Corneille sont des dilemmes, qui rattachent le théâtre cornélien à une partie de la tragédie grecque, mais aussi au théâtre moderne. Les situations dramatiques se construisent, au-delà du conflit intérieur, par des confrontations directes des personnages. Ces luttes directes signifient l'opposition verbale, véhiculant des principes moraux différents. Il y a donc des confrontations des attitudes visant les principes de la morale, de l'éthique. Quand il s'agit des personnages Molière, lui, il veut souligner la dissimulation de merveille et ils trompent tout le monde. Toutes les pièces de Molière n'ont pas les grandes significations, mais ils veulent présenter une représentation qui ressemble au monde réel. La représentation devient très importante, inspirée de *la commedia dell arte*, parce que les personnages doivent improviser, car ils n'ont pas un texte.

En guise de conclusion, nous pouvons remarquer le fait qu'il y a une évolution des didascalies dans ce genre littéraire, culminant avec Molière, qui veut créer un théâtre total, par l'union de l'action avec le dialogue, et le dialogue dramatique avec les autres arts. Le théâtre de Molière veut présenter que le monde actuel est un théâtre.

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“Semiotic problematics in B. Shaw’s play “Pygmalion: A Romance in Five Acts”

Sokyrko Kateryna

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

In the first section we explored the image of the main character in Bernard Shaw’s play “Pygmalion” - Eliza Doolittle.

The basis of Shaw’s play is taken from the myth of Pygmalion and Galatea, but the characters are transferred into the life of modern London society and, as we can see, these characters are not interested in traditional story ending.

At the beginning of the play, Shaw gives only a certain idea of the main character’s appearance. The author emphasizes the untidiness of the simpleton, which distinguishes her from the ladies around. But she has good traits too. She doesn’t know how to compose correct sentences because Eliza doesn’t know a thing about literary language. She constantly expresses her fear or surprise with incomprehensible exclamations. The author notes that the girl’s way of speaking is difficult to convey in text.

In the second act we see Eliza as a brave, persistent and independent girl. The transformation began from the moment she decided to visit Higgins. It was the moment of her awareness of the problem. Here we can see Eliza’s determination which helps her to make the right choice. B.Shaw demonstrates the transformation of the main character. At the beginning of the fourth act the author draws more attention to Eliza’s feelings and emotions and not to her appearance. At the same time neither of the male characters seem to care about her. The flower girl from the street was used as a “guinea pig”. The author is making her image more complicated by giving her new psychological features. Bernard Shaw depicts the spiritual growth of a young girl, who does not lose her sense of dignity despite all the harassment. Eliza realizes that she cannot return to her previous way of life any more and at the same time she doesn’t know where to go in the future. Girl faces the true reality and realizes the magnitude of the gap between her desires and

the ways to achieve them. The phonetician's student complains that her independence has been taken away from her. Eliza doesn't like the fact that the men who taught her lady behavior doesn't treat her like a lady.

B. Shaw portrayed Eliza as an individual. The author is convinced that any person can create herself from the start (the so-called "self-made man" image). In the fifth act, we see a new Eliza once again. Now, instead of an uneducated simpleton, we see a beautiful lady, whose appearance finally harmonizes with the inner world. The main character becomes conscious, independently finds her true self. The problem of surviving no longer bothers her. She is ready to fight for her rights. Higgins taught her good manners, but life gave her invaluable lessons.

In the end, the author wanted to emphasize not the lack of relationship between the main characters, but the spiritual development of Eliza, who moved from darkness to light throughout the play. In this section, we have explored the image of Eliza Doolittle, the main female character in Bernard Shaw's play *Pygmalion*. In the course of research we found that this image is one of the most versatile and interesting of those that the author had to write. We have described its features and role in the play.

In the second section, we considered the play "Pygmalion" from the point of view of semiotics. Semiotics deals with the investigation not only of what we call a "sign" in everyday speech, but also with non-verbal speech. In the semiotic sense, signs can take the form of words, images, sounds, objects and gestures.

In this section, we try to demonstrate how Bernard Shaw uses literary and cultural codes to convey the dominant and subordinate culture of society in *Pygmalion*. As a socialist, George Bernard Shaw deals with the prevailing social problems of his time: education, marriage, and religion. In *Pygmalion*, Bernard Shaw considers the social function of language (including mastery of it) as one of the markers of social status and as a source of social power. He suggests that it is possible to educate people of the lower class according to the cultural codes of the higher class. Moreover, he demonstrates that culture is limited in time, and the boundaries between lower and upper class cultural codes may disappear, so that it may be difficult to distinguish a true native speaker of a higher class from the one who was properly taught to behave the same way.

Eliza studies the manners and speech of the upper class aristocrats, but her low class background hasn't disappeared, so despite all the

changes in habits or appearance, she still remained a descendant of the lower class.

As a literary work, *Pygmalion* is doubly encoded; first - the play uses language as its environment in its dialogues; the second is the use of a literary-dramatic system of codes such as characteristics, costumes, *mise-en-scène*, etc., which are based on the ideology of bourgeois society. Shaw proves that these ideologies are outdated, the boundaries between these codes are weak and can be crossed.

Pygmalion depicts bourgeois society, where binary oppositions of the upper / lower class, high / popular culture, lady / non-lady, and language / communication are dominating. In addition, the play can be divided into three sign systems: clothing, language and behavior, they all have cultural significance.

As for the semantic and symbolic codes in the play, the first is a direct shade of words, while the second is an indirect shade of vocabulary and can be taken out of the surrounding context. According to Bart, society needs a marker for commercial reasons to turn the text into a potential commodity, and the title serves that purpose. Moreover, the title is related to the content and type of what will happen next.

The title of the play “*Pygmalion*” is loaded with symbolic and mythological connotations. The name *Pygmalion* denotes Higgins, the male character in the play, and brings to the fore the idea of masculinity versus femininity. This title denotes the character as a male teacher and his strength, skill to create a new “self” for a female character. As for the mythological origin of the name *Pygmalion*, we can say that this name is a semi-code, which means the transition from a statue to a living person and the love affair between the creator and his creation, which is manifested in the scene of *Galatea*, which comes to life.

By studying the various codes and cultural practices in *Pygmalion*, we can see that these codes and their connotative meanings depend almost entirely on the manipulative mythic system of human society. So, in this section, we explored the semiotic issues of Bernard Shaw’s play *Pygmalion*. We considered the codes that are manifested in the life of a society divided into classes.

In conclusion, we noted that a sign can be anything that can be taken as a sign or code. That is: image, sound, certain thing, word, place, street and so on. In Bernard Shaw’s play “*Pygmalion*”, formal dresses, dialects

and poses are all signs that can determine social status and class. We determine that knowledge, taste in style, and behavior are not innate traits that can be inherited from blood relatives, but can be studied by any person in order to become a member of any social class.

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Lois Lowry's Dystopian World in The Giver

Ștețco (Hojda) Elena Claudia

Masterandță la Facultatea de Litere

Universitatea Tehnică din Cluj Napoca

Centrul Universitar de Nord din Baia Mare, România

Abstract: Lois Lowry's The Giver presents a seemingly perfect world without misery, poverty, hardship, crime where everybody is equal and belongs to perfect family units for whom everything has been pre-established including its members, their jobs, clothes to wear or the moment to learn how to ride a bike; anyone who is different is 'released Elsewhere'. But what does 'sameness' mean? What are the costs of this ideal world? Where are the basic human feelings? What happened to what defines us as humans, namely art, music literature?

This research paper will look into what there is beyond perfection, and is going to reveal the dystopian nature of the community which is depicted.

Key words: illusion, sameness, surveillance, control, no feelings

The Giver is a successful young adult dystopian novel written in 1993 by Lois Lowry which won the Newberry Medal Award in 1994 and is part of a quartet that includes, *Gathering Blue*, *Messenger* and *Son*. ("The Giver")

The Giver introduces us to a seemingly ideal world where there is no misery, poverty, hunger, suffering, wars, crime, an isolated place from what they call Elsewhere. It is the illusion of an ideal society that functions perfectly like a Swiss watch, where people are equal, belong to family units, live in peace and harmony and share their feelings and dreams. ("Book Summary") It is a carefree world, people are provided food, clothes and dwellings to live in and everybody is well taken care of in institutions designed for special purposes, the Nurturing Centre, the Childcare Centre, Rehabilitation Centre, House of the Old, and so on.

The secret recipe for this idyllic society is 'Sameness', which means that everything is equal, beginning with houses. "Furniture was standard throughout the community: practical, sturdy, the function of each piece clearly defined. A bed for sleeping. A table for eating. A desk for studying." (Lowry 93)

Not only everything is the same, but also everyone, there are no differences among the members of society, all its members look alike due to genetic engineering, everyone has the same skin colour, the same dark eyes. In fact, there is no colour, as it has been eliminated. "There was a time ... when flesh was many different colours. That was before Sameness. Today flesh is all the same, and what you saw was the red tones." (119) However, the Giver confesses that they have never completely mastered Sameness and there are some exceptions, few people with pale eyes, Fiona's red hair that probably drive genetic scientists crazy who 'are still hard at work trying to work the kinks out.' (120) But, no one ever said a word about people who looked different, such things were not mentioned "as it was considered rude to call attention on things that are different about the individuals." (26)

Their picture is completed by the identical clothes they wear and the same hairstyle. For instance, until they turn seven children wear jackets fastened down the back, at seven they receive their front buttoned jacket, at eight they got the identifying jacket with smaller buttons pockets, girls wear ribbons until they are nine, but lose their braids at ten, and male too, at ten have their haircut in a more manly style, shorter, which exposed their ears. Thus, the individualism is suppressed, the inner self is melted in the mass. A dystopian society can maintain coherence only by sacrificing the individual. (Achim 148)

In the name of equality and security people have been robbed of their own free will and the council of Elders make decision for them so as to avoid the wrong choices. (Tao, "The Giver's Dystopia") Every member of the community applies for a spouse, but there is a possibility of not being assigned one if they cannot prove their "capacity to connect to others." It is the same procedure with children, they are assigned two children a male and a female after the family unit has been carefully assessed by the authority.

"The community was so meticulously ordered, the choices so carefully made. Even the Matching of Spouses was given so weighty consideration that sometimes an adult who applied to receive a spouse waited months or even years before a Match was approved and announced. All of the factors-disposition, energy level, intelligence, and interest -had to correspond and to interact perfectly...all Matches had been monitored by the Committee of Elders for three years before they could apply for children." (Lowry 62)

This society controls every aspect of a person's life. Children do not get to choose their own jobs, they are assigned jobs at the Ceremony of Twelve after being thoroughly observed in their volunteer year and after long discussions with their instructors. Everybody is convinced that that must be the best solution for them.

"What if they were allowed to choose their own mate? And chose wrong? Or what if, he went on, almost laughing at the absurdity, they chose their own jobs? Frightening, isn't it? The Giver said. Jonas chuckled. Very frightening. I can't imagine it. We really have to protect people from wrong choices." (Lowry 124)

The emphasis appears to be placed on "putting people in the best-suited position." Anyway, the individual has no option if it happens not to like what he/she has been assigned. (Loos 44)

Everything is kept under control, every individual's life is mapped from the very beginning and is instructed what to do. Their leash is kept very short and they let it loose bit by bit just to give the person a sense of achievement, of fulfillment. Up to the age of seven children wear jackets fastened down the back so as to depend upon each other and "learn independence," thus the front-buttoned jacket is a sign of independence, the following year they start volunteering, and by nine they are given a bicycle which is "a powerful emblem of moving gradually into the community, away from the protective family." (Lowry 52)

As a matter of fact, everything seems to be fast paced taking into consideration that children start volunteering at the age of eight and consequently there is little time left for playing or entertainment. There is some play mentioned, but no television or relaxing activities inside people's dwellings mostly people work and volunteer. Work never seems to end and Jonas's mother works when she is at home. (Loos, 45) Everything takes place too early, jobs are assigned at the age of twelve and the very thought that some girls are assigned to become Birthmothers at that age is really disturbing even if, there is supposed to be some training for jobs and they don't give birth immediately after having been assigned.

The community is under constant surveillance in totalitarian societies, they are constantly observed, constantly watched. Loud speakers and microphones are placed outside and inside homes and are never to be turned off. Jonas is staggered to find out that the Giver has the power to turned it off.

"I was the sort of speaker that occupied a place in every dwelling, but one thing about it was different. This one had a switch, which the man deftly snapped to the end that said off. Jonas almost gasped aloud. To have the power to turn the speaker off! I was an astonishing thing." (Lowry 100)

According to Virtanen, these loudspeakers' purpose is to inform, instruct and reinforce rules. The book begins with such a scene of instructing and informing citizens, an unidentified aircraft is spotted in the air and people are ordered to go inside and later on they were given an explanation, the pilot "had misread a map a made a wrong turn." People have no means of checking any piece of information that are provided

with, so everything is taken for granted, the only truth is the one provided by the Elders.

Moreover, as it has already been mentioned, to keep order and determine citizens to act accordingly, rules were frequently repeated "Attention. This is a reminder that stirrings must be reported in order for treatment to take place." (47) These announcements are also used to chastise individuals for breaking rules so that everybody can hear. (Loos 44). Although no names are mentioned, it appears that there is no need as the simple fact that the violation is publicly stated produces remorse."Attention. This is a reminder to male elevens that objects are not to be removed from the recreation area and snacks are to be eaten, not hoarded." (Lowry 29)

These loudspeakers are listening devices , as well, people know it and are aware of the fact."Stirrings...Do I have to report it? He asked his mother. She laughed. You did, in the dream-telling.That's enough."(47) The illusion of the perfect family that communicates, that shares feelings in the evening and dreams in the morning has just turned into thin air. This ritual is part of the lives of every family unit and left us under the false impression that it is ment to make individuals feel better, let go of the negative feelings and make room for thre positive ones. So long as there are microphones it is clear that their purpose is to collect information.

Through the ritual of dream-telling they get information about the first signs of sexuality at children. Society represses sexual desires and people are required to take medication through their whole life until they enter the House of the Old. It hints to Freud's idea that "civilization requires that these impulses be repressed, then sublimated into socially productive areas." (Booker 29)

Perhaps the most socking aspect is the fact that there are no deep feelings and there is no emotional attachment within a family. When allowed to be taken care of by Jonas's family, "each family member had been required to sign a pledge that they would not become attached by this little temporary guest." (Lowry 54) The word love has become obsolete and people don't understand its meaning. Jonas is chastised when he uses the word in his attempt to find out what kind of feelings his parents have towards him.

Language is controlled and the so-called precision of language is constantly required and people are corrected. People repeat certain words and phrases by rote in certain circumstances such as apologizing, sharing feelings and dreams instead of using their own answers, that the language becomes empty. Acquisition of correct language starts at the age of three and it is sometimes corrected through violence, as in the case of Asher who mixes up words on regular basis, smacks with the discipline wand. For a while Asher stopped talking so as to avoid punishments. The discipline wand is use for correcting misbehavior in the case of children and the old. (Loos 47)

Mistakes are not allowed in a perfect society, people get two chances, they can make two mistakes, no more, otherwise they are released. "You know that there's no third chance. The rules say that if there's a third transgression, he simply has to be released." (Lowry 11) Jonas shivers at the thought and understands the disgrace. Infants are released if they fail to sleep and rest during the night, there even is a ceremony of release for the old. People are under the impression that the release to Elsewhere means to be forced to go to a different community. Only later, when he watches the release of a twin Jonas learns that release means being given a lethal injection.

The release of a twin is made because of a different reason, there cannot be more than fifty children each year due to economic reasons. They fear that there would be hunger and warfare. For the same reason there are neither seasons nor hills. The cold season made the agricultural periods very difficult and transportation was almost impossible. Hills slowed trucks and busses so they disappeared, too. They got rid of everything that got in the way of productiveness, including art. Another example of something that has been eliminated is pain, the society does not experience real pain as memory of the past is the Giver's burden, he is the one who has to suffer and sacrifice himself, he is the scapegoat of this totalitarian society. (Loos 46)

All in all, the idyllic society displayed at the beginning actually means the loss of identity, constant surveillance, precision of language, violation of intimacy, repression of sexuality, lack of free will, of thinking, of colours, of feelings or anything else that define us as humans.

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Tomboyism and Religious Fundamentalism A Study on *Educated: A Memoir* by Tara Westover

Șurtea (Hotea) Claudia

*Universitatea Tehnică Cluj Napoca, Centrul Universitar Nord,
Facultatea de Litere, Master Literatură Engleză Pentru Copii
Și Tineret Baia Mare, România*

Behaviour and individual identity are crafted from an early age by the influence of multiple factors, such as family, school, peers and society in general. It can be assumed that the way girls and boys behave and see themselves as part of the assigned gender is based on a multitude of variables. Therefore, these variables are likely to develop into specific behavioural patterns that may not be aligned with what it is preconceived as proper gender actions.

The problem that arises is in the way in which various aspects of the upbringing influences the behaviour of girls to the point of them being

classified as tomboys. The following study is based on Tara Westover's *Educated: A Memoir*, and explores the relationship between tomboyism and a nurture based on religious fundamentalism.

A baseline for tomboyism

The notion of "tomboy" may spark in the minds of people a variety of images, but most likely it would be that of a girl who looks a lot like a boy or behaves similar to one. According to the Merriam-Webster dictionary definition, a tomboy is "a girl who behaves in a manner usually considered boyish." [3] It may seem a straight forward definition, but in reality, behaviours tend to be more complex and it is difficult to have a clear line between what is considered utterly boyish or girlish behaviour.

It is interesting to note that tomboys do not behave like boys in all aspects of life and there might be situations in which they act very girl like. As the psychologists Ruble and Martin state, the sex-typed behaviour is a "multidimensional space", leaving place for a wide range of behaviours attributed to either male or females in the same individual, which are caused by a triad of "biological background, gender cognition and social experiences". [4, p.933-1016] In the study Tomboy Project, psychologists Bailey, Bechtold and Berenbaum have postulated that "girls identified as tomboys would differ greatly from other girls in their activities and interests and that these differences would be particular evident". [2, p.333] Falling under these assumptions, we may hypothesize that Tara from *Educated: A Memoir* was a produce of her environment that expressed her tomboyism in a wide variety of ways, some of them identified by society as masculine, while others imposed as feminine.

Religious fundamentalism in a survivalist household

Most of the upbringing that Tara from *Educated: A Memoir* experiences was shaped by the beliefs of her family, who were part of The Church of Jesus Christ of Latter-Day Saints and who took the religious concepts to a whole new level, affecting in this way the behaviour and outcome of their seven children. In the Author's Note, at the beginning of the book, the author states that the story is not about religion, namely Mormonism, and she wishes the reader not to make positive or negative correlations between people and beliefs. [6, p.7]

However, it is impossible to ignore the great influence that growing up in a survivalist household which followed the Mormon beliefs had on Tara's life. Moreover, the figure of the father takes religion to the

next level of fundamentalism bordering to a more serious mental health condition. Under these circumstances, it is not out of the ordinary to inquire how much of the tomboyish behaviour that Tara exhibits is caused by the religious fundamentalism of the household in which she was raised and in what way this behaviour has influenced her future.

If we were to take a closer look at the term of religious fundamentalism, it is easy to see that even if it sprung in a Christian context, it is a notion that affects all religions equally. It does not matter what religion a person is, he can radicalize and become more than just a simple believer. In many cases, the fundamentalists chose the role of a marginalized group of people who had their own communities and who desired to retreat from a society that they thought of as being corrupted. In other words, they “emphasized separation over engagement” [1, p.14] and wanted to make clear that they could not get along, but they needed to militate for “active opposition to liberalism, secularism and communism.” [1, p.4]

Tara emphasizes this inclination of her family towards fundamentalism in many occasions. When she visits the church in Provo, Utah, she is appalled by the more liberal way in which the Mormons from there behaved. She writes down the following words, “They believed in modesty; we practiced it. They believed in God’s power to heal; we left our injuries in God’s hands. They believed in preparing for the Second Coming; we were actually prepared.” [6, p.159]

It was a firm belief that while the other members of the community were acting like “gentiles”, this family was taking things to the next level, acting out their faith in a unique and radical way. This attitude reflected on all the aspects of Tara’s life and they determined her to develop a certain religious behaviour up to a certain point. The somehow imposed tomboyish attitudes morphed into a lifestyle that later on was undermined by the desire to get an education and to live up to it.

Childhood life and education

Tara’s childhood was marked by not attending any formal education. As her grandmother put it, the Westover children would go “roaming the mountain like savages” [6, p.4] as the father believed that the public educational system would lead the children away from God. The main chores for this girl were to “slop the pigs and fill the trough for the cow and the horses”. [6, p.5] She would spend all the time with her brother

Richard on the mountain without people noticing that they were gone until it was time for dinner. Tara had one sister and five brothers. With a father as an authority figure and brothers as role models, Tara turned from an early age into a tomboy. While the brothers carried guns, she carried a knife and was ready anytime to escape an imaginary repression together with the family. In terms of hygiene, Tara was appalled to hear that people wash their hands after they use the restroom. She describes her washing routine as using “a damp rag to my face, hands and feet scrubbing only the skin that will be visible”. [6, p.25]

The family officially pretended to homeschool their children. However, the parents did not offer much of an education and the children taught each other how to read. Occasionally, the Mother would announce that they were to do school, but she would never be consistent and there was no evaluation of their progress. If a child was interested in a topic, he had to teach himself. Otherwise, there was no support. Tara admits that she was “one of the least disciplined” so by the time she was ten, she only knew the Morse code. [6, p.46] The Grandma-over-in-town made her one summer to have a bath “even though it wasn’t Sunday” and to put on “special clothes with no holes and stains”. [6, p.52] For a tomboy like Tara, this was a disturbing experience as she mentions that she “looked nothing like herself.” [6, p.52]

Tara’s childhood was actually the beginning of her tomboyism. She was born in a fundamentalist family that did not place much value on education and believed that the children should be free from the evil government. This freedom meant in reality poor hygiene, clothes with holes in them and the lack of basic education. These things together with the constant terror of the preparations for the end of the world, which the father put his family through, will forge a pattern that will continue for Tara in her adolescence.

The chores and challenges of adolescence

As Tara began to grow into a teenager and her elder brothers started to move from the parents’ house, she had to take the place of the boys in her father’s junkyard. The junkyard was a hazardous spot as the father did not believe in work safety. Her job was to sort aluminium, iron, steel and copper into piles in order for them to be sold. She wanted to wear protective gear, like leather gloves and a hard hat, but the father argued that she will “move slower trying to balance this silly thing on your head”. [6, p.55] One time, her father hit her really hard with a steel

cylinder as he had the habit of throwing things without any warning. The only reaction of the father was “Oops!” without even trying to see if his daughter was alright or not. Tara had to toughen up if she wanted to leave the junkyard unharmed. In one occasion when a catalytic converter thrown by her father wounded her hand, the father said not to worry because “God and his angels are here, working alongside us. They won’t let you be hurt.” [6, p.57]

Encouraged by her brother Tyler, Tara decided that school was better than the junkyard. The problem was that she had no mathematical notions and algebra and trigonometry were foreign to her. Nevertheless, she decided to give it a try. The father did not encourage her at first at all and whenever she was studying, he tried to prevent her from it. This is why he designed absurd chores for her to do like “hauling buckets of water across the field to his fruit trees, which wouldn’t have been at all unusual except it was during a rainstorm.” [6, p.61] All these nuisances could not stop Tara, who expressed with clarity that she wanted to go and get an education. The reply of the father was mind numbing. He declared that in his house people obeyed the commandments of the Lord and he reminded her of the story of Jacob and Esau. Tara understood the allusion as she saw herself as “not the daughter he had raised, the daughter of faith.” [6, p.66]

Dress code

The first time Tara had issues because of the way she dressed was when she signed in to a dance class without the knowledge of her parents. While the other girls wore “black leotards and sheer, shimmering skirts, white tights and tiny ballet shoes” [6, p.78], Tara’s attire was very boyish, “jeans, a large gray T-shirt and steel-toed boots”. [6, p.78] Finally, the dance teacher talked to her mother and she got a leotard and dance shoes, which she was not supposed to let her father see, wearing over them an oversized T-shirt.

Tara was taught to be ashamed of her body and to never let people see any shapes or legs because that was what prostitutes did, in the conception of her father and her brother Shawn. This is why Tara started to wear men’s clothes for her daily life and a really long dress for Sundays. When she hit adolescence, she resented the changes that took charge of her body. She had an ambivalent feeling towards her body. In some ways, she wanted it to be admired by others, but after that she felt

disgusted by her desire and hid under the large clothes. She repeated the concepts that her father and brother bestowed on her that “what was of worth was not me, but the veneer of constraints and observance that obscured me”. [6, p.119]

Even after she went to college, she kept the same boyish style. The first impression that Tara gave to her flatmates was of disappointment as she was wearing “baggy flannel coat and oversized men’s jeans” in order to cover her body and not be considered improper from a religious point of view. [6, p.153] The words “whore” and “slut” would weigh heavy on her mind and would determine her imaginary value until later in life. She realized after a long time that actually she has not done anything wrong, but for her family she “existed in the wrong way” as there was “something impure in the fact of my being”. [6, p.199]

As she continued her education in Cambridge, Harvard and Oxford, she kept on dressing in a boyish way with jeans, black pants, shirts and Keds. It was only after her fight with her brother Shawn that she decided to put an end to this boyish outlook. The sixteen-year-old girl would never be back as Tara was now older and wiser. As she went back to university in England, she discarded her “high-necked blouses and began to wear more fashionable cuts-fitted, often sleeveless, with less restrictive necklines”. [6, p.266] She began to look like her peers and to feel comfortable in her own shoes. Tara has come to realize the meaning of the Professor Steinberg’s words about Pygmalion, “She was just a cockney in a nice dress. Until she believed in herself. Then it did not matter what dress she wore.” [6, p.243]

Tara realized that clothes actually did not matter and they were just an empty shell in order to reinforce religious biases and prejudice. Once she was free of this burden, she had discovered herself and would not let this discovery go no matter the price she had to pay.

Broken relationships

One of the things that religious fundamentalism regulates strictly is relationships between people, be them men, women, spouses, siblings or other family connections. Every single liaison is filtered through preconceived ideas and the past may be moulded in such a way that it suits the current beliefs. The truth and reality of what really happened in their lives seem to be totally disregarded and Tara witnesses this dissonance first-hand.

The most conflictual relationship that Tara has is with her brother Shawn. It begins with seemingly innocent taunting and ends up with abuse and violence. It is certain that domestic violence is not only about violence between spouses or towards children, as it can be as well between siblings. Shawn humiliated Tara over and over again, not only through nicknames that he gave her, like Fish Eyes, Nigger, Wilbur or Wench, but also through physical violence. He called her a whore and a slut for the simple fact of wearing lip gloss and mascara. Shawn cracked her wrist, put her head in the toilet bowl, broke her toe and twisted her arm in repeated ways including in the public place of the parking lot. His favourite line to justify the abuse was “When you act like a child, you force me to treat you like one.” [6, p.187]

This damaging relationship forced Tara to act out of fear. She bought a bolt to her room door in order to prevent her brother from barging in uninvited. She gave up wearing mascara and lip gloss so she is not considered whorish. The words whore and slut would remain as a badge over her head and only later on in life she realized that there was nothing wrong with her being a woman and wanting to be loved, seen and appreciated. Their relationship broke forever when Tara decided to help her sister Audrey in denouncing the violence that Shawn had put them and his family through. All her efforts blew in her face and she was believed to be possessed by the devil, a notion that her father and mother crafted in order to protect Shawn.

The relationships that Tara had with her family and then with her peers and boyfriends could be a subject of further inquiry, as they had been heavily affected by the mirror of the religious beliefs. It was only later on in life that Tara managed to have a normal relationship with Drew, trusting and confiding in him with all the mishaps that she had suffered inside her family.

Empowering education

The freedom to go from being a tomboy forced by circumstances and self-protection to being a powerful woman went through the halls of universities and the silence of the libraries. Going to BYU college and then to university of Cambridge and Harvard opened up a new world for Tara. Even if she lacked some notions as she had not received any formal education prior to college, she compensated in her determination and intelligence.

It was in the academic environment that Tara first heard about the second wave feminism and about notions like “hegemonic masculinity”. [6, p.259] These were feminist notions that she was unaware of, but it was the end of a string that she would grab without hesitation. Strangely at BYU, the word feminism was used in order to dismiss any views that were not aligned with religion and doctrine. However, at Cambridge, Tara started to understand the notion and this understanding empowered her to look further on and to study the works of Simone de Beauvoir, Germaine Greer or Betty Friedman.

In this context of feminism, Tara states one of the most important factors and notions that determined her in a subconscious way to be a tomboy. “From the moment I had first understood that my brother Richard was a boy and I was a girl, I had wanted to exchange his future for mine. My future was motherhood; his, fatherhood. They sounded similar but they were not. To be one was to be a decider. To preside. To call the family to order. To be the other was to be among those called. I knew my yearning was unnatural. This knowledge, like so much of my self-knowledge, had come to me in the voice of people I knew, people I loved. All through the years that voice had been with me, whispering, wondering, worrying. That I was not right. That my dreams were perversions.” [6, p.259]

Tara understood that if she wanted to have a protected future she had to behave and be like a boy. She could not afford the luxury of being a woman and she blamed herself for having unnatural yearnings. Being a tomboy was a way to protect herself from the roles that society had assigned to her without her even having a word to say about it. Tara’s family reinforced these stereotypes and made her feel out of the place. To a certain extent she was aware of the fact that her tomboyism was seen as a perversion in the eyes of the religious fundamentalism, but there was nothing much that she could do about it. This was her nature and she could not suppress it just because someone said that it was wrong.

However, Tara found out that there was nothing actually wrong with her. By reading the work of John Stuart Mill, *The Subjection of Women*, she realized that “of the nature of women, nothing final can be known”. [6, p.260] This quote is her ticket to freedom, her awareness that no matter what others say, she is and will always be a woman. Acting like a tomboy does not take away her essence and this knowledge is a liberating fact for her.

Instead of a conclusion

The life and search for education and self in a rigid religious fundamentalist background, presented in the book *Educated: A Memoir* by Tara Westover, could be subjected to a far more extensive research. The ways in which religious fundamentalism touches every part of life are so intertwined and complex and they can be explored even further on. However, from the points mentioned above we see a progression from the definition of the tomboy given by the dictionary to another more empowering paradigm.

The fracture between Tara's two identities is reconciled at the end and she witnesses what she may call "Transformation. Metamorphosis. Falsity. Betrayal." [6, p.329] All these notions lead to the common point of getting an education. At the end of the book, Tara is no longer a girl in boyish clothes, doing boyish chores, deprived of education, hygiene and basic medical care. She has become a new type of tomboy, "an independent, daring, free spirited girl, who does not care about conventions and adapting to hypocritical behaviours, but, on the contrary, she wants to just be herself, even if this might be considered shocking, or even outrageous, by some people". [5, p.268]

There is no need for a girl or a woman to be perceived as tomboyish in a negative way. As we can see, being a tomboy may be a lifeline needed by some girls in order to survive abuse, trauma and coercion. It can be a shell that protects the fragile woman inside and may morph into a tool for empowerment. Tara's story is such an empowering account that begins by presenting a life regulated by the opinions and attitudes of a fundamentalist family and is transformed into a story of independence, boldness and freedom. It proves that being a tomboy is not a negative thing and it is not a disobedience of the gender assigned roles that the religious fundamentalist advocate.

Tomboyism is a search for the self, a voyage into rejecting hypocritical behaviours, a liberating journey to find one's role in life with the risk of being perceived as outrageous. It may demand painful experiences, like in the case of Tara. It may even demand family's disapproval. It may even take a toll on the relationships that are damaging and abusive. Nevertheless, in the end of it all, tomboyism is a transition towards acceptance, self-love, power of decision and even healing.

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The business world in J. Galsworthy's novel "The Man of Property"

Tsanko Ivan

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

John Galsworthy (born August, 14, 1867 – died January, 31, 1933) is a prominent English novelist and playwright. Galsworthy's first published work was a collection of short stories "From the Four Winds". In 1904 "The Island Pharesees" was published. This novel depicts the life of English high society and it was the first successful novel of the author. In 1906 J.Galsworthy published his first play "The Silver Box". It also became a success and proved that J.Galsworthy is not only a talented novelist but a playwright as well.

“The Forsyte Saga” is worthily considered to be his finest work. “The Man of Property” which is the first part of the “Saga” was published in 1906 and arose interest among people not only in the UK but in other countries as well. The next parts of the “Saga” – novels “In Chancery” and “To Let” were published in 1920 and 1921 respectively. Following the “Forsyte Saga” John Galsworthy wrote its sequels “A Modern Comedy” and “The End of Chapter” as well as the collection of short stories “On Forsyte Change”.

The events of the novel “The Man of Property” take place during the Victorian Era. It started in 1837 and lasted until 1901. During that time industry developed rapidly in Great Britain. New factories were built and modern equipment was installed. Also Great Britain became the largest empire of the world. Such modern countries as Canada, New Zealand, Australia, South Africa and India were a part of the British Empire. As a result of those two factors, the so-called middle class appeared in Great Britain. It became the stronghold of the country and began to play a significant role in political and economic life of Great Britain. Galsworthy’s family was also a part of the rich upper middle class. So since his childhood the writer had a unique possibility to observe the system of life of that class. It helped him to portray the history of the whole class on the basis of the Forsyte family. For the first time in English literature a comprehensive analysis of the possessive psychology is presented, which is evident in everything from the Forsyte’s views on British colonies and ending with the attitude to their own menu [2, p. 185].

“...the impingement of Beauty and the claims of Freedom on a possessive world are the main prepossessions of the Forsyte Saga...” [3, p. 6]. That’s the way the author himself indicates the conflict of the novel “The Man of Property”. In other words, the novel depicts the struggle of Beauty and Freedom against the possessive world. Members of the Forsyte family are representatives of the possessive or as it can also be called “the business world” while Irene, Bosinney and Young Jolyon personify the world of Beauty and Freedom. In critical literature a considerable attention is paid to the world of Beauty and Freedom while the business world is analyzed superficially.

The Forsyte family is a typical rich upper middle class family of the 19th century. There were 6 brothers and 4 sisters in the family. They all have succeeded in life. They are wealthy and they are respected. But

they are representatives of the possessive world. That means that they consider money to be the most important thing in life. And they are ready to do anything in order to earn money. For instance, Galsworthy notes that there's a direct connection between the usage of Indian tribes in the gold-mines of Ceylon and the enrichment of the Forsytes: "A pet plan, carried at last in the teeth of great difficulties—he was justly pleased. It would double the output of his mines, and, as he had often forcibly argued, all experience tended to show that a man must die; and whether he died of a miserable old age in his own country, or prematurely of damp in the bottom of a foreign mine, was surely of little consequence, provided that by a change in his mode of life he benefited the British Empire" [3, p.74]. In everything related to finances, relations with clients and partners, Forsytes acted according to an unwritten law. Characteristic features of the Forsytes are: extreme individualism, egoism, an ability never to give themselves away, contempt for everything foreign, a strong sense of property, money worship, tenacity, snobbery, practicality. They didn't approve of forgery or deliberate deception. They were not only upset by the violation of these moral norms but were ready to fight so that those norms were remained the guide to action. However, the struggle had to be profitable otherwise there was no reason to start it [1, p. 50].

Soames Forsyte is a man who wants desperately to possess things. He is an embodiment of the spirit of society where the cult of property rules the world. He is sure that everything in the world can be bought with money. He regards not only his pictures, houses and investments as his property but even his wife. He directs all his energy to make a fortune. He is a narrow-minded person and is not interested in anything but business. Soames is concerned that there's no need to communicate with his father unless there are some business issues: "Perhaps they regarded one another as an investment. Certainly they were solicitous of each other's welfare, glad of each other's company. They had never exchanged two words upon the more intimate problems of life, or revealed in each other's presence the existence of any deep feeling" [3, p. 130]. Soames is married to Irene. He truly loves her but in his own way considering her a valuable thing. Soames was aware of the fact that Irene had been in a difficult life situation and although she agreed to marry him she didn't love him. But he thought that with the help of expensive presents he would be loved by her: "And he had imbibed the

belief that it was only a question of time. In the end the husband always gained the affection of his wife” [3, p. 118]. Full of Beauty, the image of Irene emphasizes the ugliness of the business world. The power of Irene’s feelings and her love for the architect Bosinney helped her to get away from the cage in which she was kept by Soames.

John Galsworthy was inspired by his own father while creating the character of Old Jolyon and therefore the attitude of the author towards him (we mean Old Jolyon) is special. This character is not like the rest of the Forsyte family. In his early eighties Jolyon has a sense of humor, compassion, the ability to think abstractly and appreciate Beauty. But still he wasn’t communicating with Young Jolyon, his son, for several years: “The two had not met for fourteen years. And not for the first time during those fourteen years old Jolyon wondered whether he had been a little to blame in the matter of his son” [3, p. 462]. But later old Jolyon decided to make up with his son. Having done so, Old Jolyon was satisfied with the fact that he had overcome the possessive authority: “He felt a strange, slow satisfaction as though he had scored a victory over James and the man of property” [3, p. 461].

So, on the example of the Forsyte family J. Galsworthy reveals philosophy, views and spiritual decline of the middle class. J. Galsworthy proves that the middle class which has accustomed to measure everything with money is unable to appreciate those things which can only be felt. Irene is an illustration of how Beauty fights for true human feelings which are deliberately hidden behind imposed moral values. Old Jolyon who has greatly changed symbolizes the decline of the possessive philosophy.

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The reflection of Enlightenment ideals in D. Defoe's novel "Robinson Crusoe"

Tsendra Victoria

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

De jure one of the most talented representatives of the Enlightenment epoch is considered to be an English writer Daniel Defoe (1660-1731). He is known to be the founder of the European realistic novel and economic journalism [1].

The author worked hard in the area of fiction throughout all his life. Consequently, his creative legacy includes about 500 works, among which the most prominent ones are thought to be the following novels: 'Captain Singleton', 'Memoirs of a Cavalier', 'A Journal of the Plague Year' and 'Colonel Jack' [1]. However, it is Daniel Defoe's "Robinson Crusoe" that is considered to be part of global literary heritage which has shaped the minds and cultural images of generations. Being much more than a simple adventure story due to its vivid manner of writing, a great number of paradoxes and questionable cultural attitudes, it has become a classic, a book 'that generations have found worth returning to and arguing with'. Michael Dirda claims it remains something truly special: "It belongs in that small category of classics like "The Odyssey" and "Don Quixote" — that we feel we've read even if we haven't" [3].

The artistic heritage of Daniel Defoe was investigated by lots of scientists. Alexander Anikst, Anna Elistratova, Dmiriy Urnov and Galina Davidenko gave extensive coverage to the author's work. The novel attracts literature critics in terms of structural design, writing manner, genre diversity issues and perspectives.

For the sake of literary discussion, the work can be divided into 2 parts: the first one containing memoirs is connected with the life of Robinson Crusoe, his relationship with the family and the apprentice boy's adventures; the other part describes the life on the

island, attempts to survive in the wild without any help. It includes diary entries: pieces of advice, reflections and observations of the protagonist. This combination contributes to the plot integrity of the novel. This narrative strategy is referred to as diary-memoir [4]. More specifically, it is the fictive diary about imaginary events offered as 'real' memoirs.

One of the most discussed issues, which plunges many scientists into confusion, is the composition of the novel. There is a difficulty in tracing the vivid plot line and identifying the culmination. This can be attributed to the narrative strategy of the novel stemming from the diary-memoir form according to which the events are described in the chronological order.

It's worth paying attention to the author's philosophical digression that serves as one of the distinctive features of 'Robinson Crusoe'. It embodies the author's reflections on life, the future of the hero, love to society and himself, attitude to certain benefits and values of life, etc. It should be noted that those reflections are developing to become more serious and deeper according to the stages of Robinson's spiritual development.

Another vital component of the novel is the language. Since the first-person narrative is used, Daniel Defoe's language is plain with loose syntax, which imparts homely naturalness [5]. It is a sample of Defoean prose where the use of artistic inversions, epithets and comparisons is reduced to a minimum. However, there is an excessive accuracy and detailed descriptions of places and events, Robinson Crusoe experienced.

"Robinson Crusoe" is considered to be a fundamentally religious story. To start with, the work is based on a common religion among educators - deism, which accepts the power of the human mind. It is obvious that D.Defoe was very knowledgeable about Biblical stories and spirituality. The novel combines two stories from the Bible: Jonah and the Prodigal Son. These are just the two of the many allusions D.Defoe makes in his novel [6].

Reading "Robinson Crusoe", we constantly ask ourselves the following question: what genre does this novel belong to? Many literary critics believe that the work contains several genre modifications: an adventure novel with elements of education, philosophy and allegory.

However, one thing is beyond any doubt, fiction was enriched with a new concept (“Robinsonade”), which has proven to be an extremely popular subgenre of adventure literature since the XVIII century due to “Robinson Crusoe”.

D. Defoe’s innovation also refers to an emphasis on the incredible human power of reason. The author glorifies labour, unwavering faith, unshakable strength of spirit and human ability to adapt to different conditions.

Special attention is paid to moral values and enlightenment ideas, penetrating the whole novel. These ideas are exemplified by the image of the evolution of Robinson Crusoe’s character, which is brought about by hard work and human flexibility of mind. Daniel Defoe believes that these criteria are the defining features of the society formation.

Besides the descriptions of nature and exciting adventures of the protagonist, the author places special emphasis on the person’s inner world. He focuses on feelings and the experiences of the hero, gives them a prominent place and makes them the main ones.

It is known that Robinson Crusoe is a new character type. The novel represents an ordinary person, who tests his physical strength in extreme conditions and endurance, and acquires new character traits, knowledge, skills and abilities.

Moreover, the novel was based on the episode taken from the life of Alexander Selkirk, who was the boatswain and capricious Scottish sailor. Having had an argument with the captain, Selkirk asked to leave him on an uninhabited island in the South Pacific Ocean voluntarily, being provided with food, water, weapons and other necessary provisions. Alexander managed to spend four years and four months there: from 1704 to 1709 [1].

The following fragments from the novel are examples of raising such issues as: religion, education, loneliness, “eternal questions” and relations with society.

1. «I found it was not so easy to imprint right notions in his mind about the devil as it was about the being of a God. Nature assisted all my arguments to evidence to him even the necessity of a great First Cause, an overruling, governing Power, a secret directing Providence, and of the equity and justice of paying homage to Him that made us, and the like; but there appeared nothing of this kind in the notion of an evil spirit, of

his origin, his being, his nature, and above all, of his inclination to do evil, and to draw us in to do so too» [6].

2.«I was greatly delighted with him, and made it my business to teach him everything that was proper to make him useful, handy, and helpful; but especially to make him speak, and understand me when I spoke; and he was the aptest scholar that ever was; and particularly was so merry, so constantly diligent, and so pleased when he could but understand me, or make me understand him, that it was very pleasant for me to talk to him» [6].

Many people are still fascinated by the poetic skill the author portrayed Robinson's long struggle on a remote island, his faith in salvation, thirst for life and ingenuity with. Crusoe is known to go through a series of stages reminiscent of the evolution of society as a whole: from early times, representatives of which were apes, to the present. He is engaged in agriculture and hunting; makes the first attempts in carpentry, builds the house, looks for food and explores the island in order to avoid danger.

Despite all the positive features that have been mentioned, Robinson Crusoe is a combination of contradictory characters. He searches for profits in everything, dreams of becoming wealthy, puts a thirst for money above his feelings and turns into a mercantile person.

To sum up, the Enlightenment ideals are reflected by means of the creation of the main character Robinson and the description of his isolated life on the uninhabited island, where labor is glorified and the power of the human mind is exalted. In addition to the economic aspect of life and material values, the novel also stresses the people's moral and spiritual origins and connection with God.

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SECTION 2

GERMANIC LANGUAGES

Aesthetic Oneirism-A Gateway to Freedom

Cristina Nedelcu

*Phd Student, Philology, Technical University of Cluj-Napoca,
CUNBM, Baia Mare, Romania*

Abstract: This paper aims to analyze the importance of dreams and their role in the development of the modern civilization and culture. The Starting from mere drawings on cave walls, they used their imagination to depict all kinds of supernatural creatures endowed with mystic forces. The tradition of storytelling can be traced back to the times when the first humans described their dreams as a world where anything is possible, even if there was no logical reason to explain and define it. Many literary movements have used dreams as an inspiration element or as an object of study. Aesthetic oneirism, a Romanian ideological movement began in the 1960s, being strongly influenced by the Ideas of the Romantic, Anant-garde and Surrealist writers and philosophers. It remains one of the most interesting and controversial literary groups in the contemporary cultural history of Romanian literature.

Keywords: *aesthetic oneirism, dreams, avant-garde, surrealism, civilization, communism*

Ever since the dawn of civilization, humans have searched for ways to define and express their inner thoughts, wishes, beliefs, the natural phenomena by using symbols and sounds, achieving extraordinary creative skills and abilities. The tradition of storytelling can be traced back to the times when the first humans described their dreams as a

world where anything is possible, even if there was no logical reason to explain and define it. The retold dreams turned into legends, mythical heroes turned into gods, finally shaping the polytheistic religion was based on the mythical image and stories people had created by using their imagination.

The Greek word “oneiroi” stands for the personification of dreams. According to Homer, dreams dwell on the dark shores of the western Oceanus. Hesiod believed that dreams were the children of Night, and Ovid, who referred to them as children of Sleep, mentioned three of them by name, Morpheus, Icelus, and Phantasus.

Dreams had multiple functions in the Scandinavian sagas. They anticipated future events; they signaled the presence of some metaphysical forces and revealed hidden details about the inner nature of the dreamer. Saga narrators saw dreams as a key to the future. They make us see an existential or metaphysical pattern behind the events, and this pattern tends to be contrary to the rationality and the apparent realistic character of the saga itself.

Later, during the Middle-Ages, the Catholic Church used people’s dreams to explain the religious mysteries, to try to prove that the miracles described in the Bible really happened, thus keeping the believers close to Christianity. The visions and revelations people had in their dreams were regarded as real messages from saints. The role of dreams was to influence people’s actions or to make them believe even stronger in God, heaven, and afterlife.

The Romantic period managed to re-establish the role of dreams in understanding and explaining the world around us. They considered that dreams were a means of creating an alternative space, where all the logical rules were overturned. Carl Gustav Jung postulated that *“Behind the modern way of thinking is hidden the primitive mentality of our ancestors. This ancestral system of beliefs is passed on in the form of fairy tales and symbols, which we find genuinely attractive. We rely on these instinctive patterns while we create imaginary tales and scenes. They just appear in our dreams and phantasies. The collective unconscious reveals itself in patterns we call archetypes. Archetypes are the patterns that would have naturally appeared in the environment of evolutionary adaptation of the early human communities [1, 2004].”*

Rimbaud's idea : "*I is another. If the brass wakes the trumpet, it is not its fault. That is obvious to me: I witness the unfolding of my own thought: I watch it, I hear it: I make a stroke with the bow: the symphony begins in the depths, or springs with a bound onto the stage. If the old imbeciles had not discovered only the false significance of Self, we would not have to now sweep away those millions of skeletons which have been piling up the products of their one-eyed intellect since time immemorial and claiming themselves to be their authors!*" [2, 1885] is the aesthetic program that leads to the stream of consciousness specific to the surrealists. Surrealism and avant-garde gave dreams a totally different meaning. They considered dreams a means of re-creating reality by using the imagery and sensations one experiences during their sleep.

Flourishing in Europe between World Wars I and II, surrealism grew principally out of the earlier Dada movement, which before World War I produced works of anti-art that deliberately defied reason. According to the major spokesman of the movement, the poet and critic André Breton, who published *The Surrealist Manifesto* in 1924, Surrealism was a means of reuniting conscious and unconscious realms of experience so completely that the world of dream and fantasy would be joined to the everyday rational world in "an absolute reality, a sur-reality." The modern oneiric poets are on a constant quest to find the structure and mechanism of dreams, aiming to transform them into poetry. They turn to dreams in order to establish a new order inside the immediate reality. In fact it is an attempt to make a connection between the parallel strata of reality, which have always been in a state of mutual isolation. The concept of novelty as a definition of progress has been constantly reinvented, revisited and renamed, without changing its original significance.

The Avant-garde was protected by its own inner contradictions, thus managing to survive this crisis. Matei Călinescu believes that „modernity itself can be generally regarded as a *cultural crisis*. Far from being interested in the particular or general aspects of novelty, the avant-garde artist attempts to discover or invent new forms, aspects or possibilities to create a *crisis*. From an aesthetic perspective, the Avant-garde strongly rejects traditional ideas such as order, coherence, or even success: art must become a deliberately chosen pursuit of failure and crisis.” [3, 140]

All these cultural ideologies of the nineteenth and twentieth century which were spread all across the world, had a significant impact on the Romanian contemporary literature, as the new generation of writers and poets started to search for nonconformist forms of expression. The Romanian aesthetic oneirism theory was stated by Dumitru Țepeneag and Leonid Dimov in 1960. These two authors with outstanding literary careers have managed to form the first organized literary group with its own ideology, that openly protested against the Communist regime. Țepeneag's theory postulated that the concept of "oneirism" means breaking the rules, experiencing new ways of literary creation, a literary revolution in a time when Communism and censorship gave the writers no chance to express themselves freely. Therefore, most of the members of the Romanian aesthetic oneiric group founded in 1964 either fled from the country (Țepeneag, Ivanceanu) or stayed, to save their literary works by not expressing their opinion and by stopping to openly protest the communist regime.

In the article "*Despre ambiguitate/ On ambiguity*" [4, 136-137] published in the volume "The Oneiric Moment", Dumitru Țepeneag analyzes a few general structural features of literary works, comparing it to the art of painting. Literature is "*a gradually perceived form of art, while painting is a type of art that one perceives simultaneously. It is a kind of art that lives in an imaginary, rather barren space*". The image created by the written words is different for each reader, depending on the given context. Țepeneag defines the metaphor as "an attempt to express two objects at the same time, a hybridization of one reality with another to obtain a new, unique kind of reality, capable of creating emotions. Dumitru Țepeneag states that "the oneiric writer strives for objectiveness ...the individual (the aware subject) tends to disappear, leaving more space for objects, even feelings and sensations are objectified, externalized." [5, 1968]

One of the most important and talented writers of the oneiric group, Vintila Ivanceanu was born on December, the 26th 1940 in Bucharest. He made his literary debut in 1964, in the cultural journal *Contemporanul*, and he also published his poems in several important literary journals, such as *Luceafarul* issued by the Romanian Writers' Union, *Gazeta literara*, *Ramuri*, *Amfiteatru*.

Vintila Ivanceanu's works in Romanian consist of four novels: *Până la dispariție/ To the Point of Disappearance*, published in 1969, the two fantastic allegorical novels „*Nemaipomenitele pățanii ale lui Milorad de Bouteille!*” *The Extraordinary Adventures of Milorad de Bouteille*” (1970) and „*Vulcaloborgul și frumoasa Beleponja!*” *The Vulkaloborg and the Beautiful Beleponja*” (1971). These novels illustrate Ivanceanu's imagination, his intelligent and bright sense of humour, his inclination towards parody and his unique creation style. He wrote two poetry novels, „*Cinste specială!*” *Outstanding Honour.*”-1967, „*Versuri!*” *Poems*”-1969

While still a student, his talent had been noticed by Miron Radu Paraschivescu, who, in 1966 writes about Ivanceanu's literary creations, acclaiming his achievements in the *Ramuri* journal.

In 1970 he leaves Romania as a political refugee, together with his wife, the Austrian linguist and translator Heidi Dumreicher. They settled in Vienna, where Ivanceanu fully developed and expressed his multiple and original ways of expression as a writer, publisher, theatre director, anthropologist, linguist, becoming one of the most important and highly regarded representatives of the Viennese Post-modernism.

In 1977 he and his wife founded the publishing house *Rhombus Verlag*, helping emerging postmodern, quasi-unknown writers to make their debut in the literary circles of Austria. Since 1970, Ivanceanu wrote all his works in German. Many of them are still reference points for stage directors, anthropologists, and theater critics. His body of work consists of the following novels: *Aus* -1971 translated from Romanian by Heidi Dumreicher, *Sodom*, (1978), „*Unser Vater der Drache*, translated from Romanian by Heidi Dumreicher, *MS* (1980), *Stumm*, 1990, *Mahura oder die Weltschöpfung in fünf Tagen* (2002), poetry volumes: *Begra. Gedichte* (2003), *Ausgewählte Gedichte* (2005). Vintila Ivanceanu gave up writing literary works, dedicating his attention to the theoretical studies in the field of anthropology, linguistics and theatrical history. The tetralogy intitled „*Bastard*” is the masterpiece of his outstanding cultural activity. It consists of the following works: *ZeroKörper. Der abgeschaffte Mensch* (1997), *Triebwerk Arkadien. 1899/1999 zweimal Fin de Siècle* (1999), *Aktionismus all inclusive* (2001), „*Kunst. Klang. Krieg* (2008). This tetralogy

gives a very broad perspective on the contemporary cultural and social paradigms, analysing the changes that occurred from the earliest time of civilization until the present. *Prozessionstheater, Spuren und Elemente von der Antike bis zur Gegenwart*, 1995 is also a very interesting and original theoretical comparative study, which deals with the development stages of representative arts from ancient times until the contemporary period.

After years of being considered an exhibit of „decadent” art, the avant-garde regained the public attention in Romania, through the contribution of young writers, such as: Vintilă Ivănceanu, Daniel Turcea, Virgil Mazilescu, Nora Iuga. After December 1989, the communist censorship ceases to exist, and the works of the most important oneiric authors are brought again in the public spotlight. Dimov’s complete works are reedited, Țepeneag’s volumes are translated from French and the oneiric movement is acclaimed by the poets of the generation 1980 as the precursor of postmodernism.

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Phraseological units with a toponymic component: structural, semantic and functional aspects

Hubynets Dionisiya

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

The topicality of our research is stipulated by the fact that it concerns the question of phraseological units with a toponymic component, their functionality, classification and conditions of their use in a given context. Since proper names are a fairly rich part of the vocabulary of any language, there is a need to study this issue to gain knowledge for a broader understanding of the language. The aim is to analyze a stylistic potential of phraseological units with a toponymic component.

In the lexical structure of any language there is a special layer of words - proper names. All of them have historically valuable information for scientists, historians, philologists, etc. The study of phraseological units with a toponymic component is a really interesting task, because a toponym is a universal unit of culture, it performs the function of preserving and transmitting traditions, history and culture.

Getting to know a country, city, or natural phenomenon begins with a geographical name. For a number of scientific fields, the study of toponyms has a considerable scientific and practical significance. Every year, due to the constant development of science and humanity, there are less unknown geographical objects on the planet, our geographical horizon is constantly expanding. Any geographical object has both a geographic term, which determines its type, and a geographical name; therefore, a topographic object is “named twice”, enriching the semantics of a toponym. [4, p. 109] The close attention of linguists to the study of toponyms is explained by the multifaceted nature of their functioning in the language system accurately to the significant capacity of the toponym as a carrier of extra linguistic knowledge, including layers of historical and culturological information. Being an organic component of the linguistic manifestation of human social activity, the toponym identifies the designation of a certain geographical object on

terrain. At the same time, it functions as an identification mark of the spatial detailing of the negotiated place within the framework of a given speech situation. [3, p. 123]

Many linguists have considered toponymic units from different points of view, taking into account various aspects of their multifaceted structure. M.M. Torchynskyi described in details the structure of toponyms in his work “Structure of the onymal space of the Ukrainian language”. [6; p. 310-335]. He classifies toponyms based on the names of large denotations. Both micro and macro objects of the geographical sphere are nominated: fields, forests, valleys, mountains, rocks, cities, seas, rivers, lakes, oceans, etc. As above Torchynsky M. M. provides a classification of toponyms according to their origin. For this reason the author gives the next classification:

- Horonyms - the names of any territories (regions, districts).
- Oikonoms (from the Greek οἶκος - housing) - the names of settlements.
 - Astionyms (from the Greek ἄστυ - city) - the names of cities.
 - Urbanonyms (from the Latin urbanus - urban) - the names of inner city objects. Names of urban topographic objects.
 - Hydronyms (from the Greek ὕδωρ - water) - the names of water objects.
 - Oronyms (from the Greek ὄρος - mountain) - the names of landforms.
 - Macrotoponyms (from the Greek μακρός - large) - the names of large uninhabited objects..
 - Microtoponyms (from the Greek μικρός - small) - the names of small uninhabited objects
 - Anthrotoponyms (from the Greek ἄνθρωπος - man) - the names of geographical objects formed on behalf of man. [6, p. 310-335.]

It is widely believed that an ordinary person, who has never delved into the study of toponymy, meets the proper names every day. Scientists call this a linguistic phenomenon that functions in the communicative space and carries a specific color. In every consciousness, the toponym evokes its associations. If we have never delved into the study of toponymy, it does not prevent us from looking for answers to questions in our heads. In a particular era of existence of any nation, toponymic space is recognized as a model of the world.

From ancient times, the attention of many researchers has been drawn to the question of phraseological units. Many scholars have tried to understand the linguistic specificity of phraseological units, to determine their role in the national consciousness and to systematize them. In this question, we return to human consciousness and the picture of the world. Every language and its components are closely connected with the activities and consciousness of humanity. Scholars pay attention to the role and characteristics of phraseological units in terms of the linguistic picture of the world. Phraseology is considered a universal linguistic phenomenon, because in any language, we will find the concept of phraseological unit, and in each, they will have their own specific forms of expression.[5, p. 7] Phraseology includes various idioms, proverbs, catchphrases, sayings, formulas, terminology, aphorisms, and so on. However, most scholars have concluded that phraseological units are not complete in terms of beautification of onomastic units. Scholars provide access to various classifications of phraseological units with components. In our case, we need to consider in more detail one of the types of onomastic units, namely the toponym. Toponym is a proper name of a geographical object. Geographical names reflect the attitude of the people to the phenomena of reality and are closely related to life. There is no doubt that the majority of phraseological units arose on a national basis and was “the fruit of the centuries-old mental and spiritual creative activity of the people” [1, p. 2]

We have analysed phraseological units with a toponymic element denoting geographical objects of natural origin taken from the American newspapers “Washington Post” and “The Boston Globe” (articles were taken in the framework from 2016 to 2021). For example, we have selected four of the most commonly used phraseological units with toponyms from nine, which we have in the classification of Torchynskiy M. M.

The first example is represented by **astionyms** - the names of cities. ”*All roads lead to Rome* - all paths or activities lead to the center of things. This was literally true in the days of the Roman Empire, when all the empire’s roads radiated out from the capital city, Rome. This phraseological unit was used in 272 articles. As part of the idiom, we see the name of the city in Italy - Rome. “*Long ago the Romans stated that all roads lead to Rome, but Versal Hotel situated at the crossroad at*

the entrance of our beautiful city is noticed by everybody.” [Washington Post · John Kelly · Jun 25, 2018]

The second example is represented by **horonyms** - the names of any territories (regions, districts). *“Dutch comfort”* - in almost all meanings phraseological units with the ethnonym Dutch traces a negative evaluation characteristic. In most cases, the Dutch component symbolizes something bad, false, unreliable. This phraseological unit was used in 187 articles. *“It’s a bit of Dutch comfort... However, I think in looking on this from the bright side of things.”* [Washington Post · James Hohmann · PowerPost · Dec 15, 2020]

The third example is represented by **urbanonyms** - the names of inner city objects. *“An Englishman’s home is his castle”* - used to say that English people believe that they should control what happens in their own homes, and that no one else should tell them what to do there. This phraseological unit was used in 125 articles. *“Here, too, it may be said that the children are children not only for the parents but also of society; but society seems to be more remote and less powerful, the parents nearer and more dominant. An Englishman’s home is his Castle; and Englishman’s wife can choose her own nurse and governess, if she has the money: we shall later enquire into the reasons which guide our choice.”* [Boston Globe, By Christopher Klein Globe correspondent, April 15, 2016]

The fourth example is represented by **anthropotonyms** – the names of geographical objects formed on behalf of man. *“Achilles’ heel”* - is a weakness in spite of overall strength, which can lead to downfall. While the mythological origin refers to a physical vulnerability, idiomatic references to other attributes or qualities that can lead to downfall are common. This phraseological unit was used in 178 articles. *“Finally, we have to accept that foreign powers seize upon these divisions because they are real — because racism remains the United States’ Achilles’ heel.”* [Washington Post, By Sherrilyn Ifill December 18, 2018].

Naturally created toponyms are not as often used in phraseological units as artificial ones. Despite the narrow use of natural place names in phraseology, they are the most valuable material for an objective study of the historical development of language and those non-linguistic factors that influenced the formation of toponymy. Each proper name embedded in the phraseology allows us to analyze the use and meaning of this com-

ponent. Frequently, native speakers, using place names in their speech, do not know or barely guess about their original meaning or form. Geographers have long established that the local population usually knew many private names that related to individual elements and were important for their daily lives and economic activities, but did not use generic names for macrostructures. Many different names were created artificially in the process of geographical study of the territory. [2, p. 24]

Conclusions. A personal name has a meaning. It relates to a particular person and performs its basic function to identify the name-carrier. The specific character of the semantic structure of the personal name defines its specialisation in the identifying function and reveals the main trends in the occurrence of various kinds of connotations. Phraseological units with a toponymic component are widely used in the language of every nation. Unfortunately, to fully show all aspects of their operation and use does not allow the amount of course work. However, based on the task, it was possible to reveal the main features and characterize the phraseological units with a toponymic component.

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Semantic peculiarities of the nouns denoting health in modern English

Krynytska Maria

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

COVID-19 came as an abrupt shock to millions of people. The pandemic has been rocking the planet for more than a year, putting it on hold. In such conditions when the world community has been strengthening its international and cultural contacts in order to fight this malicious disease of a zoonotic origin, “communication about values has become increasingly crucial” [3, p. 66]. The need to undergo quarantine and follow stay-at-home orders has changed the perception of national and personal safety as well as our views on the concept of *health*. The latter has become a goal that guides a person in his/her life. In this regard, a comprehensive lexico-semantic analysis of the words denoting *health* in modern English seems relevant and opens a new window onto the conceptual mechanisms by which categories are formed [4, p. 2].

Most scholars pertain to the idea that human consciousness perceives the world selectively and tends to distinguish, categorize and verbalize precisely those fragments of reality that have a special importance in the life of a particular ethnic community. The universal knowledge of the world is distinctly manifested in dictionary definitions, primarily in their content and structure. The description of word meanings is regarded as “the most fundamental metalinguistic activity, one that surfaces naturally and constantly in daily life” [2, p. 418]. The study of the lexical semantics of the nouns denoting *health* in modern English based on their lexicographical description holds a special promise as it provides an opportunity to identify the relationship between language, culture and thinking, to decode socially significant information and disclose essential features of culture reflection in the English language.

The aim of the present research is to reveal the semantic peculiarities of the nouns denoting *health* in modern English.

The material of our study comprises 28 English nouns denoting *health*, thoroughly collected from Longman Dictionary of Contemporary English.

To study the relevant features of the words denoting *health* in modern English, the procedure of formalized lexical semantics' analysis has been used. The method allows revealing the semantics of the nouns in question by studying the semantic relations between them and their lexical meanings. The matrix method of semantic interconnections' representation between the words in the language is regarded as a meta-language for the description of *health*, and the matrix itself – as the semantic structure of the lexis. This model fixes the semantic correlations between the words by means of columns and lines, where the horizontal axis indicates the same stock, and the vertical one – the lexical one. The sign (♦) shows the correlation between words and their meanings in the language [5, p. 19]. The construction of a matrix requires an application of a mathematical method called weighing. Thus, the words and the components of their meanings are arranged in the descending order – from the most polysemantic units to monosemantic ones (vertical axis) and from most polyfunctional semes to monofunctional ones (horizontal axis).

The lexical stock of the nouns denoting *health* in English is made up of 28 words, which possess 30 meanings. The former is divided into three major groups due to the degree of polysemy: the words with the high, middle, low degrees of polysemy and monosemantic ones.

The first group of the nouns denoting *health* in the English language comprises 4 nouns (**tone, condition, comfort and strength**) having 7–6 meanings. They are characterized by *the high degree of polysemy* and make up 14,2 % of the whole lexical stock under study. The words of this group verbalize *health* as a state of complete physical and mental well-being. Moreover, the words under study demonstrate that *health* is not merely the absence of disease or infirmity, but the physical and mental power and energy that make someone strong and resilient.

The second group of the nouns denoting *health* in English contains 7 words (**health, state, treatment, resistance, complexion, constitution, welfare**) with 5–4 meanings and makes up 25 % of the whole lexical stock. They are characterized by *the middle degree of polysemy*.

The nouns belonging to this group actualize *health* as the absence of disease, the body's ability to fight illness, its general condition showing how healthy you are as well as the state of happiness.

The third group consists of 12 lexical units with *low degree of polysemy*, possessing 3–2 meanings. The words under study constitute 42,9% of the whole lexical stock. It is represented by the nouns **sanity, shape, well-being, healing, bloom, diet, immunity, robustness, energy, vigor, fitness, nutrition**. In the minds of the English the latter create associative pictures connected with social well-being, the protection of public health, the feeling of being comfortable, healthy and happy, people's healthy or happy appearance, the state of being immune to disease, the physical and mental strength that makes you able to do hard work or play sports, mental energy and determination.

The fourth group includes 5 *monosemantic* lexical units (**fettle, happiness, contentment, stamina, sanitation**) and makes up 17,9% of the whole lexical stock. The words in question do not establish semantic interconnections, except for **happiness** and **contentment**, which denote the state of being happy and satisfied. The semantics of the physical power, strength and energy is revealed in the lexical meanings of the word **fettle**. The noun **sanitation** is defined as the protection of public health.

The results of the research conducted for this study and the theoretical framework confirmed the assumptions set before the research. Thus, we may conclude that the nouns denoting *health* in English has shown that the semantic structure of each word is strictly organized into a system of interconnected meanings. They may contain the meanings common to several units within the analyzed groups and individual ones, expressing unique notions and phenomena of objective reality. The relations between objects and things in the ambient world find their reflection in the semantics of the lexical units in question. *Health* is envisaged as the feeling of wholeness or integrity, the state of physical, biological, psychological, and social well-being.

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Structural and Semantic Features of Anthroponyms in the TV series “Game of Thrones”

Lynevych Khrystyna

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

“Have you watched “Game of Thrones?”” I am quite sure that most of us have heard that question at least once in their life. Of course, many of us will answer “Yes, obviously”. The popularity of this TV series is incredible and to have my own research relatable to it is a real fortune. However, before striking into the subject deeply I would like to proceed with some overall information of my research such as anthroponomy, its typology, the translation of anthroponyms etc.

1. Anthroponymy as a science. Classification of anthroponyms.

Anthroponymy is a science that studies people’s own names. The subject of study of anthroponymy is anthroponyms. There are different types of anthroponyms. Researcher O. Superanska in her work “Theory and Methods of Onomastic Research” divided English anthroponyms into the following types:

1. personal names: *Mary, James*;
2. surnames: *Black, Thompson*;
4. nicknames;
5. pseudonyms: *Robert Galbraith (J. K. Rowling)*;

6. names of historical, mythological and literary characters: *Zeus, Albus Dumbledore*;

7. ethnonyms (names of nations, peoples, nationalities): *Frenchman, Londoner*;

Technonyms (status names): *Ms, Mrs, Mr*.

As concerning classification of antroponyms, there is no clear classification of them. They are often the subject of research in scholars' works on literature. For instance, V.M. Berenkova, while exploring American fantasy, offers the following classification of anthroponyms by their compositional structure:

1. "personal name + surname" (*Edith Granger, Bernard Marx*);

2. two-member model "position + surname" (*King Claudius, Nurse Ratched*)

two-member model "personal name + nickname" (*Moaning Myrtle, Pular Shy*)

one-member model "personal name" (*Hamlet, Mercutio*).

Having considered the general classification of anthroponyms, it is necessary to mention that often scholars classify separate types of antroponyms like names, surnames etc. The famous linguist O.A. Leonovich in his book "In the world of English names" examined in detail the proper names and surnames of England and divided them into the following groups:

Names:

- Old English names: Daene, Wulf, Beald.
- names of Norman origin: William, Richard, Robert;
- biblical names: John, Simon, Mark, Mary, Margaret;
- names of Latin origin: Beata, Victoria;
- names created by English writers: Jessica, Stella.

Surnames:

- anthroponymic surnames(biblical, Norman, Scandinavian proper names): Allen; Walter, McCallister;
- surnames formed from the place of residence(village, city, names of topographically remarkable points of a certain area, names of flora and fauna): Aspen, Wallace, Brook;
- surnames formed from the type of activity(position, agriculture profession, crafts): Stewart, Thatcher, Smith;

- descriptive surnames (describing physiological characteristics of a person, hair color, moral qualities and mental abilities): Hardy, Grey, Longman.

2. Translation of anthroponyms.

When translating, anthroponyms create great problems for translators. Often the anthroponym in the source language carries a hidden meaning or symbol that is often unrealistic to adapt to the target language. That is why one of the most common methods of translating anthroponyms is transcription and transliteration. For example, the famous character of books and movies about Harry Potter, Рон Уїзлі was translated into Ukrainian by the method of transcription - Ron Weasley [ron 'wi:zli:] as well as the heroine of Dickens's novel *Domby and Son*, Місис Ск'ютон. As for transliteration many characters of books, movies and TV series have been translated by this method as well: Геппі Поттер - Harry Potter, Доктор Ватсон - Dr. Watson.

Sometimes translators employ such method as domestication. For instance, very popular cartoon «Chip and Dale: Бурундучки-рятівнички» in original sounds as «Chip'n Dale: Rescue Rangers»), the name Санта Клаус is often replaced into Ukrainian as Дід Мороз, although they are slightly different.

3. Discourse. Television discourse.

Discourse is the unity of speech and the situation in which it occurs. Television discourse is a process of communication in the field of media taking into account its intra- and extralinguistic contexts.

The translation of television discourse and the problems of its translation are quite relevant topics, because television is always evolving. **One of the main problems of TV discourse is the translation of movies and TV series** as they contain many anthroponyms, idioms, slang and jokes, which are quite difficult to translate.

Comedy translation is also considered to be one of the problems in translating television discourse. It is always difficult for translators to adapt the humor of one country to another, because what is considered funny in one country can be offensive and incomprehensible in another.

4. Structural and semantic features of anthroponyms in the TV series “Game of Thrones”

Game of Thrones is one of the most iconic TV series of the 21st century. Game of Thrones” was filmed after a series of novels “Song of Ice and Fire” by George Martin. The first book was published in 1996. Later, the writer received an offer to film the novels, but the TV series premiered 15 years later, on April 17, 2011.

While creating such a rich and fascinating fictional universe, George Martin, of course, created hundreds of interesting and unique anthroponyms. The main types of anthroponyms used in the series are:

1. Proper names: Jon, Bronn, Varys etc .;
2. Surnames: Stark, Lannister, Baratheon etc .;
3. Nicknames: the Imp, the Littlefinger, the Hound etc .;
4. Titles: Aerys II Targaryen the King of the Andals, the Rhoynar, and the First Men, Lord of the Seven Kingdoms, Protector of the Realm;

In analyzing the anthroponyms of this series, we have identified the following classifications:

1. By compositional structure:

- personal name (Hodor, Gilly, Missandei etc.);
- personal name + surname (Mergaery Tyrell, Ramsay Bolton, Cersei Lannister etc.);
- personal name + nickname (Davos Shorthand, Arya Horseface etc.);
- name + surname + title or house name to which the character belongs (Eddard Stark, Lord of Winterfell etc.)

2. By semantic peculiarities. Here these anthroponyms are subdivided into the following subgroups:

- **anthroponyms, indicating the place where the character was born and its family relations.** A good example of this is that the names of bastards in this series indicated not only that the character has no family. It also indicated where a particular bastard came from. For instance, we know about one of the most famous bastards of this saga - Jon Snow (Jon Snow). All bastards born in the North have the surname Snow. As for the King Lands, there the bastards were named Waters (Aurane Waters). In the Iron Islands - Pyke (Dorran Pyke) and many others.

- **anthroponyms, indicating the social status of the character.** Often, for such a long period of time (the TV series consists of 8 seasons),

the characters either increased their status among others, or, conversely, lost titles and a respectable place among others. An example of the first is Daenerys. At the beginning of the series, she was only the sister of an heir and the rightful owner of the Iron Throne. However, with each season, her status increased. So at the beginning of season 8, she was announced as Daenerys Stormborn of the House Targaryen, First of Her Name, the Unburnt, Queen of the Andals and the First Men, Khaleesi of the Great Grass Sea, Breaker of Chains, and Mother of Dragons”. In addition, in the series if character’s proper name was preceded by the word maester, this character was considered either a scholar or a priest (Maester Luwin, Maester Pycelle)

— **antronym, consisting of allusion.** In his fictional universe, George Martin created a number of anthronyms that have their own historical prototypes.

1. The first ruler of the Seven Kingdoms and the first king of the Targaryens, **Aegon the Conqueror**, is an allusion to a real person. This person is William the Conqueror, who in 1066 conquered Britain. Also, the last ruler on the Iron Throne of the Targaryens - **Mad King Aerys II** - had his prototype. It was also the King of England - Ethelred the Unready who ruled in England from the late tenth century to 1016.

2. The **Targaryens** themselves are a kind of allusion to the famous dynasty that ruled in France from the V to the VIII century, that were called the **Merovingians**. The symbol of the Targaryens is the dragon. And the Merovingians have always been called the Dragon dynasty.

3. **Lannisters** have their prototype as well. This is an allusion to the famous English noble family of Lancaster. We can observe the similarities between the Lannister and Lancaster families in one of their simplest elements - the coat of arms. The Lancasters have three yellow lions on a red background, and the Lannisters have one yellow lion on a red background.

4. We also should mention another important character of this saga - **Brandon Stark** (Bran Stark). His prototype in the history of our world is considered to be Bran the Blessed. He is best known in Welsh mythology

Based on the above, we can say that anthronyms in the TV series “Game of Thrones” are proper names, each of which serves as a marker of psychological, ideological uniqueness of a character, their own outlook, a certain place in the social environment.

Euphemisms in modern media discourse

Mitru Evelina

*Student of Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

In the XXI century, the media are an important factor in ideological, political and socio-economic life. In some societies, the media exert a powerful ideological and political influence on the people. The intensification of socio-political life in the world actualizes the study of media discourse. Dozens of definitions of the term “discourse” are known in linguistics. It is hard to imagine modern life without such media discourses as the Internet, television, radio, newspapers and more.

The expressiveness of media discourse is realized through stylistic devices such as tropes, comparisons, allegories, hyperboles, aphorisms, proverbs, quotes and euphemisms.

The main reasons for the euphemism are the desire to show respect for the interlocutor, the desire to mask the unpleasant truth and to indicate politically correct names in the military, political, criminal and business spheres.

The euphemisation of language is due to the emergence of tendencies towards political correctness. World scientists have studied the issues of definition, classification, features of euphemisms and dysphemisms in different types of texts. Among them are: L. Nebeliuk, L. Nelyubin, I. Galperin, S. Doroshenko, V. Sviatovets and others.

The research is based on the communicatively-discursive paradigm. Institutional discourse is used as one of the types of media discourse. This is seen as the interaction of people who assign themselves to socially significant roles within the framework of any social education specially created to face certain needs of society.

Euphemisms and media discourse has become the main objects in this work. It provides analysis of these issues with the particular emphasis on examples.

The main goal of the current study is to investigate and determine the functioning of euphemisms and to explore the features of contemporary English-language media discourse.

The relevance of the study of euphemistic nominations in media discourse lies in connection with the theory of influence, which is actively developing nowadays: coverage of negative news in indirect, covered, softening and polite form allows to neutralize the negative tint of news with the purpose of manipulative effect. Therefore, linguists are actively continuing to study modern methods of conveying information through mass media streams.

In order to reveal the peculiarities of euphemisms in the media discourse, random selection from «BBC News», «The Times Europe», «The Wall Street Journal», «The Telegraph», «The Washington post», «New Zealand Herald», «The European Times» has been made.

A large number of euphemisms have been found in various aspects of media discourse. Each euphemism proves to be used in a specific situation and requires a certain environment.

Our research draws on Nebeliuk L. and her work “Linguo-cognitive characteristics of euphemisms in the English language American political discourse” in which she suggests the classification of euphemisms into the largest and most productive groups:

1. Euphemisms related to discrimination [3, p. 47]:

a) racial, cultural, religious discrimination (*Niger, Black* → *African-American, person of color*);

b) discrimination against sexual minorities (*daisy, pansy boy, queer, faggot, fairy* → *soft boy, person of other orientation, he/she prefers men/women*);

c) other types;

2. Euphemisms that denote the terrible and unpleasant phenomena of reality: a) death (*‘to die’* → *‘to pass away’, ‘to push up daisies’, ‘gone to meet their maker’, ‘run down the curtain’, ‘kicked the bucket’, ‘gone to a better place’, ‘they’re six feet under’, ‘they croaked’*); b) disease (*‘heart disease’* → *‘heart failure’*; *‘diabetes’* → *‘sugar disease’*); c) natural needs (*‘go to toilet’* → *‘visit/ use a restroom’, ‘use the men’s/ ladies room’*; *‘take a piss’, ‘to pee’* → *‘to drain the lizard’, ‘empty the*

tank, *'water the plants'*); d) physical disabilities (*'blind'* → *'visually disabled'*, *'visually impaired'*, *'can't see'*); e) mental disorders (*'crazy'* → *'not firing on all cylinders'*, *'not all there'*, *'they're nuts'*, *'loopy'*, *'cuckoo'*) [4, p. 65];

3. Euphemisms related to the impact of the state on people's lives [1, p. 19]:

a) hostilities (*'jail'* → *'correctional facility'*, *'behind bars'*, *'locked up'*, *'doing time'*, *'paying for his/ her crime'*);

b) social flaws (alcoholism, drug addiction, prostitution, crime, e.g. *'drinks heavily'* → *'put 'em away'*, *'knock a few back'*; *'famous drunk'* → *'bad boy of the theatre'*, *'life of the party'*; *'slut'*, *'whore'* → *'escort'*, *'call girl'*; *'crack head'* → *'drug dependency'*);

c) poverty (*'poor'* → *'underprivileged'*, *'unable to make ends meet'*, *'modest'*, *'financially unstable'*);

d) low end professions (*'cleaner'* → *'cleansing personnel'*; *'janitor'* → *'custodian'*, *'sanitation worker'*);

e) family (*'to be unfaithful'* → *'transgressions'*, *'adultery'*);

f) firing from a job (*'terminated'*, *'axed'*, *'canned'*, *'shown the door'*, *'heads rolling'*, *'laid off'*, *'let go'*, *'involuntary separation from employer'*);

g) academic failure (*'student with poor grades'* → *'student with improper motivation'*, *'needs improvement'*);

4. Euphemisms that indicate the age and appearance of a person [2, p. 162]:

a) weight (*'fat'* → *'with ample proportions'*, *'a little extra'*, *'curvy'*, *'chunky'*, *'big boned'*, *'husky'*, *'thick'*);

b) age (*'old'* → *'grumpies'*, *'the living dead'*, *'antique'*, *'time worn'*, *'old timer'*, *'ancient'*);

c) appearance (*'ugly'* → *'questionable'*, *'underpowered'*);

d) height (*'midget'*, *'squab'* → *'hop o' my thumb'*, *'roly-poly'*, *'little person'*, *'short stature'*, *'vertically challenged'*);

5. Diplomatic euphemisms (*'to kill'*, *'murder'* → *'spirited away'*, *'put to sleep'*, *'put down'*);

6. Euphemisms that are used in advertisement (*'cheap'* → *'frugal'*, *'thrifty'*, *'economical'*).

Communicative reasons of using euphemisms:

1) desire to express respect for the interlocutor;

2) desire to disguise unpleasant vocabulary: words from the military, political, criminal, business spheres.

In view of the above classifications, a total of 59 examples of euphemisms were distributed in English-language media discourse.

Among the examples we have found, the least number (2 examples) of etiquette euphemisms was found. The most common are euphemisms for the designation of social and economic phenomena.

Approximately the same number of examples were found for the following categories of euphemisms: masking the true nature of the signified (22 examples), unwillingness to name something unpleasant, dismissive by direct nomination (17 examples), substitution of names for horrifying objects and phenomena (12 examples).

Prospects for further research in this direction can be a detailed study of the linguocognitive characteristics of euphemisms of other lexico-semantic groups and the definition of linguocognitive characteristics of euphemisms.

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Culture and Propaganda During the Last Period of the Communist Regime in Romania

„Flacăra” Artistic Movement

Pintea Manuela

*Doctorandă la Universitatea Tehnică din Cluj-Napoca,
Facultatea de Litere, Centrul Universitar Nord din Baia Mare,
România*

The last period of the Communist regime in Romania implemented a series of rules aimed, for the most part, upon the political party's control over the press, education, culture, especially because of their imposing the socialist ideology.

The decisive moment of the implementation of the communist censorship happened in 1971 (after Nicolae Ceaușescu's visit to Asian countries, an event that is still a controversial issue), in 1989 ideological control became more and more important.

On this large hostile climate, on September 17, 1973, *Cenaclul Flacăra* was launched, at the House of Culture of Sector 1, a poetry and music show that became for a long time the largest Romanian cultural phenomenon, a large-scale event, led by Adrian Păunescu.

From its establishment until its prohibition, on June 16, 1985, Adrian Păunescu hosted 1615 events of music, poetry and dialogue in the *Cenaclul Flacăra*, in front of more than 6 million spectators.

In addition to the performances in the artistic-movement, in 1982 appeared under the coordination of Adrian Păunescu the triple LP album “Cenaclul Flacăra în concert”, and in 1983 a film was made called: „Cenaclul Flacăra – Te salut, generație în blugi”, instantly banned by the authorities.

This movement could not be labeled simple, because of its magnitude variations, nuances and the multiple perspectives of its approach.

Within the perimeter of the extremes are those who praise *Cenaclul Flacăra* and those who claim that it was nothing more than an instrument of propaganda, of praise of the leader Nicolae Ceausescu.

It is true that, at certain moments, Păunescu thanked the president for allowing the show to take place, but, if we refer to the period, its climate and the rigors that were imposed at that time, the attitude was more than a necessity.

In essence, the movement had a plurivalent profile that folded on the profile of its founder, the objective reporting to the Flame Phenomenon proving to be difficult.

For most young beginners, Cenaclul Flacăra's scene was the main launching pad, which was the emphasis on the emotional factor.

Along with the young performers, the audience sang, recited, in other words, had the opportunity to express themselves freely in less permissive times.

The fact that the president allowed the performances to take place and the participation of such a large number of people, led to some controversies that incriminated Adrian Păunescu.

There were voices accusing him, considering him a „poet de curte” who served the political party, using in this case the pretext of Cenaclul Flacăra, to bring praise to the leader.

In essence, it was a false-freedom, but there was a creed, an emotional participation: we can imagine thousands of people singing with the solists on stage, reciting after Adrian Păunescu, recited both their own creations and the poems of the writers consecrated, always managing to keep alive the spirit of the young generation.

This is how the phrase „generație în blugi” was born, obviously not allowed by the authorities.

Adrian Păunescu managed to maintain a special relationship with the spectators, based on authentic communication.

He had a lively dialogue with those present at the artistic movement, which, however, deteriorated with the increase in the number of participants, reaching 10,000.

Attitudinally, Adrian Păunescu corresponded to the wishes of those present at the Cenaclul Flacăra, because he was a vital spirit, open to novelty, casual, successful to the public.

Unfortunately, its popularity became an impediment for the political party leadership which decided to cancel the event on June 15, 1985, following the dramatic event during the show in Ploiesti.

At that time, a strong storm caused chaos on the stadium in Ploiești, and people rushed to the small exits. In the panic created, five people lost their lives, and several were injured, the incident giving Adrian Păunescu's opponents the opportunity to request the cancellation of the *Cenaclul Flacăra*, which happened.

After the cancellation of the artistic movement, Adrian Păunescu was accused of not leading the movement well, placing himself in a privileged position, of „abusively” leading the „Flacăra” magazine and of not respecting the discipline within the movement. These aspects are recorded in the file no. 10784, vol. 30, f91 of the Documentary Fund within ACNSAS.

Not long after, his sanction was lifted, he published in 1986 the volume of poems *Locuri Comune*, respectively the second volume of the *Manifest pentru mileniul trei*, but the large manifestations within the artistic movement did not take place.

Cenaclul Flacăra facilitated authentic cultural manifestations, was against the negative aspects of the communist regime, but at the same time, coexisted with nationalist propaganda.

In essence, it is probably a concession from all parties, because everyone had something to gain. *Cenaclul Flacăra* remained in the collective memory of a large-scale phenomenon that facilitated access to culture in a unique, unprecedented way, in which emotion was real and the feeling of freedom was lived through the idea of solidarity.

Certainly, many questions remain about what the *Flacăra* phenomenon in communist Romania really represented: a form of resistance through culture, a disguised freedom, a rejection of the models imposed by the regime, a moment of disinhibition that came as a need of time?

We consider the political implications of the movement to be minor. The influence that *Cenaclul Flacăra* had was one of the relevant aspects at the time, the phenomenon being spectacular in cultural, literary and artistic terms.

”With these, *Cenaclul Flacăra* had ended. (...) Thank you for the heroism with which you faced the storm and please go home. Good night to you all.” – Adrian Păunescu – the last words, *Cenaclul Flacăra*, 1985.

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Structural, semantic and pragmatic peculiarities of 2020 neologisms (on the example of modern English press)

Olefir Maryana

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Language is a constantly developing system in which creating new lexical units is inevitable, in most cases even necessary, because it broadens the horizons of our perception and enriches our lexicon with, ideally suited to given circumstances, words. The English language is wealthy in different linguistic phenomena that ascent plenty of debatable inquiries and provoke scholars' dubious answers. Numerous linguists, such as O. Jespersen, I.Galperin, M. Janssen, M. Mostovy, V. Zobotkina, I.Arnold, Y. Zatsnyi, A. Yankov, A. Rey and others, researched the phenomenon of neologism; however, they did not reach a final common conclusion that in turn confirms the topicality of this research. Moreover, new lexical units appear every year, and for this reason, we have decided to pay

attention to investigating structural-semantic and pragmatic peculiarities of new words of 2020 and analyse the way of creating a new lexicon in Modern English.

The study aims to conduct a comprehensive analysis, structural-semantic and pragmatic description of new lexical units of the English language, recorded in contemporary English-language print-media, according to their innovative features, language stability, categorical affiliation and cognitive-onomasiological modelling.

The main tasks:

- to become familiar with various perspectives and statements asserted by different philologists and researchers on the issue of creating new words;
- to characterise structural-semantic features of new lexical units;
- to describe pragmatic peculiarities of the new lexicon;
- to differentiate between basic notion, such as neologisms, nonce words and potential words;
- to provide the classification of ways of creating new words for a deeper understanding of their nature;
- to demonstrate and analyse the usage of new lexical units in contemporary English-language print media.

The research study object is new lexical units of 2020, fixed in contemporary English-language print media. The subject is the structural-semantic and pragmatic peculiarities of the new words of 2020.

The defining of “neologism” is a controversial issue in the scope of linguistic, there is no universal definition, and many scholars have opposite views. N. Alieva provides the most straightforward definition: “neologism is a new word or expression that appears in the language” [7], other linguists expand this definition, and we are more inclined to share their opinion because having analysed all statements, we conclude that neologisms have complex nature and unique characteristics. For instance, J. Algeo considers that present words can be changed and become new content. He elucidates neologisms as new-coined words or new senses of an existing word that are often to name a new concept or give them a broader meaning [1, p. 264]. We entirely agree with him, but there are also many other definitions that we have tried to analyse.

Besides, there are different classifications of neologisms according to their functions and usage. Y. Zatsnyi and A. Yankov provide the

following division: neologisms can be divided into lexical (new words), phraseological (new fixed word combinations), semantic (new lexical-semantic variants of words or new semantic variants of stable word expressions). Word-formation innovations present the separate category and are based word-building elements. [8]

Moreover, linguists distinguish between general neologisms and individual neologisms. General neologisms designate new notions, and they usually have a nominative function. Typically, we use them in socio-political spheres of life, but such neologisms can be scientific, literature and art notions. However, they may disappear if they are not of nominative and stylistic demand, or their formation does not presuppose usage of grammatical and phonetical peculiarities of the language. On the other hand, individual neologisms produce new emotive colouring to the words that already exist in the language. [9]

Different individuals create new lexical units in usual conversations every day, paying attention to recent events, admiring modern inventions, and responding to the current situation. Nevertheless, people from one corner of the world could have never known the new-coined words created by inhabitants of another if contemporary newspapers do not exist. Thanks to journalists who gather information, including new terms and innovations in general, around the world, we can broaden our horizons and, most importantly, expand our vocabulary. Thus, we aim to analyse new lexical units fixed in print media according to the spheres of their usage, peculiarities, functions and ways of their formation.

First of all, the word “COVID-19” is the new lexical unit itself. It had never been existed and appeared in connection with the spread of a new disease. “COVID-19 is an abbreviation for “Coronavirus Disease 2019,” the official name for the disease that is causing the 2019 novel coronavirus outbreak.” [3]. Tedros Adhanom explained: CO for corona, VI for the virus, D for disease, and 19 for when the outbreak was first identified (December 31, 2019). [5]

e.g., “Since New York’s first recorded death in March 2020, more than 50,000 of its people have died of Covid-19.” (National Broadcasting Company News, April 7, 2020)

Covidiot (covid + idiot), formed by blending, made up of parts of two different words:

1) a person who annoys other people by refusing to obey the social distancing rules designed to prevent the spread of COVID-19 [4];

e.g., “Just as I have shied away from telling Covidiot on the train where to take their germs, I have not confronted the barefaced cinemagoers.” (Financial Times, September 5, 2020);

1) Someone who ignores the warnings regarding public health or safety.

e.g., “Elon Musk is tech Covidiot No. 1 during coronavirus pandemic” (New York Post, April 18, 2020)

2) A person who hoards goods, denying them from their neighbours. [6]

e.g., “If you show us images of selfish covidiot, we are more likely to be selfish; show us noble altruists, and we aspire to be like them.” (Financial Times, March 19, 2020).

In this case, we have the possibility to observe the difference between the official fixed definition and one that people tend to use in everyday life conversations. They made the meaning of this word more comprehensive, guided by life situations. Therefore, to understand the right content, we have to pay attention to the context.

A well-known but not so popular word is “covidivorce” (created by blending). According to Collins dictionary, it is “a divorce resulting from the stress caused by the Covid-19 epidemic” [2]. E.g., “Couples whose marriages are fraying under the pressures of self-isolation could be heading for a “covidivorce.” (The New York Times, March 20, 2020).

There are many other different examples that we also provide in our research, describing ways of creating, explaining the meaning and elucidating the source of the usage.

This research has shown that we often use new words, and newspapers are perhaps the most essential source of their circulation. It is not something distant or complex. On the contrary, it is the lexicon that people create in everyday life and proof of the unstoppable development of language.

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Die Geschichte der Stadt Baia Mare und die lokale deutsche Minderheit

Popan Marcu

*Student la Facultatea de Litere, Centrul Universitar
Baia Mare, România*

Vorliegende Arbeit bietet eine kurze Reise in die Geschichte der Stadt Baia Mare und hebt dabei die Rolle der hiesigen deutschen Minderheit hervor.

Allgemeine Daten

Die Stadt Baia Mare befindet sich in einer Senke am Fuße des Gutai-Gebirges und entwickelte sich aus einer Bergbausiedlung. Der hiesige, an Edelmetallen reiche Boden lockte die ersten Siedler in die Gegend, die Einwohner der Stadt haben jahrzehntelang Bergbau praktiziert.

Baia Mare ist heute eine ungefähr 120.000 Einwohner zählende Stadt im Nordwesten Rumäniens, Verwaltungssitz des Kreises Maramuresch. Die Stadt verfügt über eine malerische Gegend, wo jeder Sport- und Natur

beliebig die eigene Freizeit gestalten kann. [1, p. 74] <http://populatie.population.city/romania/baia-mare/> - (Volkszählung 2011)

Die Region ist nicht nur für die unterirdischen Reichtümer, sondern auch für die Umgebung bekannt, die dem Ort eine besondere Schönheit verleihen. Die wichtigsten Bergbauzentren des Landkreises Maramuresch befinden sich in der Umgebung der Stadt Baia Mare. Gold, Silber und Kupfer werden in Baia Mare seit etwa 2.000 Jahren abgebaut, und die Geschichte der Stadt ist mit dem Bergbau verbunden. Der Bergbau wurde im 20. Jahrhundert unter kommunistischer Herrschaft im industriellen Maßstab betrieben.

Neben dem historischen Zentrum, der Kultur und den Traditionen der Stadt ist die herrliche Berglandschaft auch bei Besuchern beliebt. Naturparks wie der Nationalpark Rodna-Gebirge, ein Naturschutzgebiet mit einer reichen Vielfalt an Flora und Fauna, das von der UNESCO den Status einer Biosphäre erhalten hat, stellen besondere Touristenattraktionen dar.

Urkundliche Erwähnung

Der bis heute erhaltene Freibrief der Stadt stammt aus dem Jahr 1347, aus der Regierungszeit des ungarischen Königs Ludwig von Anjou. Als civitas Rivuli Dominarum wird die Stadt zum ersten Mal in einer Urkunde aus dem Jahr 1329 erwähnt, aus der Regierungszeit des ungarischen Königs Karl I. Robert von Anjou. Aufgrund dieser Urkunden erhielt Baia Mare als auch Baia Sprie das Recht, das Waldgebiet zwischen den beiden Ortschaften abzuholen.

Die Einwohner der Stadt verfügten des Weiteren auch über das Recht eigene Richter, Geschworene und Pfarrer zu haben, sowie Handel zu betreiben, jährliche Messen zu organisieren und die Stadt mit einer Mauer zu umbauen.

Im Mittelalter hatte die Stadt, eine sehr gut organisierte Führung; wie andere Städte in Siebenbürgen, wurde Baia Mare von einem Bergrichter geführt. Innere Autonomie verlieh der Stadt Baia Mare einen geeigneten Platz unter den königlichen Städten Siebenbürgens. [2, p. 3-4]

Bergbau

Die Spuren alter Bergwerke, Hütten und Brechanlagen weisen darauf hin, dass in dieser Gegend seit jeher Bergbau betrieben wurde. Archäologische Funde belegen die Förderung der Edelmetalle und das Betreiben von Metallurgie seit der Bronzezeit. Baia Mare und die

Maramuresch stellten die an Bodenschätzen reichsten Gebiete des historischen ungarischen Königreichs dar. Hier wurden nicht nur Kupfer, Blei, Zink, Eisen, Salz, sondern auch Gold und Silber gefördert.

Die Förderung der Bunt- und Edelmetalle erlangte im Mittelalter auf europäischem Niveau eine bedeutende Rolle. Die Gold- und Silbervorkommen boten die Grundlage für das staatliche Monopol der Geldprägung. 1411 ist die Existenz einer Münzstätte in Baia Mare belegt, die zur Zeit des ungarischen Königs Matthias Corvinus zu den ältesten und wichtigsten Münzstätten in Siebenbürgen und Ungarn zählte. [3, p.75,76] Der Chronist Gheorghe Brancovici im 17. Jahrhundert behauptet, dass die Stadt Baia Mare durch Sachsen gegründet wurde. Andere Autoren erwähnen Ansiedlungen sächsischer Kolonisten im Jahre 1141 oder 1142 durch den ungarischen König Geza II. (1141-1162).

Der Bergbau in Baia Mare erlebte im späten 18. bzw. frühen 19. Jahrhundert eine starke Entwicklung. Zwischen 1925 und 1939 sicherten die Bergwerke in Baia Mare mehr als 50% der Goldförderung auf Landesebene. In Baia Mare wurde die erste Gold- und Silberraffinerie Rumäniens errichtet und ab 1933 der gesamte Edelmetallbestand des Landes hier raffiniert.

Münzanstalt

Eines der wichtigsten und längsten Privilegien, von denen die Stadt Baia Mare profitierte, war zweifellos das Recht, Münzen zu prägen. Die Münzstätte in Baia Mare nahm ihre Tätigkeit wahrscheinlich einige Zeit vor 1411 auf. Die Tätigkeit der Münzprägung war sehr komplex. Hier befanden sich die Werkstätten für Metalltrennung, Verbrennung, Schmelze, das Schlaghaus, der Lagerplatz und andere Nebengebäude. Die Münzstätte in Baia Mare hat sich von Anfang an als eine der wichtigsten in Siebenbürgen und Ungarn etabliert, was vor allem die erzielten Einnahmen zeigten. In Baia Mare wurden Gold- und Silbermünzen für die Könige von Ungarn, für die Fürsten von Siebenbürgen sowie für die Kaiser und Könige aus dem Haus Habsburg geschlagen.

Die Rolle der Deutschen in der Geschichte der Stadt

Baia Mare ist heute eine multikulturelle Stadt, wo im Laufe der Jahre verschiedene Ethnien zusammen lebten, neben den Rumänen, Ungarn, Deutsche, Roma, Ukrainer, Juden, Serben, Slowaken, Türken, Tschechen,

Tataren, Bulgaren, Griechen, Italiener, Polen und viele andere. Die Multikulturalität der Stadt ist dadurch möglich geworden, dass diese Minderheiten ihre Kultur, Traditionen und ihre Dialekt nicht aufgegeben, sondern gepflegt haben. Die Präsenz der deutschen Minderheit ist mit dem Bergbau verbunden. Obwohl nicht gesagt werden kann, dass die Mitglieder der jetzigen deutschen Minderheit die Nachfahren der ursprünglichen Ansiedler sind, Tatsache ist, dass die Deutschen und vor allem die deutschen Bergleute zur Entwicklung der Stadt beigetragen und ihre Kultur geprägt haben.

Als ein Zeugnis dafür gilt die lokale rumänische Bermannsprache, die von der deutschen Sprache beeinflusst wurde und zahlreiche deutsche Lehnwörter aufweist.

Fachwort / rum. ± standardisiert	Herkunft	rum. standardisierter Begriff und Erklärungen
crampa	Krampe U-förm. Haken mit spitzen Enden[...]	rum. Standard. Rum. <i>târăcop</i>
deşlamare(standard.)	Entschlammung	-
excavator cu graifăr (standard.)	Greifer, Greiferbagger	rum. standard. <i>excavator cu...</i>
înşlămare (standard.)	einschlammern	-
ştiolna	Stollen	rum. standard. <i>galerie de coasta</i>
şpraiţ	Spreize	rum. standard. <i>proptea</i>
şliţ	Schlitz	rum. standard. <i>făgaş</i>
şuleană (standard.)	Schurf + Loch schürfen, Schürfgrube, Schacht, Schaft	Bohrloch

[4, <https://www.inst.at/trans>]

Schlussfolgerungen

Im Laufe der Jahrhunderte hat Baia Mare eine neue Identität erhalten, in der ihr Kultur und Geschichte einen wichtigen Platz haben. Die beschleunigte und konsequente Stadtentwicklung hat dazu beigetragen, ein neues Bild der Stadt zu prägen. Bisher wurden Großprojekte durch-

geführt, die den alten Stadtkern zu einem echten Freilichtmuseum gemacht haben. Auf besonders attraktive Weise werden Spuren und historische Zeugnisse ans Licht gebracht, die für die historische Entwicklung der Stadt Baia Mare von großer Bedeutung sind. [5, pag. 3-4]

Die Gemeinde Baia Mare ist heute durch ihre heutigen Werte, durch ihr besonderes menschliches Potenzial, ein urbanes Zentrum mit einer dynamischen und harmonischen Entwicklung, in der sich Tradition und Moderne in perfekter Gemeinschaft und Symbiose manifestieren.

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Die satzglieder in der deutschen grammatik

Pop Ana Mihaela

Centrul Universitar Nord Baia Mare, România

*Facultatea de Litere * limbi moderne aplicate*

1. Ermittlung der Satzglieder und ihre Definition

„Satzglieder sind diejenigen Wörter oder Wortgruppen, die sich im Satz nur geschlossen verschieben lassen.“⁴

Es gibt oft Verwechslungen zwischen Wortarten und Satzteilen. Der Unterschied zwischen den beiden grammatikalischen Begriffen ist folgender: über Wortarten als flexible und unflexible Kategorien

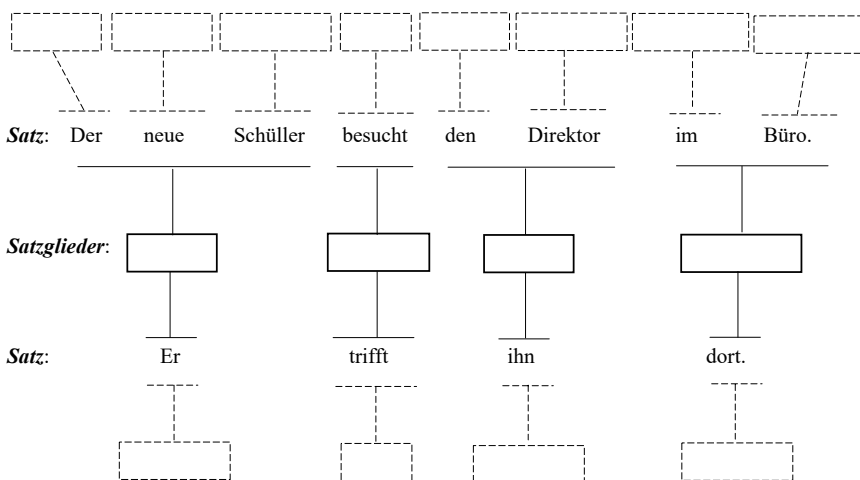
⁴ Schüler Duden. Grammatik, Eine Sprachlehre mit Übungen und Lösungen, 1998, Mannheim: Dudenverlag, 4 Auflage S. 332

sprechen wir ohne einen Kontext, ohne Einbettung in einen Satz, während Satzglieder nur im Rahmen eines Satzes, als syntaktische Funktionen vorkommen. Die Satzglieder können im Satz verschoben werden, so dass der Satz grammatikalisch korrekt bleibt.

Mithilfe der Verschiebeprobe lässt sich feststellen, welche Wörter ein Satzglied bilden.⁵

<i>Satz:</i>	<i>Der</i>	<i>Lehrer</i>	<i>analysierte</i>	<i>vor</i>	<i>kurzem</i>	<i>die</i>	<i>Ergebnisse</i>	<i>einer</i>	<i>Simulationsprüfung.</i>
<i>Wortarten:</i>	Artikel	Subst.	Verb	Präp.	Adj.	Artikel	Subst.	Artikel	Subst.
<i>Satzglieder:</i>	1		2		3				4

Wortarten:



Wortarten:

II.2 Einteilung der Satzglieder nach formalen Gesichtspunkten

Bestimmte grammatische Merkmale von Satzgliedern wichtig, wenn wir unter formalen Gesichtspunkten unterscheiden.

1. Satzglieder haben immer einen Kern.
2. Man soll außerdem auf den Kasus auf den Kasus achten.

Von besonderer Bedeutung ist die Wortart des Kerns. Man bestimmt daher die Satzglieder nach der Wortart ihres Kerns und Unterscheiden:

- Nominalgruppen;
- Adjektiv- und Partizipgruppen;

⁵ Hall, Karin, Scheiner, Barbara, 2001, Übungsgrammatik für Fortgeschrittene, Hueber Verlag, S. 276

- Adverbgruppen;
 - Präpositionalgruppen;
 - Konjunkcionalgruppen.
2. Wir bestimmen die Satzglieder nach den Kasus:
- Nominalgruppen im Nominativ;
 - Nominalgruppen im Akkusativ;
 - Nominalgruppen im Dativ;
 - Nominalgruppen im Genitiv.⁶

Nominalgruppe im Nominativ	<i>Die Sonnenstrahlen wärmen die ganze Erde. Musik ist eine Kunst. Thomas, du hast schon wieder gewinnen.</i>
Nominalgruppe im Genitiv	<i>Du bist dir deines Befundes nicht gewiss. Des Abends spaziere ich um den See.</i>
Nominalgruppe im Dativ	<i>Ich gebe dem Kind ein Buch. Ich helfe meiner Freundin. Der Schüler graut vor de Prüfung. Einem solchen Lösung vertraue ich nicht.</i>
Nominalgruppe im Akkusativ	<i>Gib mir den Regenschirm! Ich nenne ihn einen Gewinner. Sie hat den ganzen Tag gearbeitet.</i>
Adjektivgruppe	<i>Sie ist fleißig. Sie arbeitet fleißig.</i>
Adverbgruppe	<i>Alle Bemühung war umsonst. Der Maurer hat für die Wirte umsonst gearbeitet.</i>
Präpositionalgruppe	<i>Sie reden dauernd über Urlaub. Thomas wurde zu einer gesuchten Fachmann. Seit gestern schneit es dauernd.</i>
Konjunkcionalgruppe (mit als oder wie)	<i>Thomas gilt als guter Spieler. Das sind ja Zustände wie im kommunistischen Regime!</i>

⁶ Nach, Schülerduden, Grammatik, 1998, S. 334-335

II.3 Einteilung der Satzglieder nach funktionalen Gesichtspunkten

Die funktionalen Gesichtspunkte beziehen sich auf die Funktion im Satz (syntaktische Funktion), die die Konstituenten übernehmen können.

Man kann grundsätzlich drei Funktionen unterscheiden:

1. Ergänzungen: (Subjekte und Objekte)
2. Prädikative
3. Angaben, auch: adverbiale Bestimmung

Ergänzungen hängen von einem Verb oder einem Adjektiv ab. Das Verb (oder das Adjektiv) bestimmt die genauere Form der Ergänzung, etwa bei Nominalgruppen den Fall.

Das Subjekt regiert den Satz. Es sagt aus, wer oder was etwas macht. Nach ihm richtet sich auch das Prädikat.

Das Subjekt steht im Nominativ und es beantwortet die Fragen *Wer?* oder *Was?*

Die Stellung im Satz:

Ich gehe gerne in die Sporthalle.
Wir treffen uns um zwei Uhr an der Schule.
Meine Nachbarn und mein Freund kommen auch. }

Mir macht *Malen* viel Spaß.
Möge *der Beste* gewinnen!
Morgen hat *meine Tochter* Geburtstag. }

Gestern Tag lief im Kino *ein toller Film*. }

Fast alles kann ein Subjekt sein

Fast alles kann ein Subjekt sein.

Sehr häufig ist das Subjekt ein Substantiv:

Mein Freund hat ihn genau gesehen.

Thomas hat ihn genau gesehen.

Das Substantiv kann durch ein Personalpronomen ersetzt werden, das dann das Subjekt des Satzes ist: *Er* hat ihn genau gesehen.

Das Subjekt kann auch aus mehreren Substantiven bestehen:

Mein Vater und mein Freund Peter haben ihn genau gesehen.

Subjekt kann aber auch ein substantiviertes Adjektiv sein:

Die Kleinen müssen um acht ins Bett.

Sogar substantivierte Verben können zum Subjekt werden:

Das Lesen macht mir am meisten Spaß.

Auch ein ganzer Satz kann das Subjekt bilden:

Dass du mich lädt ein, freut mich.

Der Satz: „Dass du mich lädt ein“ ersetzt hier das Subjekt. Vergleiche

Dein Einladen freut mich.

Dass du mich lädt ein (verb: einladen) = Dein Einladen

Zwei Möglichkeiten, das Subjekt zu bilden.

Das Prädikat gibt an, was das Subjekt macht (Aktiv) oder was mit ihm gemacht wird (Passiv).

Das Prädikat kann mehrere Teile haben

⎵

⎵

⎵

⎵

In diesen Fällen kann das Prädikat weit auseinander gezogen sein.

*Ich **muss gehen**.*

*Ich **muss jetzt gehen**.*

*Ich **muss jetzt aber wirklich nach Hause gehen**.*

Prädikat

Auch bei temporalem Hilfsverb plus Vollverb kann das Prädikat auseinander gezogen werden.

*Ich **habe** mir gestern aus der Bibliothek ein Buch **geholt**.*

Prädikat

Das Prädikat kann auch aus mehreren Vollverben bestehen, die aufgezählt werden.

***Die Kinder** lachten und spielten im Park.*

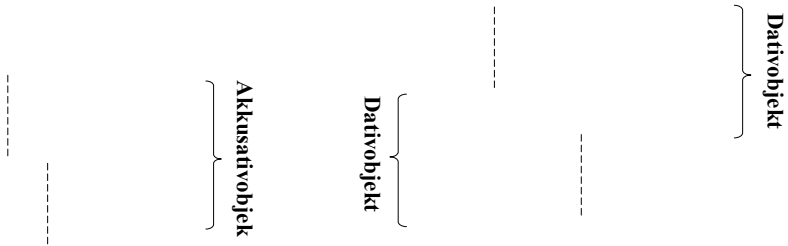
***Alles** rennet, rettet, flüchtet.*

Subjekt

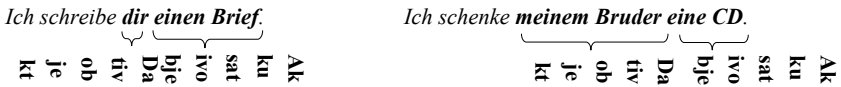
Prädikat

Merke: Das Prädikat bezieht sich immer auf ein Subjekt.

Das Objekt - Objekte ergänzen das Prädikat. Sie sind häufig wichtig, damit der Satz einen Sinn gibt.



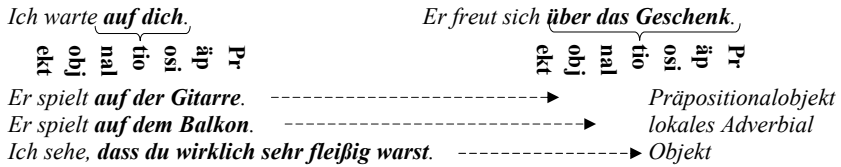
Natürlich kann ein Satz auch beide Objekte haben.



Das Präpositionalobjekt - Es gibt Verben, die fest mit einer Präposition verbunden sind. Zu ihnen gehören zum Beispiel:

- warten auf hoffen auf zweifeln an schreiben an
- achten auf aufpassen auf sich erinnern an
- sich freuen auf sich freuen über
- sich fürchten vor fragen nach
- sich kümmern um lachen über
- danken für

Kommt zu dieser festen Verbindung von Verb + Präposition ein Objekt hinzu, ist es ein Präpositionalobjekt.



Das **Attribut** bestimmt ein Wort näher. Damit ist es ein Teil eines Satzgliedes.

Das Fahrrad meines Freundes ist toll.

Das Fahrrad meines Freundes ist Subjekt, meines Freundes ist Genitiv-Attribut und bestimmt das Fahrrad näher.

Die Uhr am Turm schlägt zehn.

Der Garten hier gehört auch noch uns.

Das glückliche Kind spielt im Garten.

Die zwitschernden Vögel haben mich geweckt.

Es gibt verschiedene Arten von Attributen:

Das Haus meiner Eltern -----> Genitiv-Attribut.

Die glücklichen Kinder -----> Adjektiv-Attribut

Bellende Hunde beißen nicht. -----> Partizip-Attribut

Die Uhr am Turm geht nach. -----> Präpositionalattribut

Der Garten hier; Das Auto dort -----> Adverbialattribute

Die adverbiale Bestimmung (das Adverbial) - Die adverbiale Bestimmung gibt zum Beispiel an, wie, wo, wann, warum und unter welchen Umständen etwas geschieht.

Die Vögel zwitschern voller Freude.

Die Vögel zwitschern hoch in den Bäumen.

Die Vögel zwitschern am frühen Morgen.

Die Vögel zwitschern trotz des kalten Wetters.

*Subjekt Prädikat adverbiale Bestimmung
(Adverbial)*

Wir unterscheiden:

Art und Weise (*Wie?*): *Die Vögel zwitschern voller Freude.* -----> modales Adverbial

Ort (*Wo?*): *Die Vögel zwitschern hoch in den Bäumen.* -----> lokales Adverbial

Richtung (*Wohin?*): *Die Vögel ziehen in den Süden.* -----> direktionales Adverbial

Zeit (*Wann?*): *Die Vögel zwitschern am frühen Morgen.* -----> temporales Adverbial

Zweck, Absicht (*Wozu?*): *Die Vögel sammeln Moos zum Nestbau.* -----> finales Adverbial

Grund (*Warum?*): *Die Vögel zwitschern wegen des schönen Wetters.* --> kausales Adverbial

Einräumung (*Trotz welcher Umstände?*):

Die Vögel zwitschern trotz des schlechten Wetters. -----> konzessives Adverbial

Bedingung (*Unter welcher Bedingung?*): *Bei Regen zwitschern sie auch.* --> konditionales Adverbial

Folge (*Mit welcher Folge?*): *Die Vögel zwitschern am frühen Morgen.* --> konsekutives Adverbial

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Vieldeutigkeit der deutschen Konjunktion als

Stetsko Victoria

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Die Konjunktion gehört zu den Erforschungen im Bereich der Morphologie und Syntax. Es gibt Konjunktionen, die verschiedene Bedeutungen haben, darum können sie in verschiedenen Sätzen gebraucht werden. Zu solchen Konjunktionen gehört die Konjunktion *als*, die in verschiedenen einfachen und zusammengesetzten Sätzen vorkommt. Das Thema der vorliegenden Erforschung ist der deutschen Konjunktion *als* gewidmet. Das Ziel der Arbeit besteht in der Untersuchung der Vieldeutigkeit der Konjunktion *als* am konkreten Material. Der Gegenstand der Untersuchung ist der Roman von E. M. Remarque „Drei Kameraden“. Das Objekt der Erforschung ist die deutsche Syntax. Die Aktualität der Arbeit besteht darin, dass *als* zu den gebräuchlichsten deutschen Konjunktionen gehört. Sie wird in verschiedenen Satzarten gebraucht. Die Neuigkeit der Arbeit ist es, dass es verschiedene Satzarten mit einer konkreten Konjunktion erforscht werden. Es ist bekannt, dass nicht selbst die Konjunktion Nebensatzarten bestimmt, sondern ihre syntaktische Funktion im Satzgefüge.

Die Konjunktion *als* hat in der deutschen Sprache einige Bedeutungen [4; 6]. Sie hat zwei Hauptbedeutungen. *Als* ist die unterordnende Konjunktion, die in Temporalsätzen gebraucht wird. Das ist die tempo-

rale Bedeutung der Konjunktion *als*. Die Konjunktion *als* hat die modale Bedeutung. Sie wird als modale Konjunktion in einfachen und zusammengesetzten Sätzen verwendet.

Als modale Konjunktion drückt *als* zusammen mit dem Adjektiv im Komparativ Nichtgleichheit aus. Die Hauptfunktion des Komparativs ist der Ausdruck der ungleichen Eigenschaften und Merkmale. „Beim Vergleich wird durch den Komparativ ein Verschiedensein ausgedrückt“ [2, S. 121]. Mit der Höherstufe wird der ungleiche (höhere oder niedrigere) Grad einer Eigenschaft ausgedrückt [3, S. 275]. Nach dieser Konjunktion stehen ein Substantiv oder ein Pronomen im Nominativ. Zum Beispiel:

Ich bin älter als er.

Das Buch ist neuer als das erste.

Dieser Schüler arbeitet fleißiger als die anderen.

In der modalen Funktion gebraucht man die Konjunktion *als* zum Ausdruck des Vergleichs in Komparativsätzen. Die Konjunktion drückt in diesen Sätzen Nichtgleichheit aus. Im Hauptsatz steht das Adjektiv im Komparativ. Zum Beispiel:

Karin ist noch schöner, als es ihre Mutter im gleichen Alter war.

Der Sportler erzielte bessere Resultate, als man erwartet hatte.

Als modale Konjunktion gebraucht man *als* zum Ausdruck des Vergleichs in Komparativsätzen, wenn zwei gleiche Handlungen verglichen werden. In den Komparativsätzen stehen zweiteilige Konjunktionen *als ob*, *als wenn* und Konjunktiv II. Zum Beispiel:

Mir kam es vor, als ob ich schon Stunden gewartet hätte.

Er tut, als ob er krank wäre.

Das kling so, als ob du alles schon vorher gewusst hättest.

Es kam mir vor, als wenn er gerade erst aufgestanden wäre.

In den irrealen Komparativsätzen kann man auch Konjunktiv I gebrauchen. Zum Beispiel:

Er tut, als ob er krank sei.

Es kam mir vor, als wenn er gerade aufgestanden sei.

In den Komparativsätzen kann auch die Konjunktion *als* stehen, dann verändert sich die Wortfolge, nach der Konjunktion steht das finite Verb. Zum Beispiel:

Er sah aus dem Fenster, als habe er nichts gehört.

Nach dem Wörterbuch „Duden“ gebraucht man *als* „zur Einleitung der näheren Erläuterung eines Bezugwortes“ [4, S. 129]. Zum Beispiel:

Schmidt als Vorgesetzter; ihm als leitendem Arzt; meine Aufgabe als Lehrer. Ich habe als Mädchen immer davon geträumt.

Es wurden 317 Sätze mit der Konjunktion *als* aus 300 Seiten des Romans ausgeschrieben und der Gebrauch dieser Konjunktion analysiert. Man kann feststellen, dass diese Konjunktion sehr gebräuchlich ist. Die Resultate der statistischen Analyse zeugen davon, dass jede Seite des Romans mehr als einen Satz mit der Konjunktion *als* hat.

Der Gebrauch der Konjunktion *als* wurde in zwei Gruppen gegliedert. In der ersten Gruppe sind einfache Sätze mit der Konjunktion *als*. In der zweiten Gruppe sind Satzgefüge mit der Konjunktion *als*. Die vergleichende Analyse zeugt davon, dass die Konjunktion *als* in Satzgefügen viel öfter als in einfachen Sätzen vorkommt. Das Sprachmaterial hat 228 Satzgefüge (72 %) und 89 einfache Sätze (28 %). In allen Sätzen wurden aber mehr Gebrauchsfälle der Konjunktion *als* fixiert, weil in einigen Sätzen die Zahl der Konjunktionen unterschiedlich ist.

Infolge der Analyse der einfachen Sätze wurde festgestellt, dass die Konjunktion *als* in zwei Funktionen vorkommt. Die Konjunktion *als* kann zum Ausdruck der nichtgleichen Eigenschaften und zur Bestimmung des Bezugswortes gebraucht werden. In unserem Material gibt es 89 Sätze zu solchem Gebrauch dieser Konjunktion, was 28 % ausmacht. Es wurden 93 Gebrauchsfälle der Konjunktion *als* fixiert, weil in vier Sätzen je zwei Konjunktionen vorhanden sind. Die größte Gruppe umfasst die Sätze, in denen die Konjunktion zum Ausdruck der nichtgleichen Merkmale oder Eigenschaften gebraucht wird. In dieser Bedeutung kommt die Konjunktion *als* 73-mal vor, was 78 % aller Gebrauchsfälle ausmacht. Diese Sätze enthalten einen Vergleich. Das Adjektiv oder das Adverb stehen in den meisten Fällen im Komparativ. Zum Beispiel:

Der Mann ist schlauer, als wir beide zusammen! [5, S. 75].

Er war einen Kopf größer als Köster [5, S. 294].

Die Konjunktion *als* kann zur Einleitung der näheren Erläuterung eines Bezugswortes gebraucht werden. In dieser Funktion kommt die Konjunktion viel seltener als zum Ausdruck des Vergleichs vor. Es gibt gesamt 20 Gebrauchsfälle, relative Zahl beträgt 22 %. Das Bezugswort kann ein Substantiv, Pronomen oder Zahlwort zur Bestimmung und Verstärkung sein. In den meisten Sätzen steht *als* in dieser Bedeutung vor dem Substantiv als Bezugswort. Zum Beispiel:

Köster ließ als Antwort nur seinen Motor an [5, S. 26].

Ich hatte mir ein Cafe als Treffpunkt angegeben [5, S. 49].

Ich bleibe hier als Reserve [5, S. 70].

Die größte Zahl des erforschten Materials bilden die Satzgefüge mit der Konjunktion *als*, insgesamt 228 Satzgefüge. Das ist die überwiegende Mehrheit von allen erforschten Sätzen. Die Satzgefüge haben die Nebensätze verschiedener Arten. In diesen Satzgefügen sind vier Arten der Nebensätze vorhanden: Temporal-, Komparativ-, Attribut- und Prädikativsätze. Es gibt gesamt 238 Nebensätze. Das bedeutet, dass es in einigen Satzgefügen mehr als einen Nebensatz gibt.

Die Konjunktion *als* wird meistens in den Temporalsätzen als temporale Konjunktion gebraucht. Es wurden 113 Satzgefüge mit den Temporalsätzen fixiert. Die relative Anzahl ist 48 %. Die Konjunktion *als* drückt in den meisten Temporalsätzen gleichzeitige Handlungen in der Vergangenheit aus. In den theoretischen Quellen steht es, dass diese Konjunktion auf die Einmaligkeit des Redeprozesses aufweist und damit die Bedeutung des Anfangs ausdrückt [1, S. 426]. Im Hauptsatz und im Nebensatz stehen meistens die Verben im Präteritum. Zum Beispiel:

Als er es merkte, war es zu spät [5, S. 22].

Als ich die Tür aufmachte, bot sich mir ein ungewohntes Bild [5, S. 76].

Die Konjunktion *als* gebraucht man auch in den Komparativsätzen. Nach der Gebrauchsfrequenz ist es die zweite Art der Nebensätze mit der Konjunktion *als*, die das Sprachmaterial enthält. Die Zahl der Satzgefüge mit Komparativsätzen ist 79. Es gibt in unserem Material 82 Komparativsätze mit der Konjunktion *als*, was 34 % aller Nebensätze ausmacht. Die Komparativsätze haben zwei Arten. Die erste Art sind reale Komparativsätze. Die Konjunktion *als* drückt einen realen Vergleich aus. Im Hauptsatz stehen das Adjektiv oder das Adverb im Komparativ. Das Verb steht in diesen Sätzen im Indikativ. Im Roman gibt es 14 reale Komparativsätze. Zum Beispiel:

Macht sich schöner, als er nachher ist [5, S. 66].

Das Mädchen sah ganz anders aus, als ich es in Erinnerung hatte [5, S. 50].

Die zweite Art der Komparativsätze sind ir reale Komparativsätze. Sie kommen im Roman „Drei Kameraden“ sehr oft vor. Es gibt insgesamt 68 ir reale Komparativsätze. Der ir reale Komparativsatz hat einen ir realen Vergleich. In diesen Sätzen stehen die Verben im Konjunktiv I oder Konjunktiv II. Das finite Verb steht nach der Konjunktion *als* und

nicht am Ende des Satzes. In den meisten Sätzen wird Konjunktiv II gebraucht. Zum Beispiel:

Bollwies kam nach einer halben Stunde so verstört zurück, als hätte er die Seeschlange gesehen [5, S. 26].

Sie starrte auf meinen Schnaps, als wäre er ein verfaulter Fisch [5, S. 50].

Die Konjunktion *als* wird auch in anderen Nebensatzarten fixiert. An der dritten Stelle stehen Attributsätze. Der Attributsatz bestimmt ein Substantiv des Hauptsatzes. Es gibt insgesamt 19 Attributsätze mit dieser Konjunktion, relative Zahl beträgt 8 % aller Gebrauchsfälle. Nach der Konjunktion *als* steht im Nebensatz das finite Verb wie in den Komparativsätzen. Im Attributsatz mit *als* werden meistens die Zeitformen des Konjunktivs II gebraucht:

Sie machte ein Gesicht, als hätte sie Essig getrunken [5, S.117].

Ich habe ein Gefühl, als wäre ich selber krank gewesen [5, S. 239].

Die letzte Art der Nebensätze mit der Konjunktion *als* sind die Prädikativsätze. Der Prädikativsatz erfüllt die syntaktische Funktion des Prädikativs. Wie auch die Attributsätze haben die Prädikativsätze die zusätzliche Bedeutung des Vergleichs. Es gibt insgesamt 17 Satzgefüge mit den Prädikativsätzen. Die Zahl der Nebensätze ist größer, weil es in drei Satzgefügen mehr als einen Nebensatz gibt. Diese Konjunktion kommt in 24 Prädikativsätzen vor. Ihre relative Zahl beträgt 10 % unter allen Nebensätzen. Der Prädikativsatz ist immer ein Nachsatz. Am häufigsten wird der Prädikativsatz gebraucht, wenn im Hauptsatz das Hilfsverb *sein* als Kopula ohne Prädikativ steht. Die Funktion des Prädikativs erfüllt der Prädikativsatz. Im Hauptsatz steht meistens das Pronomen *es* als ein Korrelat:

Es war, als sei der Wagen ein Schigg, das lautlos über die bunten Kanäle des Lebens trieb [5, S. 87].

Es war, als ließe ich ein Rettungsseil los [5, S. 229].

Mir war, als hätte ich einen Hammerschlag erhalten [5, S. 225].

Infolge der Analyse des gesammelten Stoffes kann man schlussfolgern, dass die Konjunktion *als* in der deutschen Sprache vieldeutig ist und in verschiedenen Sätzen gebraucht wird. Sie kann in Satzgefügen und in einfachen Sätzen gebraucht werden. Die größte Zahl des Materials bilden Satzgefüge mit der Konjunktion *als*. Die Satzgefüge haben die Nebensätze von vier Arten. Meistens kommt diese Konjunktion in den Temporalsätzen vor. Die Konjunktion *als* gehört zu den gebräuchlichsten unterordnenden Konjunktionen.

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Communicative Strategy of Persuasion in Modern Political Discourse (on the Example of 2020 US Presidential Debates)

Tsoklan Yulia

*Student of the Faculty of Foreign Philology,
Uzhhorod National University
Ukraine*

Language is a complicated psychological and physical process that unites a nation, makes it unique and confirms its existence. Its effectiveness is highly expressed in political sphere, as politicians use language means to appeal to target audience, earn their trust and make voters believe in their words. Such mechanism of influence can be viewed through the prism of political discourse which belongs to the most popular linguistic studies in the light of recent decades. However, the notion of discourse is ambiguous and needs unanimous objective substantiation. The meaning of the term discourse largely depends on a scientific paradigm that contemplates it.

Discourse is an integral part of language that reflects national mentality and culture in all its manifestations. It is the use of language

in both speech and writing in order to achieve definite aim or produce a meaning. Given its interdisciplinary character, discourse comprises both linguistic and cognitive aspects which come together in a verbalized form. It is endowed with linguistic and extralinguistic features and connotes the language process and its result which is correspondingly a text. It is highly realized in political discourse which is one of its genres.

The appearance of political discourse dates back to the period of French Revolution and further investigations of language in politics were accomplished by both foreign scholars (T.A. van Dijk, R. Bart, M. Foucault, Y. Habermas, D. Goldthwaite Young, and W.E. Connolly) and home linguists (M.V. Ilyin, E.I. Sheihal, O.M. Baranova, and H.H. Pocheptsova).

Political discourse can be defined as a communicative act participants of which try to give specific meanings to facts and influence or persuade others. It may involve the formal debates, speeches, and hearings and the informal talk on politics among family members. [4, p. 220] This fact points at the persuasive and manipulative nature of the political discourse. After all, one of its main aims is the creation (or preservation) of a positive self-image made up of commitment and certainty. [1] The significance of verbal means in political communication formulates the relevance of this study.

Political discourse possesses a set of functions that also make their contribution to the definition of the term. These are communicative function that has the ability to alter political consciousness through the flow of information; motivational function when the politician manages to influence the public and urges them to accomplish certain actions; emotive function, when the speaker appeals to specific emotions of the audience.

There has hardly been any political regime in the world history that could properly function without communication acts. Politicians use communicative strategies to put their idea into listeners' minds and get a corresponding result. Some (e.g. J. Gumperz) state that communicative strategy is realized through the speaker's choice of lexical, grammar, discourse and other verbal and nonverbal means of represented messages [2, p. 35-36], some (e.g. D. Levy) say that strategy is a cognitive process of speaker's correlation of the communicative purpose with definite language means of expression [3, p. 197].

Political discourse is characterized by a set of communicative strategies (suggestion, manipulation etc.), but strategy of persuasion is one of the most effective and yet not properly investigated on the level of linguistics. Persuasion may be interpreted as an organisation of speech elements and transmission of the message which appeals to the audience's consciousness and critical thinking. At the same time it leaves them with a freedom of choice which means they are not restricted, but only guided to follow definite idea.

Persuasion can be achieved by means of various tactics and the scheme proposed by O. Parshyna is exhaustive and relevant for our research. The scholar outlines argumentative (tactics of contrastive analysis, tactics of perspective, tactics of justification of the assessment and tactics of illustration) and agitation strategies (promise tactics and call-to-call tactics). [5] Their implementation is increasingly represented in presidential debates where the candidates choose specific tactics to win trust and votes. The material of 2020 US presidential debates with its two candidates Donald Trump and Joe Biden serves for our illustration of the examples to these strategies.

It is noticeable that the most effective argumentative strategies were launched by D. Trump. He compared facts, events, results, forecasts and audience might have perceived it as convincing arguments and, in result, the then incumbent President implemented 40 items of contrastive analysis in the process of debates. On the other hand, J. Biden in most cases tried to make arguments with the help of examples and illustrations (33 examples).

What concerns agitation strategies, their task is to influence the actions of the listeners in order to induce them to take a certain action and they are mostly realized in J. Biden's speech. Unlike D. Trump who exercised parsimony of agitation phrases, Biden used a big number of promises (17 examples) and calls-to-actions (13 examples) which probably paved him the way to the White House.

To sum it all up, politics is the sphere where effective language toolset is of the utmost importance. Politicians implement communicative strategies and tactics to dictate their ideas and persuade the audience. It makes the topic relevant and gives an opportunity to study it from different aspects which involve the selection of research questions for further investigation.

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A communicative strategy of self-presentation (on the example of D.Trump's interviews)

Turyanytsa Stephania

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Man's comprehension of his own self and presentation of himself to the world around him is a problem that has interested scientists and researchers since ancient times, and today is widely covered in philosophy, psychology, social science, social psychology etc. Nowadays, the concept of self-presentation is important because of its leading role in shaping the image of man, self-promotion and managing the impressions of others.

The aim:

- To characterize the specifics of the communicative strategy of Self-presentation
- Analyze it in the speeches of the former US President Donald Trump
- Identify communication tactics and language tools for implementing this strategy

Methods:

- The method of Discursive-strategic analysis
- The method of Selection
- Methods of Analysis, Synthesis and Introspection

DISCOURSE STRATEGY OF SELF-PRESENTATION AS AN OBJECT OF STUDYING MODERN LINGUISTICS

The first attempts to analyze this concept through the prism of philosophical science have their roots in ancient times. The concept of a person having a certain identity was formed in the days of Socrates. With the emergence of Christianity, the awareness of the individual goes beyond self-awareness through the prism of reason, that is, the perception of self-awareness as a unity of mind and emotions is formed.

The term «self-presentation» entered the discourse of social psychologists in 1959 thanks to E. Hoffman - a representative of the late period of interactionism and a specialist in role theory.

The scientist considered the interaction of people through drama. People, meaning «actors», interact within a performance, which is formed by the context or situation to convey to other people the impressions in accordance with the goals of the «actor».

According to Hoffman's theory, Self-Presentation appears as an act of self-expression and behavior of both an individual and a group of people, aimed at creating a certain (preferably favorable) impression of themselves in the audience.

Considering self-presentation as a significant factor in impression management, it is argued that when people want to make a certain impression, they should ignore certain trends and try to move towards the goal they are striving to achieve. It all depends on how a person wants to present himself, that is, on his self-presentation.

1.2. Concepts and approaches to the study of “discursive strategy”

Communicative linguistics is a branch of linguistics, the subject of which is the processes of human communication using living natural language, as well as taking into account all available components of communication (physical, physiological, psychological, social, contextual, situational, etc.).

Psycholinguistics interprets discursive strategy as a way of organizing speech behavior according to the intention of the addressee;

determining the direction of development and organization of influence; over the task of speech, due to the practical goals of the addressee.

According to the discursive approach, strategy is a chain of decisions of the speaker, communicative options of these or those speech actions and language means; it is the realization of a number of goals in the structure of communication

1.3. Tactics of self-presentation as a way to achieve the desired impact

E. Jones and T. Pittman identify five direct tactics of self-presentation, each of which involves obtaining a certain type of power.

1) tactics of gaining attachment (ingratiation): a person who uses this tactic, seeks to please others;

2) self-promotion tactics: tactics are used when a person aims to create the impression of a skilled and qualified person;

3) intimidation tactics: the purpose of this tactic is to demonstrate power; aims to appear dangerous to others, to intimidate them, ie it involves the “power of fear” and corresponds to the technique of making demands and / or threatening trouble.

4) exemplification tactics: the goal of a person who uses these tactics is to create the impression of a person with high moral principles;

5) supplication tactics: the purpose of this tactic is to present oneself helpless to receive help - demonstration of weakness and dependence; it aims to seem weak, dependent, inferior to the addressee.

1.4. Self-presentation in the light of linguistic theories

Self-presentation, more precisely “Self-identification”, is defined as one of the text-forming strategies - the linguocognitive narrative strategy of prose works of art, in particular, French. This allows in terms of frame modeling to present the frame of the situation self-identification, the components of which are, on the one hand, establishing

Presentation - is virtually any manifestation of discursive activity of the individual: “naturalization of social representations, ie bringing to the form of presentation is a necessary condition for the production of a particular discourse”

1.5. Application of self-presentation in political communication.

To denote the strategy of self-presentation (self-presentation) the following terms are used: impression management (impression management) and attribution management.

A person's image is defined as an impression, an image that he forms in the eyes of other people; image is a business card of a person that he creates for others.

In the analysis of communicative strategies, self-presentation is identified with this concept, it is attributed to the type of pragmatic strategies. The reason for this is seen in the fact that "the tasks of self-presentation are closely connected with the intention of the speaker and with the communicative situation in general.

Thus, in humanities research, self-presentation is interpreted as a communicative human activity; behavior motivated by the internal needs of the individual and external situational factors. Although self-presentation is understood as an act of self-expression, the presentation of oneself or other persons, the prevailing opinion is that self-presentation is the self-expression of one person and the presentation of oneself.

COMMUNICATIVE STRATEGY OF SELF-PRESENTATION ON THE EXAMPLE OF INTERVIEW WITH DONALD TRUMP

Donald John Trump (born June 14, 1946 in New York City) is the 45th President of the United States from January 20, 2017 to January 20, 2021. This is a bright personality, which, in other words, can be described as "a person - reality - show."

For this study, I analyzed two of Trump's speeches: Donald Trump's entire inaugural address and Donald Trump's 2016 Republican Nomination Speech (RNC)

Tactic	Aim	Example number	%
integration	To impress the listener	65	80%/68%
intimidation	To seem dangerous to others	30	10%/5%
exemplification	To create the impression of a person with high moral principles	15	5%/12%
Self-promotion	Create the impression of a skilled and qualified person	15	5%
information simplification	Focus on a particular aspect, rather than covering the full topic	13	5%
Manipulation	Audience control	22	10%

Analyzing Trump's speech, I found a number of features that allow us to understand his political vision and prospects for American policy. It should be noted that although the speech is not devoid of its standard formulations and expressiveness, the notable features are more restraint and politeness compared to the election speeches, and even the friendliness of the statements addressed to their opponents and the desire to avoid certain concerns.

Dominant Characteristics

- Rigid categorization and criticism of those parts of the population against which the target electorate is set
- Instilling horrors, concerns about the state of foreign and domestic policy
- Proposing ready-made solutions to economic, political and social problems.

Structural and Semantic features

- The use of approximation to the conversational register, in particular in the forms of treatment
- Simplified syntax: the use of simple sentences and constructions, fragmentary syntactic structures and the division of complex sentences into several incomplete ones;
- Literal repetition and reproduction of identical content in semantically synonymous form

SECTION 3

ROMANCE LANGUAGES

Aimé Césaire et la négritude

Georgiana Baros

*Studentă la Facultatea de Litere
Centrul Universitar Nord Baia Mare
Baia Mare, România*

Le titre de la présente recherche est intitulé *Aimé Césaire et la négritude*. Notre analyse met en évidence la contribution d'Aimé Césaire dans le mouvement de la négritude.

Ecrivain, homme politique et poète, Aimé Césaire est né à Basse Pointe le 26 juin 1913 et mort le 17 avril 2008 à Fort-de-France, en Martinique. Né en Martinique, il arrive à Paris en 1931 et il étudie au lycée Louis-le-Grand où il rencontre Léopold Sédar Senghor, un étudiant brillant venu du Sénégal avec lequel il lie une profonde amitié. En 1935, il est reçu à l'École Normale Supérieure et il fonde un journal intitulé *L'Étudiant Noir*. En 1939, il publie une œuvre qui deviendra très connue intitulée *Cahier d'un retour au pays natal*. Rédigée sous forme de poème, cette œuvre paraît premièrement dans la revue *Volontés*. L'année 1946 sera une année importante pour Césaire parce qu'il publie son premier recueil intitulé *Les armes miraculeuses*, un an plus tard, il crée avec Alioune Diop la revue *Présence africaine*. En 1948 il participe à une grande conférence pour la célébration du centenaire de l'abolition de l'esclavage et à la même année il publie *Soleil cou coupé*. Deux ans après, il publie un poème intitulé *Corps perdu* qui sera illustré à l'aide des gravures de Picasso ; à la même année il publie un essai anticolonialiste nommé *Discours sur le colonialisme*. En 1956, Césaire publie une pièce de théâtre tragique nommée *Et les chiens se taisaient*. Les années qui

suivent, il publie plusieurs poésies : *Cadastre* (1960), *Ferrements* (1960), *Moi, laminaire* (1982) mais aussi des histoires et des pièces de théâtre : *Toussaint Louverture* (Histoire, 1962), *La tragédie du Roi Christophe* (Théâtre, 1962), *Une saison au Congo* (Théâtre, 1966).

En ce qui concerne son engagement politique, après la seconde guerre mondiale, Césaire entre dans la politique sans s'être jamais projeté dans une telle carrière. Il accepte tout de même la proposition de ses amis qui l'encouragent à être candidat aux élections municipales de 1945. Il est élu maire de Fort-de-France à 32 ans, et il le restera pendant 56 ans. Quand il devient maire de Fort-de-France, la ville de 45 000 habitants est insalubre et provoque de nombreuses maladies qui accroissent la mortalité. Césaire se lance dans beaucoup de travaux et il instaure une politique d'augmentations de salaires ce qui permet à chaque habitant d'avoir un salaire décent et un revenu régulier. Césaire mène une lutte toute sa vie contre la colonisation qui a contraint la vie de millions d'hommes à travers le monde depuis des siècles.

Après tous ces détails sur Césaire nous considérons nécessaire de voir comment il a fondé le mouvement de la négritude et le définir.

Le mouvement de la négritude naît à Paris dans la période d'entre-deux-guerres dans les années trente, au moment où trois intellectuels de couleur s'associent et fondent la revue *l'Étudiant Noir* dans laquelle se trouvent les premiers textes théoriques concernant le concept de la « négritude ». Sa mission était clairement définie : le retour aux sources africaines et le rejet de toutes les valeurs du monde occidental. Il est dirigé par le martiniquais Aimé Césaire, le sénégalais Léopold Sédar Senghor et le guyanais Léon Damas. Cette revue recueille plusieurs témoignages, réflexions et expériences des auteurs africains depuis la fin de la Première Guerre mondiale. La négritude devient alors un mouvement poétique des nègres africains. Ce mot « négritude » a été choisi pour revaloriser le mot « nègre » qui était devenu à l'époque une insulte. Le mot « négritude » apparaît pour la première fois dans *Cahier d'un retour au pays natal* : « Ma négritude n'est pas une pierre, sa surdité ruée contre la clameur du jour [...] / elle plonge dans la chair rouge du sol/elle plonge dans la chair ardente du ciel. »⁷ La notion de Négritude dans *le Cahier* de Césaire, adoptée par les Parisiens noirs,

⁷ Aimé Césaire, *La Poésie*, Ed. du seuil, 2006, p. 42.

marque l'instant de la prise de conscience significative des expériences des étudiants noirs vivant à Paris. Pour expliquer au mieux ce concept nous nous permettons de citer Césaire qui définissait la négritude ainsi : « La Négritude est la simple reconnaissance du fait d'être noir, et l'acceptation de ce fait, de notre destin de Noir, de notre histoire et de notre culture. »⁸ La Négritude est l'une des premières revendications identitaires du monde noir faite par des étudiants de couleur noire immigrés en France au tour des années 1930, c'est-à-dire 30 ans avant les Indépendances africaines. C'est donc grâce à la revue *L'Étudiant noir* que se dessine le nouveau champ littéraire de la Négritude. Les buts de ce mouvement étaient de supprimer le sens péjoratif du mot nègre qui était utilisé pour désigner le laid, le sauvage et encore l'inférieur. Les fondateurs voulaient démontrer que le nègre est également un être humain dans sa totalité. Ils voulaient également montrer cette belle culture africaine et lutter pour l'émancipation et la libération des Noirs, choses qu'ils ont faites jusqu'à la fin de leurs vies.

Pour mieux comprendre ce mouvement nous allons donner quelques exemples concrets issus des œuvres de Césaire. Par exemple, l'œuvre *Un cahier d'un retour au pays natal*. Ce poème représente l'itinéraire affectif, spirituel du poète, à la fin duquel apparaît l'idée triomphante d'une « négritude » pleinement assumée. Plusieurs arguments nous mènent à classer cette œuvre comme une révolte contre la colonisation et comme un manifeste de la négritude.

Premièrement, dès le début de l'œuvre nous retrouvons des phrases impératives : « Va-t-en, gueule de flic, gueule de vache, va-t-en je déteste les larbins de l'ordre et les hannetons de l'espérance. Va-t-en mauvais gris-gri. »⁹ Par ces phrases négatives, l'auteur demande ou bien oblige les colons à s'en aller. Autrement dit, il refuse la colonisation et nous observons une sorte d'indignation. Deuxièmement, cette œuvre est aussi une célébration de la négritude à travers les nombreux compliments qu'il apporte au monde noir. L'auteur met en avant les qualités du monde noir : « à l'essence de toute chose », « le mouvement de toute chose », « les souffles du monde », « fils aînés du monde », « tous les souffles du monde ». Ensuite, comme un manifeste de la négritude, Césaire met en avant la

⁸ <https://www.assemblee-nationale.fr/histoire/aime-cesaire/negritude.asp>, consulté en ligne le 07 février 2021.

⁹ Aimé Césaire, *La Poésie*, Ed. du seuil, 2006, p. 9.

renaissance du nègre qui est impérative pour être libre et indépendant: «La vieille négritude progressivement se cadavérise», «Et elle est debout la négrière.»¹⁰ L'auteur souhaite annoncer la mort du nègre issu de la colonisation. C'est la négritude statique, les esclaves et les soumis qui meurent afin que la nouvelle négritude naisse, une négritude d'action: «debout dans la cale / debout dans les cabines / debout sur le pont / debout dans le vent / debout sous le soleil / debout dans le sang.»¹¹ L'utilisation de l'anaphore est très marquante et insiste sur la renaissance du nègre. Nous pouvons conclure que cette œuvre est toujours d'actualité car elle éclaircira les futures générations chaque fois que leur être, leur liberté ou leur identité seront menacés. Cette œuvre est devenue fondatrice de la négritude parce qu'elle vise tout d'abord à reproduire une nouvelle image du nègre à travers le monde. De plus, nous retrouvons les thèmes essentiels de la négritude ainsi que ses symboles comme l'idéalisation de l'Afrique, la révolte mais aussi le désir de liberté.

Une autre œuvre qui s'inscrit dans le mouvement de la négritude est cette fois-ci théâtrale et est intitulée *Et les chiens se taisaient*. Pour mieux comprendre en quoi cette œuvre fait partie du mouvement de la négritude, nous allons citer les thèmes principaux de cette pièce de théâtre : le thème de l'esclavage, le thème la revendication de la liberté, le thème de la solitude (Ce thème de la solitude est un thème général dans la vie de noirs. Le monde noir n'avait personne pendant la colonisation qui les aiderait), le dernier thème important est le thème de la mort.

Nous avons vu à travers notre recherche comment Aimé Césaire à réussi à fonder le mouvement de la négritude et inscrire ses œuvres dans ce mouvement et ainsi changer énormément l'avis sur le monde noir. Nous considérons que notre recherche est une recherche originale parce qu'elle met en évidence les souffrances et les inégalités subies par les peuples africains pendant la colonisation. De plus Cette recherche est originale car elle montre comment Ce mouvement a réussi à démontrer que le nègre est également un être humain dans sa totalité et que la culture africaine est toute aussi belle.

10 Aimé Césaire, *La Poésie*, Ed. du seuil, 2006, p. 54.

11 *Idem*.

Jacques Brel - un artiste complet

Diana-Oana Bindea

*Studentă la Facultatea de Litere
Centrul Universitar Nord Baia Mare
Baia Mare, România*

Dans ce qui suit, nous voulons vous proposer un sujet très intéressant et varié sur la création et l'activité de l'auteur Jacques Brel. Nous cherchons à partager avec vous quelques informations pour souligner et montrer qu'il est un artiste complet. Tout d'abord, nous commencerons par quelques données biographiques: Jacques Brel est né le 08 avril 1929 à Schaerbeek en Belgique et décédé le 09 octobre 1978 à Bobigny, France. Il montre dès l'adolescence l'inclination vers le domaine artistique et créatif parce qu'il commence à écrire très jeune, dès l'âge de 15 ans.

Son épanouissement artistique

Le moment où son côté artistique commence à s'épanouir est l'année 1951. Brel a la capacité d'écrire et de produire ses propres textes de chansons qu'il mettra sur scène devant un public plus restreint pour ses débuts. Ensuite, à partir de l'année 1957, il obtient le prix de l'Académie Charles Cros, avec son second disque, ainsi, nous pouvons dire qu'une nouvelle étape de renommée internationale commence. Ce second disque sortie c'est le début pour lui de la consécration à l'échelle mondiale. Ce qui est à venir pour les années '60, c'est vraiment incroyable pour le jeune artiste car pendant cette période de transition et d'épreuves, il atteint le sommet de sa carrière musicale.

Ainsi, Jacques Brel arrive à écrire plus de 80 chansons, certaines connues et d'autres moins connues; et environ de 300 spectacles par année qui ont eu lieu dans différentes et nombreuses parties du monde. Même s'il devient une grande personnalité avec une grande influence à l'époque, il ne se considère pas comme une star et préfère rester humble envers les autres : « Quand les grands auteurs, on ne peut qu'être humble, moi j'écris mais je n'ai pas honte. Je ne fais que de la chansonnette, je

n'ai jamais voulu être une vedette »¹², dit-il. On voit donc que le degré de réussite et de notoriété au niveau national mais aussi international, cela ne change pas sa personnalité et ne dégrade pas la façon dont il regarde les choses.

Ensuite, nous passerons en revue quelques thèmes exploités dans ses œuvres.

Ainsi, comme thème principal, nous pouvons citer l'amour, qui est souvent considéré comme un acte irréalisable, un sentiment euphorique mais qui est presque impossible à ressentir ou est vu comme un sentiment qui n'est pas permanent et peut toujours varier; ce thème peut être facilement observé dans des chansons telles que: « Ne me quitte pas », « La chanson des vieux amants » ou dans la chanson « Quand on n'a que l'amour.»

Dans le même ordre d'idées, un autre thème qui se replie avec celui mentionné ci-dessus est le thème qui décrit la femme en toute sa complexité, l'image de la femme est suggérée comme étant spéciale. Bien que la femme ait une grande importance dans sa vie et ses écrits, nous avons vu qu'il expose, dans quelques chansons, certaines parties moins charmantes de la femme comme par exemple: le caractère superficiel, l'indifférence et le mépris pour les hommes qui les entourent; caractéristiques qui sont mises en évidence dans les poèmes comme: « Madeleine », « Les bonbons » ou « Mathilde.»

Un autre thème exploité par cet homme de culture, est celui du voyage et aussi celui de la connaissance par l'aventure. C'est-à-dire qu'il soutient l'idée qu'à travers l'interaction des voyages et de certaines situations aventureuses, l'être humain acquiert de nouvelles informations, des sentiments uniques et des expériences spéciales, qui touchent l'âme et restent comme un tatouage sur le cœur humain, ces idées sont décrites dans deux magnifiques chansons, il s'agit de: « Une île » et « Les Marquises .»

Semblablement, le thème de la tendresse se retrouve souvent dans les chansons de Brel, étant un thème souvent utilisé dans ses œuvres pour représenter son côté romantique et sensible. Il veut définir ce terme car il est d'une grande importance pour lui, ainsi, les violences, les injustices, les révoltes ne sont que l'envers d'une tendresse qui se cherche à s'accomplir en lui-même et dans les autres. Il considère que la passion

¹² <https://www.dixvinsblog.com/2017/03/jacques-brel-poete-chanteur-aventurier-voyageur-aurore-orensanz.html>, consulté le 02 Mai 2021.

peut disparaître beaucoup plus vite que la tendresse et que le vrai terme qui est exploité dans ses chansons est en fait le concept de tendresse : « L'amour est une expression de la passion. La tendresse, c'est autre chose. Je crois que ce que j'appelle amour dans mes chansons est en réalité de la tendresse. »¹³

Puis, le temps qui laisse des traces profondes sur le corps et l'âme de chaque individu, est exploité dans des poèmes tels que : « Les vieux » où l'effet du processus de vieillissement sur les personnes est décrit en détail et qui reflète, bien sûr, la réalité « Les vieux ne bougent plus leurs gestes ont trop de rides / Ils ont peur de se perdre et se perdent pourtant. »¹⁴ C'est bien probable que même ses parents ont été une source d'inspiration pour cette chanson celle-ci laissant de la tristesse au fil du temps.

Quant au thème de l'enfance, l'auteur en fait de nombreuses références dans ses écrits : « Fils de... », « La quête » ou « Isabelle » étant donné que c'est un thème qui sensibilise et laisse un rayon d'espoir dans chaque personne. Quand il s'agit de l'enfance, il est indispensable de mentionner le motif des rêves, les choses merveilleuses que chaque enfant aimerait avoir à ce moment-là, une période où les espoirs et les désirs abondent.

L'activité cinématographique

Si dans l'activité lyrique et dans le domaine musical il a eu un grand succès, en étant qu'emblème de la musique de cette époque grâce à son style vif et charmant, l'auteur fait des choses merveilleuses dans le domaine du cinéma aussi. Sa tentative d'entrer dans un domaine d'activité étranger par rapport à ce qu'il avait fait avant, lui ouvre de nouvelles opportunités et il s'avère être un bon acteur, en prouvant qu'il a un vrai talent et qu'il peut facilement dépasser ses limites.

Comme réalisateur qui adore la scène, il ne reste pas derrière le rideau et joue dans les films qu'il signe, comme « Franz » en 1972 aux côtés de la chanteuse Barbara qui était aussi une amie dévouée, et « Le Far West » en 1973.

En tant qu'acteur, Brel joue dans de nombreux films, certains réussis et d'autres moins réussis, mais son talent d'acteur est tout à fait évident

¹³ Jean Clouzet, Jacques Brel, tome 1 : De Bruxelles à Amsterdam, Ed. Les classiques compacts : le club des stars, Paris, 1988, p. 71.

¹⁴ http://www.frmusique.ru/texts/b/brel_jacques/vieux.htm, consulté en ligne le 02 Mai 2021.

et n'est pas négligé par les grandes organisations cinématographiques. Ainsi, il est présent et actif dans les films suivants: « La Grande Peur de Monsieur Clément », « Les souris mènent la danse », « La Bande à Bonnot », « Les Risques du métier », « Mon oncle Benjamin d'Édouard Molinar » - qui a été un grand succès, « Mont-Dragon », « Les Assassins de l'ordre », « L'aventure c'est l'aventure » et « L'Emmerdeur. »

En conclusion, nous pouvons affirmer que Jacques Brel est un artiste complet grâce à ces nombreux domaines artistiques dans lesquels il s'est consacré tout au long de sa carrière. De même nous considérons que notre recherche est originale parce qu'elle soutient la diversité culturelle et artistique de cet auteur.

Ada-Kaleh une île disparue et sa mémoire littéraire

Felicia Mich

*PhD student, Philology,
Technical University of Cluj-Napoca*

Les îles du Danube sont généralement des espaces exotiques qui sont présents de siècles dans la conscience roumaine. Le plus connu de ces topos est l'île paradisiaque au milieu du Danube, Ada-Kaleh, ou l'Île de la Cité, comme l'appelaient les Turcs.

Dans la littérature roumaine nous allons observer qu'il existe une multitude d'hypostases dans lesquelles elle se reflète. Notre démarche se concentre sur les aspects *mythiques-légendaires*, *historiques-réels*, mais aussi sur *le romanesque* qui mêle la fiction et la réalité pour que le produit fini rende un *espace exotique* et *mystérieux*, mais surtout un cadre favori pour *l'aventure*.

L'île comme réalité historique

Ada-Kaleh, appelée Caroline pendant l'occupation des Habsbourg, n'a pas toujours appartenu aux Turcs, mais au cours des siècles elle a connu plusieurs dominations, qui ont mis leur empreinte sur l'architecture et sur toute sa vie sociopolitique.

„La souveraineté autrichienne est restée dominante à travers l'architecture militaire et civile, qui, mélangée avec l'architecture orientale caractérisée par de petites maisons avec vitrage et la mosquée greffée sur un bâtiment qui abritait autrefois une école franciscaine.» (7, p.20)

Au début, elle était une ancienne forteresse romaine fortifiée. Plus tard, en raison de sa position stratégique sur le Danube, la cité a causé la discorde entre deux empires, passant d'innombrables fois des Turcs aux Autrichiens. L'Empire du Turcs, vaincu par les guerres portés, la cédée à l'Empire des Habsbourg qui gouvernait l'île jusqu'en 1919, date à laquelle, à la suite du traité de Versailles, celle-ci est devenu partie du territoire de la Roumanie.

Jusqu'en 1919, l'île a appartenu à l'Empire Austro-Hongrois, et après la chute de l'Empire, Ada-Kaleh a perdu ses privilèges, les insulaires sont laissée au hasard. Le maire de l'île décida d'intervenir auprès des autorités roumaines, alors en 1923 est signé le traité de paix avec la Turquie à Lausanne, de ce moment-là l'île Ada-Kaleh passa sous la juridiction roumaine.

En 1963, les habitants ont été annoncés par leur l'imam que l'île d'Ada-Kaleh accomplirait la prophétie du Saint Mischin Baba et qu'elle va disparaître sous les eaux du lac d'accumulation de la centrale hydroélectrique Portes de Fer I.

Marian Țuțui, raconte que les habitants sont retournés dans leur patrie, en Turquie, ou se sont répandus à Bucarest ou dans d'autres villes. En Turquie, ils ont rétabli leurs petits ateliers ou fabriques, certains produisant des marques célèbres, d'où ils continuent à vendre, par exemple, des assortiments de merde de Locum.

La forteresse est démontée et les briques et les pierres sont numérotées et réassemblées sur l'île Șimian, aussi les monuments funéraires. Le projet est vite oublié, et au début de l'année suivante l'île va disparaître (1969), dans les eaux du lac d'accumulation de la centrale hydroélectrique.

Bien que disparue, Ada Kaleh ne cessera jamais de renaître dans la mémoire de l'imaginaire collectif roumain.

La topographie de l'île

Ada Kaleh est donc une île réelle au milieu d'eaux, mais surtout un espace exotique, une oasis musulmane située dans un triplex confinium, entre les frontières hongroise, roumaine et serbe et à une courte distance de la Bulgarie.

La partie la plus pittoresque de l'île est représentée par les maisons construites sur les murs de l'ancienne forteresse, ce qui leur donne une note d'originalité et de symbiose entre le passé victorieux des murs et les modestes maisons turques construites avec des matériaux issus de cet ancien forteresse romain. Tous les bâtiments et même les poteaux des portes conservent les inscriptions ottomanes qui rappellent que le pouvoir appartenait aux deux empires qui ont montré leur maîtrise dans l'art de la construction.

Le romancier Ilie Sălceanu esquisse une géographie littéraire du sud de la Roumanie d'une manière authentique et bien documentée, et ce fait est dû à son origine, car il est né dans un village sur la rive du Danube. *Son roman Ada Kaleh -roman d'amour*, reconstitue l'atmosphère, la couleur du temps et de l'espace adakalehien à travers des descriptions pittoresques parsemées d'archaïsmes et de régionalismes d'origine turque, de l'espace dobrogéen et balkanique.

Le village vivait dans la peur de l'inondation de l'eau - le Danube gonflait sur les bords en hiver, inondant souvent les maisons, à cause de cela, les gens construisaient de hautes maisons en pierre. Les maisons étaient divisées dans une chambre d'amis, sur les tables de laquelle se trouvaient des plats comme: de la confiture de rose, de la figue, du miel, du café, du gâteau feuilleté aux noix, du mezelic avec de la salade, du fromage et des légumes frais, des cigarettes roulées, la table sans tabourets. La chambre des hommes était séparée de celle des femmes.

Des hivers chauds et des étés frais ont créé un environnement favorable pour l'élevage d'une végétation luxuriante et abondante plantée par les habitants: cyprés, figue, châtaignes sauvages, érables, jasmin, amandes et d'autres plantes apportées d'Orient, ont fait d'Ada-Kaleh un fragment de célèbre anthologie de contes *1001 nuits*. L'appréciation des habitants que l'île appartenait à un monde de conte de fées est due à la fois à la nature généreuse pleine de «figues et citrons qui ne disparaissent jamais ici dans le lieu le plus heureux du monde», et à l'exemption d'impôts.

L'île comme espace légendaire et topos mythique

L'une de ces légendes parle de la présence d'Hercule dans la zone des Portes de Fer. Nicolae Densușianu, dans son ouvrage *Dacia Préhistorique*, affirme que près des Portes de Fer, sur le Danube, il y a les colonnes d'Hercule. Il dit que la dixième tâche, de ces 12 qu'il devait accomplir

pour Eurysthée, roi de Tirynthe et Mycènes, a été accomplie sur l'île d'Érythie. Sur cette île que plus tard s'appellera Ada-Kaleh, Gerion - le monstre ailé à trois corps - élevait ses bétails, qui étaient gardés par un géant et un chien à deux têtes (Ortros). Hercule les vainc et amène le troupeau de bœufs au roi Eurysthée à Mycènes. De plus, l'auteur affirme qu'Hercule a coupé les rochers de Ruşova et les eaux qui couvraient les plaines du Banat, les a fait couler dans la Mer Noire.

Plus proche de notre époque, une légende du XIXe siècle nous raconte l'histoire du dernier prince de Boukhara devenu saint patron des habitants d'île Ada-Kaleh. Mischin Baba, un prince de l'ancienne dynastie ouzbek, après un rêve quitte Bouhara - l'État le plus fort et le plus riche de tout le Turkistan - pour trouver ce que les brahmanes indiens appellent Santhi, ce qui signifie l'harmonie de l'âme. Mischin Baba reste connu comme un saint qui a donné sa richesse aux pauvres pour vivre jusqu'à la fin de sa vie sur l'île du Danube.

Mischin Baba arrive sur l'île grâce à la bonne volonté de quelques pêcheurs, qui en récompense le saint remplit leurs filets de pêche. Sa vie sur l'île est modeste, mais pleine de faits miraculeux. Son pouvoir de guérison allait au-delà de la science de la médecine. Par le pouvoir de la prière, il a donné le bonheur de la maternité aux femmes qui sont venues à lui avec ce problème. Il guérit miraculeusement toute maladie. Il enchantait, marmonnait dans sa barbe ou saupoudrait des herbes sur des plaies. Même après sa mort, les hommes qui ont entendu parler des miracles du saint, allaient à son tombeau pour en prier.

Ilie Sălceanu dans *Ada Kaleh - roman d'amour* recrée la foi dans les pouvoirs du saint mort en 1851. L'auteur décrit le moment où un enfant, muet jusque-là, a commencé à parler lorsqu'il est arrivé à la tombe du saint.

Une autre légende nous raconte que Mischin Baba est apparu dans le rêve d'un des habitants pour lui dire: «Courez vers votre prêtre et dites-lui de restaurer ma tombe; au bout de trois mois, le Seigneur de votre pays viendra parmi vous et vous rendra les privilèges perdus ». Le rêve devient réalité, car après peu de temps l'île est visitée par le roi Charles II et le sort des habitants va être amélioré.

Ainsi, Mischin Baba n'était pas seulement un grand guérisseur, mais aussi un grand prophète. Le sort de l'île était anticipé par les prédictions du saint.

L'éros insulaire

Ada Kaleh - roman d'amour écrit par Ilie Sălceanu a l'île au centre du roman, mais de nombreux épisodes sont consacrés à l'amour qui ne prend en compte rien.

Ilie Sălceanu place ici les bektas qui prêchent l'égalité devant Dieu. Mais les bektas de Sălceanu font partie d'une féerie non orthodoxe, c'est-à-dire ils apparaissent comme une communauté hérétique, où la vie avec une femme est refusée, sauf une nuit par an, au cours de laquelle hommes et femmes se couplent au hasard.

D'après les récits de l'écrivain, l'amour oriental apparaît sous diverses formes comme de la bienveillance, du respect des canons, comme punition, et comme politesse musulmane.

Les personnages ont des sentiments profonds, et le monde est aussi de préjugés, un monde différent et anti continental. L'auteur saisit la différence entre les deux mondes: le jugement, d'une part, et l'amour, d'autre part

D'un point de vue continental, l'île ne se préoccupe pas de tracer des frontières. Elle accueille tous ceux qui viennent sur les rives. C'est un monde syncrétique et concentré, qui ne connaît pas le conflit de la différence.

Enfin, la magie est vitale dans la formule existentielle des héros, «l'île est le lieu des plus humains folies. On peut se baigner à l'aube, on peut endormir à l'ombre des saules violets». La séduction qu'exerce l'île même fait ressembler à une sorte de personnage générique.

L'espace de l'île met son empreinte sur les êtres qui la peuplent. Ali Kadri vit un tel moment où il est abandonné par Meriem. Il refuse d'accepter que l'histoire d'amour est terminée: «Pour lui, la fin était impossible à penser ou à ressentir. Il y a des gens que pour eux la fin est la fin du monde [...] Le départ de cette femme était une telle fin pour lui »

Ada-Kaleh un endroit d'aventure

L'île représente un endroit et un sujet de fiction dans le roman policier de George Arion, *Les Ombres d'Ada-Kaleh*, où la disparition de quatre jeunes, tous présumés détenus de l'île, sera enquêtée.

Le protagoniste du roman est le journaliste Andrei Mladin, qui tente de déchiffrer le mystère lié du sort au certains jeunes détenus qui ont été laissés se noyer pendant le naufrage de l'île.

L'île est le prétexte et le lieu où l'imaginaire peut prendre les plus inattendues tournures.

Ainsi, Andrei Melinte et sa collègue Ava Noureanu mettent leur vie en danger en enquêtant et en interrogrant des témoins du pays et de l'étranger. Ils finissent par établir des relations surprenantes en vue de ce qui est arrivé aux détenus.

La vérité que les deux journalistes découvrent est liée au décret 310 de 1964 selon lequel les détenus politiques sont graciés de l'exécution du reste de la punition.

Cependant, il semble que le statut de ces jeunes condamnés à la rééducation pour avoir diffusé des manifestes contre le régime s'est changé. Ainsi, de détenus politiques, ils sont devenus des détenus de droit commun.

George Arion combine la fiction avec la réalité en faisant référence aux horreurs que nos semblables les ont vécues sous le régime oppressif éliminé en 89.

L'actualité du sujet est prouvée par de plus en plus de prosateurs contemporains qui essayent débrouiller les chemins sinueux de l'île.

L'île une espace mystifié

Le prosateur Constantin Severin décrit avec une riche fantaisie les actions secrètes entreprises par le bibliothécaire Giovanni. Celui-ci a en charge la plupart des livres interdits, conservés jusque-là, dans la bibliothèque viennoise du prince Eugène de Savoie. Son protecteur le place dans le sous-sol de l'île d'Ada-Kaleh, où seront tenus les «livres du démon». Giovanni finit par déchiffrer les tablettes d'émeraude de l'Atlantique, gagnant ainsi l'immortalité qui le transformera en bibliothécaire de l'enfer.

Les fortifications de l'île, le tunnel secret qui arrive sur la rive serbe, des personnages historiques sont décrits dans ce roman mystérieux qui glisse, à travers le prisme de la vision du bibliothécaire, dans le fantastique.

La chronologie est toujours intacte. L'auteur met en évidence les événements de la période des deux empires, c'est-à-dire, L'Empire Ottoman et Habsburgique, ou s'éloigne pour se rapprocher de notre époque lorsque Giovanni est témoin au naufrage de l'île.

En conclusion, nous pouvons dire que cette île engloutie construit une histoire particulière basée sur les légendes gardées dans les livres, les films, les chansons ou les images. Ada Kaleh, le paradis exotique

des Turcs et l'oasis musulmane de l'espace roumain n'a pas péri avec la construction de la centrale hydroélectrique Portes de Fer I, mais elle ne cesse de renaître dans l'imaginaire roumain sous différentes visages de la fantaisie littéraire.

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La figure du leader communiste suprême réfléchi dans la littérature

Corina-Adina Gligan

*PhD étudiant, Philologie, Université Technique de Cluj-Napoca,
Centre Universitaire de Nord Baia Mare, Roumanie*

La figure du leader communiste suprême c'est un sujet qui suscite l'intérêt, parce qu'elle est encore présente, sur la scène politique et dans l'existence des roumains, même après la chute du régime dictatorial, en 1989.

Cristian Preda, professeur de science politique, notait dans son livre, *Tiranul cu nas mare și cu suflet foarte mic (Le tyran avec un gros nez et une toute petite âme)* (une histoire de slogans électoraux), le message que les manifestants adressaient aux nouveaux représentants du pouvoir, en 1990, fin janvier, dans la place de la Victoire, à Bucarest:

*"Hier, Ceaușescu, / Aujourd' hui, Iliescu!"*¹⁵. [15, p. 342]

On peut voire que la joie de la libération de la tyrannie s'est rapidement transformée en déception, après que le chef dictateur Nicolae Ceausescu a été remplacé par une figure bien connue du PCR, Ion Iliescu. Cette continuité dans la vie politique et dans l'histoire contemporaine, confère à ce personnage - le leader communiste suprême - un caractère omniprésent. Ainsi, on peut le retrouver à la fois dans la littérature communiste et dans la littérature postcommuniste.

On se demande pourquoi notre personnage, le leader communiste a-t-il eu autant de succès? Premièrement, nous avons une tradition de la dictature, du totalitarisme, qui a commencé avant la mise en place du régime communiste. L'historien Oliver Jens Schmitt, affirme dans le livre *România în 100 de ani (La Roumanie dans 100 ans)* qu'il y a *un fil rouge du totalitarisme*¹⁶ [21, p. 33], dans notre pays. La première forme de régime totalitaire fut la monarchie autoritaire de Carol le II- ème, la dictature royale de 1938-1940. La dissolution des partis politiques, le culte de la personnalité et l'existence d'une clientèle royale sont des caractéristiques que l'on retrouvera dans le régime de Ceausescu et que la littérature de l'époque les a fidèlement reproduits. Comment peut- on expliquer cette tendance à accepter le totalitarisme?

C'est d'abord le contexte historique, l'impossibilité de l'éviter et la position géostratégique de la Roumanie, située à la confluence des intérêts de grandes pouvoirs politiques européennes. On peut parler également de l'existence de l'ethno-nationalisme, en tant qu'idéologie d'État et lien identitaire entre 1918-1938 (Oliver Jens Schmitt). Ensuite, je pense qu'il s'agit aussi d'un certain profil psychologique des roumains, qui ont la tendance à être soumis, à accepter l'autorité, à nier les choses négatives et à souligner, même à exagerer les aspects positives, à cause de la peur de la liberté. Comme dans la pièce de Matei Vișniec, *Țara lui Gufi (Le Pays de Gufi)*, les aveugles sont heureux d'être aveugles, quand leur leader leur offre les moindres certitudes.

¹⁵ Cristian Preda, *Tiranul cu nas mare și cu suflet foarte mic. Lirică politică, sloganuri electorale și versiificaii satirice de campanie de la 1834 până în zilele noastre*, Editura Polirom, Iași, 2020, p. 342.

¹⁶ Oliver Jens Schmitt, *România în 100 de ani. Bilanțul unui veac de istorie*, Editura Humanitas, București, 2018, p. 33.

La littérature a donc joué un rôle très important dans ce type de contexte politique. Instrument de propagande ou de combat, territoire des deffulations ou de la manifestations des phantasmes, la littérature a connu des multiples formes, en créant *un paysage bizarre*¹⁷ [10, p. 11], dans les termes du critique littéraire Eugen Negrici. On peut ainsi parler d'une littérature asservie et d'une littérature tolérée – classification faite par Eugen Negrici ou de quatre types de littérature: opportuniste, évansionniste, subversive et dissidente, dans les termes du critique Ion Simuț.

L'image du leader communiste suprême prend des différentes formes, par rapport à ces types de littérature. Elle dérive du mythe de la patrie en danger et du mythe du leader historique¹⁸. Il y a aussi le mythe du Frère Aîné (Big Brother) ou le mythe des imitateurs. La figure du leader communiste suprême apparaît dans la variante du chef international russe, du chef suprême national masculin et du chef suprême national féminin. Je présenterai quelques cas spécifiques que l'on peut retrouver dans les romans de la période communiste et postcommuniste.

Le leader international russe

Dans le roman de Dinu Săraru intitulé, *Clipa (L'instant)*, Staline apparaît juste pour illustrer cette l'étape de la russification. Il n'est pas un personnage présent, impliqué dans l'action, mais il est représenté par un symbole. C'est l'objet artistique, dans trois variantes (peinture, sculpture, photographie) qui prend la place de l'individu. L'image est aussi multipliée par le miroir, autre objet symbole. Staline est ici le bon papa idéalisé, immatériel et sa figure multipliée devient un objet de culte pour les communistes roumains.

Ensuite, chez Marin Preda, dans le roman *Cel mai iubit dintre pământeni (Le plus aimé des terriens)* ou chez Titus Popovici, dans le roman *Cartierul Primăverii (Le quartier du Printemps)*, Staline est un personnage humanisé. Il est le bon conseiller du leader roumain Gheorghiu-Dej, le frère aîné ou Le Grand Frère orwellien de la politique roumaine, qui connaît et résout tous les problèmes. La morte du grad leader est présentée par Dumitru Popescu, dans son roman *Pumnul și palma (Le poignet et la paume)*, comme un véritable cataclysme.

¹⁷ Eugen Negrici, *Literatura română sub comunism*, Editura Fundației PRO, București, 2006, p. 11.

¹⁸ Eugen Negrici, *Literatura română sub comunism*, Editura Fundației PRO, București, 2006, p.

L'écrivain réalise un dossier de presse pour raconter les souffrances des communistes à la mort de leur idole politique.

Puis les successeurs de Staline, Malenkov et Hrusciov, sont devenus des personnages littéraires dans les dans les mêmes romans auparavant mentionnés, mais mais les écrivains ne sont pas aussi généreux avec eux. Dans le roman *Pumnul și palma (Le poignet et la paume)*, Malenkov bénéficie d'un portrait idéalisé, car il est la force qui va continuer la politique du Staline, mais, dans le roman *Cartierul Primăverii (Le quartier du Printemps)*, Titus Popovici lui fait un portrait caricaturé et Malenkov devient un gros homme qui manque de masculinité. Nikita Hrusciov, apparaît dans le roman *Disciplina dezordinii (La discipline du désordre)* comme un individu jovial, avec un rire sonore et sain, grand amateur de fêtes, méprisant et en même temps, menaçant envers son homologue roumain, Gheorghiu- Dej et envers les intellectuels.

Le leader national masculin

Gheorghe Gheorghiu- Dej apparaît dans le roman de Marin Preda, *Cel mai iubit dintre pământeni (Le plus aimé des terriens)* et dans le roman de Titus Popovici, *Cartierul Primăverii (Le quartier du Printemps)*. Le camarade Vasile Roșioriidăvede, est décrit lors de la célèbre visite au Kremlin, comme personnage soumis au Staline, mais astucieux parce-qu'il sait comment éliminer ses ennemies politiques – Ana Pauker et Vasile Luca. Dans l'oeuvre dramatique *Puterea și adevărul (Le pouvoir et la vérité)*, Gheorghiu-Dej est le camarade Stoian, le représentant de la génération mature des communistes fondateurs du régime, qui tentent de justifier leurs erreurs. Une autre perspective nous propose l'écrivain Petru Dumitriu dans le roman *Ne întâlnim la Judecata de Apoi (Rendez-vous au Jugement Dernier)*, ou Gheorghiu-Dej est présenté comme un leader national puissant. Il est Amon Ra- le Dieu soleil - la variante autoritaire maléfique du leader communiste suprême, le grand chef et son portrait est unique dans la salle de réunion, ce qui dénote le développement du culte de la personnalité. Une attitude distante, humiliante et impersonnelle envers les camarades de rang inférieur le caractérise ici.

L'autre leader communiste national est Nicolae Ceausescu. Comme personnage littéraire, il est bien représenté dans la littérature, sous de multiples variantes.

L'écrivain Marin Preda, dans le roman *Delirul (Le délire)*, construit une biographie romancée du leader communiste, à partir d'une source bien connue à l'époque, le livre de Michel-Pierre Hamelet, publiés en 1971. Le rapport entre la vérité historique et la fiction n'est pas très équilibré ici, car l'auteur veut, semble-t-il, donner au leader politique l'image d'un héros, d'origine saine, combattant dans l'illégalité, ayant des qualités morales et intellectuelles exceptionnelles. Une image positive du leader on rencontre aussi dans l'œuvre dramatique *Puterea și adevărul (Le pouvoir et la vérité)* de Titus Popovici, où le chef communiste suprême apparaît sous les traits d'un jeune réformateur, le personnage Mihai Duma.

Au contraire, Titus Popovici utilise les instruments de la satire pour portretiser le leader communiste d'une manière grotesque, dans ses romans *Cutia de ghete (La boîte de bottes)* et *Disciplina dezordinii (La discipline du désordre)*. Le leader communiste est satirisé par la redondance de la formule du protocole. Il est appelé uniquement par des pronoms personnels écrits en majuscules, comme la divinité et les formules standard élogieuses se répètent obsessionnellement: „*Le président du pays, le fils le plus aimé du peuple, héros parmi les héros de la nation, brillant penseur, fondateur du pays moderne, fondateur de génie, personnalité éminente du monde contemporain et commandant suprême des forces armées*”¹⁹ [13, p. 9]. Ensuite, Ceausescu est *Chef caméléon - Gorbatchev dit "qu'avec le camarade Ceausescu on ne sait jamais si ses gestes signifient approbation ou rejet"*²⁰ [14, p. 117] et parfois, il est un personnage sans instruction, ridicule et décrépité.

Enfin, chez Oana Orlea, dans son roman *Perimetrul 0 (Une sosie en cavale)*, Nicolae Ceausescu devient le personnage Kuty - le chef, dont les imitateurs sont partout, parce-que le culte de la personnalité atteint des proportions surréaliste.

Le leader national féminin

Ana Pauker le premier leader communiste féminin, apparaît dans plusieurs hypostases littéraires. La camarade Anca Voghel, dans la nouvelle de Mircea Eliade, *Pe Strada Mântuleasa (La Rue Mântuleasa)*, la camarade Vera, dans le roman *Cartierul Primăverii (Le quartier du Printemps)* de Titus Popovici ou la camarade Ana

¹⁹ Titus Popovici, *Cartierul Primăverii*, Editura Mașina de scris, București, 1998, p. 9.

²⁰ Titus Popovici, *Disciplina dezordinii*, Editura Mașina de scris, București, 1998, p. 117.

chez Petre Sălcudeanu, dans le roman *Biblioteca din Alexandria (La Bibliothèque d'Alexandrie)*. Elle est une femme aux traits masculins, qui désire de devenir riche, elle "a un sourire narquois, un grand visage, dur et intelligent, hoche la tête comme une jument pleine de mouches, est amateur de café et de cigarettes américaines et d'alcool"²¹ [12, p. 157] et elle veut supprimer les intellectuels.

Dans le livre *Trăiesc din nou (Je vis à nouveau)* La Princesse Ileana de Roumanie présente Ana Pauker comme un politicien dur et méchant, sans scrupules ("un boa constrictor"²² [6, p. 145]), athée, duplicitaire, mais parfois une femme respectueuse et gentille avec les enfants.

Ensuite, dans le roman *Ne întâlnim la Judecata de Apoi (Rendez-vous au Jugement Dernier)*, de Petru Dumitriu, Ana Pauker illustre les conséquences de la perte de pouvoir sur le chef suprême (elle est maigre, malade et âgée).

Le deuxième leader communiste féminin est Elena Ceaușescu. Son image dans la littérature n'est pas du tout positive. Dans les romans de Titus Popovici, *Cutia de ghețe (La boîte de botte)s* et *Disciplina dezordinii (La discipline du désordre)* elle est satirisée par la redondance des formules élogieuses et l'ironie: appelée *Madame CO2, scientifique de renommée mondiale, académicien docteur ingénieur*, autrefois elle est seulement l'épouse méchante, jalouse, ridicule ("Elle saute comme un dromadaire"²³ [14, p. 8]), mais en général, Elena devient la femme coupable de tout mal – on pourrait dire *le bouc émissaire*; (car les roumains aiment leurs chefs et leurs trouvent des excuses, donc c'est la femme qui doit payer pour les souffrances du peuple.) Enfin, dans le roman *Perimetrul 0 (Une sosie en cavale)*, Elena est la La Bien-aimée- l'image de l'uniformité de la société, l'image d'un faux modèle de conduite esthétique et morale.

Le leader suprême – perspectives dans la littérature postcommuniste

La figure du leader communiste est également présente dans la littérature post-communiste dans les romans de Dan Lungu ou de Mircea Cărtărescu et les attitudes envers ce personnage sont variées. On peut parler de l'anamnèse, des souvenirs innocents de l'enfance, des souvenirs

²¹ Titus Popovici, *Cartierul Primăverii*, Editura Mașina de scris, București, 1998, p. 157.

²² Ileana Princesă de România, Arhiducesă de Austria, *Trăiesc din nou*, Editura Humanitas, București, 2010, p. 145.

²³ Titus Popovici, *Disciplina dezordinii*, Editura Mașina de scris, București, 1998, p.8.

mélancoliques de la jeunesse et du regret du régime (*Sunt o babă comunistă/Je suis une vieille coco*- Dan Lungu). Ensuite ce sont l'humour et la mystification du passé, comme forme de récupération de la mémoire historique, dans les romans du même écrivain (*Raiul găinilor/Le paradis des poules, Sunt o babă comunistă/Je suis une vieille coco*) et, enfin, la condamnation du régime chez Mircea Cărtărescu qui fait une excellente satire de la Révolution de 1989 et de la période postcommuniste, dans le roman *Orbitor (L'Oeil en feu)* et qui condamne à l'oubli le leader communiste, dans l'autre roman, *Solenoid (Le solénoïde)*.

Mais, c'est le temps qui nous dira si et quand la figure du leader communiste sera complètement oubliée par la littérature.

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Des animaux mythiques: la licorne, le phénix et le dragon dans la poésie roumaine

Opriș Maria

PhD student

*Centrul Universitar Nord Baia Mare,
Școala Doctorală – Filologie Românie*

La bête a été constamment ancrée dans l'esprit collectif et individuel, principalement du point de vue anthropologique-folklorique, par la tendance de l'homme à associer ses propres concepts moraux, philosophiques et religieux aux animaux fabuleux. Cette tendance a été satisfaite soit par l'imagination d'êtres fantastiques (dragon, cerber, licorne, phénix, sirène) ou par l'exacerbation des pouvoirs et des qualités des animaux réels, que l'homme élève au rang de symbole. Le fabuleux des animaux imaginaires a été amplifié par leur apparence terrifiante ou seulement bizarre.

Les légendes au sujet de la licorne - amie des jeunes vierges proviennent du bestiaire medieval, mais l'image actuelle de l'animal - cavale blanche a la corne spiralée - ne s'est formée qu'à la renaissance. La licorne, dont la corne faisait l'objet d'un important trafic, était censée vivre dans les pays d'orient, et a parfois été confondue avec le rhinoceros.²⁴ Les premiers textes mettant en doute son existence datent du seizième siècle, mais le débat à ce sujet n'a été clos qu'au dix-neuvième. Les médecins - qui utilisaient sa corne comme contrepoison -, les voyageurs - qui la cherchaient ou qui ont écrit l'avoir vue, les géographes, les théologiens, les hermetistes et symbolistes, et bien sûr les spécialistes d'histoire naturelle, ont exprimé sur cette question des points de vue très variés.

On ne sait pas avec certitude si Lucian Blaga croyait ou non que la licorne existait, la chose sûre est que la licorne est le fantasme le plus commun non seulement dans ses poésies, mais aussi dans sa prose, son esthétique et sa correspondance. En outre, la première référence de Blaga à la licorne, qui indique également une de ses sources d'inspiration, nous le trouvons dans l'épistola, daté „Oaşa, 26 juillet 1923”, adressée à Cornelia Blaga²⁵ : “Tant de miracles que vous pouvez voir ici que je ne serais pas surpris de vous voir sortir de la forêt sur un “Einhorn”, comme dans le tableau de Böcklin.” C'est seulement dans la poésie qu'il se personnalise complètement, devenant inconfondable, dans la littérature roumaine. Mais ce qui n'a pas été remarqué, c'est que la licorne s'habille d'un poème à un autre de différents hypostases, sur une ligne ascendante de spiritualisation et d'enrichissement significatif. Ainsi, dans le poème “*Septembre*”, afin d'accroître le mystère et de confirmer sa perception, le poète invoque la présence d'une résonance fantastique des autres âges – la licorne – comme symbole du temps éternel : “*La Licorne sans voix / est arrêtée vers le crépuscule pour écouter*”²⁶.

On remarque que l'inroque invoqué dans le titre ou dans les écrits (poèmes d'abord) n'existe presque pas – en tout cas il ne se manifeste pas et n'est pas individualisé de quelque façon que ce soit (à une

²⁴ [3,p.23]

²⁵ [2,p.63]

²⁶ [1,p.217]

exception près: «Raconter l’histoire»). Alors d’où vient le mystère ? Le secret semble être précisément le souci de l’auteur de ne pas le matérialiser, de permettre au lecteur la pleine liberté de l’imaginer comme il lui plaît. Elle constitue une éclosion de mystère qui suscite la poésie par sa façon d’être inintelligible et iréelle, par l’archaïté et la pureté qui lui sont attribuées. La licorne nous impressionne à Blaga non pas par ce qu’elle regarde, par ce qu’elle met en lumière, mais par ce qu’elle cache – comme un possible alter ego de l’auteur et comme matérialisation du temps.

Les oiseaux mythiques de différents peuples - Phoenix (Grèce, Rome antique), Garuda (Hindi), Rokh (peuples du Moyen-Orient), Măiastra (l’oiseau miraculeux le plus connu dans les contes roumains) incarnent un principe solaire et la régénération éternelle de la vie.²⁷ Parmi eux, l’oiseau Phoenix a connu un destin particulier, étant extrêmement utilisé comme un symbole livresque dans la poésie, sans perdre à la fois son charme et son mystère. Dans les deux poèmes dans lesquels il apparaît à Blaga, même si le nom est écrit différent (Foenix – *“Coucher de soleil”*, Phoenix – *“Fille entre les murs”*), le contexte est similaire. Et pas tant de la symbolique consacrée, celle de la régénération, de la renaissance, metempsihirose, mais plutôt comme un antisymbole. L’oiseau ne survole plus la ville : *“Tout à coup, les temps ont changé , / Est-ce qu’il me coupe la route? Quel est mon ami? Qu’est-ce que c’est? / Ah, l’oiseau de Foenix est vieux/ne survole plus la ville”* ou : *“ Quand vous vous levez, la vue/ne répond pas à l’espoir; / quand vous partez – vous vous secouez/ comme une cendre/au-dessus de la ville/Phoenix ne vole plus.”*²⁸ Au crépuscule, la solitude du poète est mise sous le signe de l’absence du passage de Foenix, une solitude extrêmement pressante, parce qu’il sent non seulement le manque de ses amis, mais même celui de l’ennemi. Mais bien que le contexte soit similaire /oiseau ne survole pas la ville/ dans la deuxième suggestion de poème est différent. Le manque de fuite ne symbolise plus la solitude du poète, mais la tristesse de la ville, dont les vœux ne répondent pas à l’espérance, mais à la manqué d’esperance : *“Maisons se tiennent aveugles avec un millier d’yeux / Danse sans chanson votre main écrit / chiffres du Royaume des voitures,/ dans votre*

²⁷ [4,p.56]

²⁸ [1,p.145]

sang une fois que vous portez des jardins - / O, comme vous les avez oubliés.” (*Fille entre les murs*).²⁹

Le dragon, présent à la fois dans l’œuvre de Blaga et dans l’œuvre de Voiculescu, il se réfère à l’image biblique. Il obtient une forte couleur folklorique, révélant, avec des significations négatives, une signification positive, se référant à l’idée d’un univers primordial. La poésie „Saint George old” envoie à un univers si longtemps oublié : “*La lutte avait-elle pris fin. Quand? Quand est-ce arrivé? / qu’il restait /le dragon aux écailles filées. / Je me souviens : Calme sur mes épaules il tombe,/ rarement apporté, des cendres dans des volcans étrangers. / Je pense à des actes de longue date, du spectacle/ de l’époque trop chaude qui éclate. / des cendres tombées d’autres aperçus / des sourcils me sont brûlés meme aujourd’hui.*”³⁰ Le chevalier vit un moment d’épifanie, l’image du dragon se vantant de lui un sentiment de nostalgie, une nostalgie pour les temps glorieux du passé. L’atemporalité est centrale dans le texte, le cadre dans lequel la créature est placée évoque une image ancienne, de la lutte glorieuse, inaccessible à l’individu noninitié.

Si dans le travail blagian le dragon est associé aux moments révélateurs et est dans une dimension qualitative lointaine, Voiculescu lui donne une aura plus simpliste, mais qui à son tour envoie au mythe de la Bible : “*Mettre mon pied sur le bosquet / du dragon venimeux avec des écailles dorées brillantes.*” (*Au crépuscule*).³¹

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Роль кольорів у поезіях Артюра Рембо та українських перекладах

Пілаш Надія

студентка факультету іноземної філології

Кікало Анжеліка

доцент кафедри французької мови і зарубіжної літератури
ВДНЗ "Ужгородський національний університет"
м. Ужгород, Україна

Мета цієї публікації – дослідити роль кольорів-символів у поезіях Артюра Рембо та їх українських перекладах.

У різних культурах символіка одних і тих же кольорів різна. Людині притаманно оточувати себе символами, в тому числі і кольорами, тому що вони дають нові символічні значення предметам, речам, діям, якостям. Кожен колір має приховане значення і здійснює свій вплив на несвідомому рівні. До кожного кольору є свої асоціації, вони трактують по-різному, в залежності від культур та часів.

Чорний та білий кольори вважаються найбільш універсальними і містять найбільше навантаження символічним значенням. Майже завжди коли говорять про білий колір, то людина, як правило, асоціює його з чимось хорошим (зокрема у європейській культурі). У французькій мові слово *blanc* має багато різних значень:

світлий (*du vin blanc*), чистий (*du linge blanc, une page blanche*), порожній (*nuit blanche, bulletin blanc, mariage blanc, billet blanc*).

Також прикметник *blanc*, часто використовується для вираження високого ступеня інтенсивності: *colère blanche, ivresse blanche, chauffeur à blanc, mettre qn à blanc, saigner à blanc*, такого значення майже не має український відповідник.

Слово *noir*, як і його український аналог, інколи вживають щоб виразити негативні емоції людини: *chagrin noir, humeurs noires*, Також *noir* символізує смерть : *prendre le noir, quitter le noir, être en noir, le noir trajet*. Цей французький прикметник ще використову-

ється як показник інтенсивності: *froid noir*; *heure noire*, *se heurter à un mur noir*.

У французькій мові прикметник *rouge* символізує збудження, енергетизм, занепокоєння. Червоний колір (на відміну від українського) пов'язаний у французів з уявленнями про сильний гнів, лють. Цей факт яскраво ілюструють такі фразеологізми: *voir rouge*, *se fâcher tout rouge*, *marquer qn à l'encre rouge*. У французькій мові функціонує вираз *tirer (poursuivre) à boulets rouges sur qn*. У минулому артилерійський обстріл ворожих позицій вели гарматними ядрами, розпеченими до червоного.

В українській символіці синій колір, особливо темно-синій відзначається відмінною семантикою, можливо ще й тому, що українська мова має два прикметники *синій/ блакитний* на позначення одного кольору у французькій мові. Французи ж часто пов'язують синій із ніжними та романтичними почуттями, надіями, мріями: *petite fleur bleue*, *être dans le bleu*, *voyager dans le bleu*, *nager dans le bleu*.

Зелений - ознака надії, молодість, умиротворення, недосвідченість та довіра. Але інколи його також пов'язують з хворобами, оскільки це колір шкіри хворої людини.

Кольори як символи, безперечно, використовувалися французькими символістами для передачі найтонших сугестивних нюансів. Звичайно, символ не винайдено символістами, зауважує де Реньє в «Enquête sur l'évolution littéraire» Ж.Юре, - адже без символу справжнє мистецтво взагалі неможливе; проте раніше він виникав у художників мимоволі. І саме символізм «перетворив символ в головну умову мистецтва»[3].

Артур Рембо, один з найдивовижніших представників французького символізму, відзначався особливим ставленням до кольорів, про що свідчить, зокрема, одна з найвідоміших його поезій «Voyelles», в якій митець передає своє бачення взаємозв'язку кольору і звуку. У своєму невеликому за обсягом творі, Рембо вживає 5 кольорів. Усі кольори в тексті, крім синього, групуються по черзі за принципом контрастності : чорний - білий , червоний - зелений, синій. Символічна картина людського буття: від чорного кольору А , який символізує темряву, до білого кольору Е , тобто до світла, через червоний колір І (бурхливі пристрасті) до зеленого кольору У (до мудрості) і до синього кольору О (що, очевидно, символізує пізнання тасмниць всього світу).

Колір і звук мають глибокий зв'язок, таку асоціацію між зоровим і слуховими враженнями називають синопсією. У «Літературознавчому словнику-довіднику» за редакцією Р. Гром'яка та ін. це визначення подається як “художній прийом, поєднання в одному тропі різних, іноді далеких асоціацій” [2, с.425]. Французький символіст Шарль Бодлер став першим, хто висловився про колір музики і про звучання кольору, саме його ідеї значною мірою вплинули на Артюра Рембо.

Існує значна кількість перекладів значущої для цього стилю поезії «Voyelles», в тому числі й українські інтерпретації. Оскільки кольори тут мають ключове смислове навантаження, всі поети-перекладачі дуже близькі до буквального перекладу кольорів на позначення літер.

Але така тенденція спостерігається не завжди, що зумовлене багатогранністю завдань, які постають перед перекладачами. Досягнення відповідного сприйняття поетичного твору читачами є для перекладачів достатньо значною проблемою, яка виходить із самої сутності поетичного образу [1, с.303]. Принципи аналізу поетичного тексту можуть інколи завадити точній передачі поетичної кольористики, це виявляється при порівняльному аналізі перекладів поезій Рембо та їх першотворів, тому що кольори у його творчості відіграють особливу роль.

Так, в одній із найбільш значимих поезій «Le Bateau ivre» Артюра Рембо використав символи на позначення синьо-зеленої палітри: зелений колір моря, “зелена синь” морських глибин. Ці два кольори символізують надію та нове життя. Описуючи Паризьку Комуну чи війну автор використовує червоний колір, щоб передати ті сильні враження, які цей колір викликає, щоб підкреслити жорстокі сцени насилля і смерті. Червоний – колір крові, а також Рембо пов'язує цей колір з пекельним полум'ям у поезії «La révolte de Prométhée».

Його перший вірш під назвою «Sensation» (написаний і опублікований у 15 років) уже у першому рядку містить епітет-кольоратив *Par les soirs bleus d'été, j'irai dans les sentiers*. Чистоту почуттів, духовних поривань героя до краси автор розкриває за допомогою блакитного кольору. Багато українських перекладачів зберігають його *В блакитні вечори стежками йтиму я* (Г.Кочур), *У літній синій вечір я по стежці росяній іду* (М. Терещенко) *У синіх сутінках піду я по стежках* (В. Ткаченко), тоді як інші випускають: *Крізь літні вecho-*

ри я травами піду – По стежці ввечері піду я у жнива, й із-за цього втрачається кольорова складова вірша.

Широкою кольоровою палітрою позначена поезія «Le dormeur du val», яка у перекладі Д.Павличка зберігає відповідність передачі кольорів першотвору: *C'est un trou de verdure où chante une rivière / Acrochant follement aux herbes des haillons / D'argent; où le soleil, de la montagne fière, / Luit: c'est un petit val qui mousse de rayons.* – «Цей отвір зелені, де джерело співає, / Черкаючи траву окрилями срібла, / Де сонце блискотить яскраве і безкрає – / Це улоговина, просяяна дотла”. Поєднанням двох кольорів, червоного та зеленого, автор змальовує вбитого солдата на тлі зелені (яка символізує гармонію природи та спокій), протиставляючи цей колір природи, спокою, миру «двом червоним дірочкам» на тілі юнака; безперечно, український переклад точно відтворює цей контраст.

Так само простежуються вдалі відповідники до кольоративів першотвору «Le Mal» у перекладі Д. Павличка : *Tandis que les crachats rouges de la mitraille / Siffles tous les jours par l'infini du ciel bleu; / Qu'écartertes ou verts, près du Roi qui les raille / Croulent les bataillons en masse dans le feu* – Тоді, як на небес блакитнім гобелені / Палають, наче кров, плювки шрапнель жахних. / Як у вогонь полки, червоні чи зелені, / Ідуть повз короля, який глузує з них...

У перекладах Ф. Воронюка вірша А. Рембо «Ophélie» сильний контраст білого й чорного у першотворі знаходить точне відтворення : *Voici plus de mille ans que la triste Ophélie / Passe, fantôme blanc, sur le long fleuve noir* – Так понад тисячу літ у великому сумі / Плине примарою білою в чорній воді.

Підсумовуючи вищесказане, підкреслимо, що кольористика у творчості Артюра Рембо є надважливою складовою, що яскраво вирізняє його поетику, прагнення, уподобання, переконання, тому тим перекладачам, які намагаються якнайретельніше відобразити його кольори, вдається досягти адекватного сприйняття (і бачення) читачами чудесного поетичного світу Рембо.

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Modality in English. Several Aspects Pertaining to Modal Verbs and Expressions

Bianca Daniela Pop (Koposciuc)

*Facultatea de litere, Universitatea Tehnică Cluj-Napoca,
Centrul Universitar Nord Baia Mare, România*

Abstract: *The aim of this paper is to introduce a semantic study of modals and modality. In approaching this topic we have started from the premise that syntax means relationships and that syntactic relationships are expressed by means of modals, their semantics, distribution, stylistic specialization, as well as their pragmatic constraints operating on their usage. Modal statements are impossible to comprehend without taking into account the fact that they are embedded in a social context. As a result, one of the most ubiquitous and persistent challenges in linguistics has been the definition and description of modality.*

Key-words: *modals, modality, language, semantics, syntactic rules, syntactic relationships.*

The present paper endeavours to represent a semantic study of the modal verbs and modal paraphrases. In approaching this subject we have started from the premise that syntax means relationships and that syntactic relationships are, at this level of analysis, expressed by means of modals, their semantics, distribution, stylistic specialization, as well as their pragmatic constraints operating on their usage. Consequently, we have put in the centre of our study the idea that syntax is based up on semantics. The idea is that it is possible to decompose each interpretation for a modal into a set of meaning components assigned to different

modals, or to different interpretations of the same modal. Thus, a particular interpretation of a particular modal can be regarded as simultaneously belonging to several classes, membership of particular class being characterized by the presence of a particular component in the sets assigned to the modal interpretations concerned. The categorization of English modals, especially in terms of their selectional restrictions, tends to be arbitrary and at times forced, in order to conform to the criteria established for a certain investigation.

The English language has many particularities and can sometimes be very complex in various aspects. Modal verbs are no exception of this rule and contribute to the sophistication of the language as they bring along lots of unique features ultimately making the boundaries of modality³² a very unclear and perhaps puzzling department. 'Modality is the soul of the sentence; like thinking, it is generally formed as a result of an active operation of the speaking subject. Consequently, we cannot say that an utterance is a sentence, unless modality, in some measure, finds its expression in it' [1, p. 108].

The transmitter of a linguistic communication is not, as a rule, indifferent to its content, one adopts a 'this or that' approach [1, p. 108]. This attitude either forms part of the accentuation means of communication or is subservient to them in view of achieving the ultimate aim of the message, that of informing or impressing the recipient in the sense desired by the transmitter. In linguistics, the attitude of the transmitter towards the content of the communication is often called 'modality'. The subject matter of modality and modals in its grammatical, semantic and pragmatic subdivisions requires the full catalogue of knowledge which the speakers of a language can be said to possess about the formal structure of the sentences in their language, as well as their knowledge about ap-

³² The distinction between mood and modality is similar to that between tenses and time, gender and sex. The term 'mood' is traditionally restricted to a category expressed in verbal morphology, while modality may be expressed by modal verbs (which are at least still within the verbal element of the sentence) or by particles which may well be quite separate from verb. The confusion between those two concepts rises from the fact that they are both able to refer to a grammatical concept as well as semantical one. According to Palmer, 'it is possible to recognize a grammatical category, that of modality, which is similar to aspect, tense, gender, number etc.' [5, p. 1]. He also states that 'modality is a semantic term' [4, p. 4]. The concept of mood is more related to notions such as tense and aspect being also responsible for the inflections that verbs receive depending on the situation.

appropriately situated uses of these sentences Modal statements are impossible to comprehend without taking into account the fact that they are embedded in a social context. As a result, one of the most ubiquitous and persistent challenges in linguistics has been the definition and description of modality.

Modality can be rendered by various linguistic means (phonetic, lexical, grammatical, stylistic) differing from one language to another. It can be expressed by different forms such as modal adjectives, modal adverbs, as well as lexical verbs and nouns. The main problem is the fact that all linguists prefer to approach the idea of modality in different ways. For instance, Roderick prefers to analyze the concept of modals, which basically covers the following two notions modal auxiliaries and modal verbs, respectively [7, p. 217]. Quirk et al, on the other hand, prefer a more reserved approach and only study the modal auxiliaries which are ultimately divided in other categories such as modal verbs (central – *can, could, may, might, shall, should, will, would* and marginal – *dare, need, ought to, used to*), modal idioms (*had better, would rather/sooner, be to, have got to*), semi-auxiliaries (*have to, be about to, be able to, be bound to, be going to, be obliged to, be supposed to, be willing to*), catenatives (*appear to, happen to, seem to + ed participle, keep + ing participle* etc.) and main verb + non-finite clause (*hope + to infinitive, begin + ing participle* etc.) [6, p. 217]. However, the most popular manner of referring to the category of modality is by associating it with modal auxiliaries [2, p. 13; 8, p. 32].

The purpose of modal auxiliaries is to signal hypothetical situations: possibility, necessity, ability, obligation, intention, permission and assertion. There are 13 modal auxiliaries in English. Modals sharing the same grammatical characteristics are: *can/could, may/might, will/would, shall/should, must, ought to*. Verbs which exhibit some of the grammatical characteristics of modals are: *need, dare, used to*. By comparison, *need to* and *dare to* are full verbs. Modals share the syntactic pattern in which they are capable of combining indefinitely. Nevertheless, it is interesting to observe that, from a historical point of view, the membership of English modals is in a state of flux: the class of pure modals is well established at the top of the scale, whereas the modal candidates (*happen to, seem to, tend to* and non-modals like *be likely to*) are on the verge of acquiring a new status as modals by way

of entering the sub-category of quasi-modals. Consequently, it would be no surprise for future grammarians to discover that many of our modal items such as *happen to*, *tend to*, *seem to*, *be likely to* etc., have been promoted to the status of quasi-modals and eventually to that of pure modals. In fact, *tend to* and *seem to*, for example, give strong indications of having already acquired the status of quasi-modals in present-day English.

The English modals fall into two semantic classes: deontic (intrinsic modality), which includes permission, obligation, volition involving some intrinsic human control over events, and epistemic (extrinsic modality), which includes possibility, necessity and prediction involving human judgement of what is or is not likely to happen. But there are some syntactic restrictions [9, p. 36]. Therefore, each of the modals has both deontic and epistemic uses. In some instances, there is an overlap of the two uses; for example, the *will* in sentences such as

I'll see you tomorrow then,

can be said to combine the meanings of volition and prediction. In general, the deontic interpretation is excluded by the progressive and perfective aspect:

e.g. *He may be sleeping.* (*permission, possibility)

Mary must have thrown that away. (*necessity, logical entailment)

The epistemic interpretation, on the other hand, is excluded in *if conditional clauses*:

e.g. *If she must go there I will give her a lift.* (necessity, *logical entailment)

Furthermore, the epistemic interpretation, but not the deontic, is invariant under passive:

e.g. *Paul won't confess to the crime.* (volition, future prediction)

The crime won't be confessed to. (*volition, future prediction)

There are, hence, at least three ways in which the deontic – epistemic distinction is grammatically realized: (a) co-occurrence of the epistemic, but not the deontic interpretation, with the progressive and perfective; (b) exclusion of the epistemic interpretation from *if*-clauses; (c) invariance of the epistemic (but not of the deontic) interpretation under passive.

Another syntactic restriction to be considered is the combination of a modal with the perfective element *have + en* participle. This particular

combination does occur with *used to* or any of the quasi-modals or candidates containing *had* (*had better, had best, had rather*). The fact can be argued that, since *used to* denotes a specific past event, it would be difficult to think of semantic motivations for combining this modal with the perfective element. Similarly, the modal *had better* and its class denote specific present and future events and might, therefore, be considered incompatible with a sense of past or perfect implicit in *have + en* participle.

The rest of the modals, including *ought to*, can occur in combination with the perfective and the progressive. The so-called pure modals (*may/might, can/could, will/would, shall/should* and *must*) are subject to the fewest selectional restrictions with respect to the aspects hitherto discussed. There may, nevertheless, turn up ambiguities in sentences like:

e.g. *John may have been shot to death.*,

where:

(a) *John may have been shot to death for that in those days.*

(b) *John may have been shot to death since we last heard from him.*

If we take out the modal only (b) is correct:

(a)* *John has been shot to death for that in those days.*

(b) *John have been shot to death since we last heard from him.*

Another relevant pair of examples is:

(a) *They may have gone there in 1995.*

(b) *They may have eaten already.*

If we drop the modal we get:

(a)* *They have gone there in 1995.*

(b) *They have eaten already.*

The sentences not containing modals are at least ambiguous (if not altogether incorrect) when reference to past time is made. With *must* we have the same situation:

(a) *They must have been to the seaside in 1980.*; the sentence reads:
I assume (now) they were at the seaside in 1980.

(b) *They must have eaten already.*

If we drop the modals, the sentence having past reference is incorrect:

(a)* *They have been to the seaside in 1980.*

(b) *They have already eaten.*

Forms with *modal + have + past participle* or with *modal + have been progressive* are not necessarily the equivalent of the present

perfect. The modal refers to the present while *have* + *past participle* refers to the past.

Further reference to modals will be made in the light of their functioning in the past tense. *Would*, *could*, *might* and *should* can be said to be past in form, but this usually has little to do with their use and meaning. They can be called past proper only when used in indirect speech:

e.g. *He says you can / will / may leave early.* (present)

He said you could / would / might leave early. (past)

Might can have past reference in historical narrative: e.g. *I might see you tomorrow.*, being less certain than *I may see you tomorrow*. *Could* sometimes expresses ability in the past: e.g. *He could (or was able to) swim five miles when he was a boy*, but *could* is not possible in: *I managed to/was able to finish the job yesterday*. However, *couldn't* and *wasn't able to* are usually interchangeable: e.g. *I couldn't/wasn't able to finish the job yesterday*. The other main use of *could*, as a more polite alternative to *can* in requests, has nothing to do with time: e.g. *Could you help me, please?*. *Dare* can be used in the past tense combination with the negative *not* (e.g. *He dared not speak up.*) or an adverb such as *scarcely* and *hardly* (e.g. *He hardly dared speak up.*). *Used to* is found only in the past tense, a restriction that can be exemplified by the following non-sentence: e.g. *Paul used to go home earlier today*. The rest of the modals are invariably restricted to present in the choice of tense. None of these modals: *may*, *might*, *can*, *could*, *will*, *would*, *shall*, *should*, *must*, *need*, *ought to*, *had better*, *had best*, *had rather* occurs in the frame NP – V – Adv past time. Besides the characteristics listed above, modal verbs can also be used 'as code verbs in ellipsis' [3, p. 104]; in the particular case of two equivalent clauses, where both use a modal verb and occur together, in the second clause, the verb can be omitted: e.g. *You can swim. So can she.*

Modals have been in the language for such a long time that their meaning is already imbedded in the core of the language. Some of them are so suggestive and representative for a particular modal notion that they are sometimes used as different grammatical entities such as the modal *must*, which is sometimes used with the status of noun as in: 'it is a must' or 'it is a must have'. The English language is so versatile and tolerant towards different ways of expressivity that it allows almost

any kind of modifications as long as the newly emerged structures are capable of a more efficient, suggestive and coherent delivery of meaning.

The class of English modals is, both syntactically and semantically, highly irregular and unpredictable. Modals frequently are subject to highly specialized syntactic rules. In order to define the class of modals or to provide a set of environments in which a modal may be correctly or appropriately used, one must refer to many levels of language: the purely syntactic environment, as well as the logical structure, the context of the utterance, the assumptions that are shared by the speaker and the addressee, the social situation assumed by the participants in the discourse, the impression the speaker wants to make on the addressee and so on. If, in order to understand modality, we cannot treat modal auxiliaries on their own, we have to identify the categories of modality and show how they are realized. The various kinds of facts that need to be included in a fully developed system of linguistic description comprise, among others, the linguistic description for each lexical item in the language, the grammatical construction in which it can occur, the grammatical processes which its presence in a construction determines, the information about speech act conditions, conversation rules, and semantic interpretations.

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Romanul istoric în opera lui Sadoveanu

Yugas Edita

Universitatea națională din Uzhorod

Abstract: A historical novel expands our knowledge not only in literature, but in history too, because the author gives us insights into a historical period with current social and political situations. Mihail Sadoveanu was a master of this genre, historical novels written by him describe the life of the Moldavians during different stages of their country's development.

Key Words: Sadoveanu, Romanian literature, historical novel, historical fiction

„Frații Jderi“

G. Călinescu, apreciază romanul „**Frații Jderi**”, ca fiind mult mai valoros din punct de vedere artistic, apreciindu-l a fi mult mai aproape de „**formula epicului eroic**”, prin urmare, putem să clasificăm romanul ca pe **un roman eroico-epic**.

Tema romanului: este lupta pentru libertatea națională și socială a poporului Moldovei. Pentru scriitor, Moldova veacului al XV-lea, condusă de mintea și brațul tare al lui Ștefan cel Mare reprezintă o epocă de echilibru și putere. Este epoca maximei stabilități a statului moldovenesc sub domnia lui Ștefan cel Mare.

Trilogia „Frații Jderi” este alcătuită din volumele:

I „Ucenicia lui Ionuț” (1935),

II „Izvorul-alb”(1936) și

III „Oamenii Măriei sale”(1942).

Izvoarele de inspirație la scrierea romanului:

La baza romanului stau , în primul rând, cronicile, precum și un vast material legat de figura lui Ștefan cel Mare, de la:

1. Grigore Ureche, „ Letopisețul Țării Moldovei de când s-au descălicat țara și cursul anilor și viața domnilor care scrie de la Dragoș Vodă până la Aron Vodă”

2. Ion Neculce, „ Letopisețul Țării Moldovei de la Dabija –Vodă până la adoua domnie a lui Constantin Mavrocordat” și

3. Ion Neculce, culegerea de legende istorice „ O samă de cuvinte ce sunt audzite din om în om...”

4. Vasile Alecsandri, balada „ Altarul Monastirii Putna”;

5. Vasile Alecsandri,legenda istorică,„ Dumbrava Roșie”;

6. Mihai Eminescu, poezia „ Mușatin și codrul”;

7. Barbu Ștefănescu Delavrancea, drama istorică,„ Apus de soare”.

Romanul implică prelucrări subtile ale motivelor caracteristice basmelor și baladelor populare, ale credințelor și superstițiilor vechi, lunecând permanent între real și fabulos. Este relevantă în acest context descrierea luptelor dintre doi- trei voinici, elogiindu-se forța și curajul oșteanului moldovean care ține piept, cu succes, la doi- trei adversari. **În construcție și în tonalitatea descrierilor prevalează „formule” împrumutate din baladă.**

„Șoimii“

Primul titlul lui romanul istoric „**Șoimii**” era „Frații Potcovă“. (1902). În 1904 romanul a fost tipărit în forma finală. Acțiunea romanului a fost prelucrată în romanul său „Nicoară Potcovă“.

Criticul Nicolae Manolescu considera că „**Șoimii**” este un roman „schematic și superficial epic, pripit”, „o nuvelă romanțată. Spre deosebire de romanul său de tinerete în care Sadoveanu manifestă un interes mai mare pentru acțiune.

Comparând acțiunea din cele două romane „Șoimii” și „ Nicoară Potcovă”, criticii literari remarcă diferența între abordarea romantică din „ Șoimii”și „înțelepciunea liniștită a maturității” din „ Nicoară Potcovă”, afirmând că ultimul este o epopee tristă din care „a dispărut orice urmă de iluzionare romantică și romanțioasă”, precum și „zgomotoasa iresponsabilitate a eroilor din „ Șoimii”.

„Nicoară Potcovă“

„Nicoară Potcovă” este ultimul roman al lui Mihail Sadoveanu, un roman istoric scris și publicat pentru prima oară în volum în anul 1952, ca o variantă nouă, îmbunătățită a romanului „Șoimii”, de care scriitorul nu era mulțumit, ca și de alte creații ale sale din tinerețe. Romanul prezintă același subiect, aceleași teme:

a) **lupta pentru eliberarea țării de sub turci;**

b) **tema datoriei**

c) **conflictul social** dintre masele populare (țărani și târgoveți) și boierii lacomi;

d) **conflictul interior** dintre datorie și sentiment, care este ilustrat prin caracterul eroului principal.

Toate personajele aflate în jurul lui Nicoară Potcovă au jurat să răzbune trădarea și uciderea lui Ion-Vodă, iar respectarea jurământului constituie principala lor îndatorire, ce capătă uneori înfățișarea unui blestem. Tăria omului în angrenajul istoriei reiese însă din conștiința datoriei împlinite.

„Neamul Șoimăreștilor“

Romanul „Neamul Șoimăreștilor ” prezintă începuturile declinului social, economic, politic a Moldovei, legată de autor de confiscarea pământurilor țăranilor liberi de către o clasă boierească tot mai lacomă. Dornic de a se face mai bine înțeles, Sadoveanu a conceput un roman istoric nou care prezintă rezultatele dezastruoase ale acestei politici sociale nesăbuite din secolul al XVII-lea; acest roman nou a fost intitulat.

Sursa principală de inspirație a romancierului a fost „ Letopisețul Țării Moldovei de la Aaron –vodă ăncoace” al cronicarului Miron Costin (1633-1691), în care sunt relatate principalele evenimente istorice petrecute în timpul domniei lui Tomșa Vodă. .

„Zodia Cancerului sau vremea Ducăi-Vodă“

”Zodia Cancerului sau vremea Ducăi-Vodă” este un alt roman istoric scris de Mihail Sadoveanu și publicat pentru prima oară în volum în anul 1929, care descrie o Moldovă săracă, prăbușită din vechea ei strălucire, îngenunchiată de prădători și războaie nedrepte.

Temele principale ale romanului sunt:

1. Caracterul ospitalier al poporului moldovean
2. Înapoierea economică și politică a Moldovei

„Nunta Domniței Ruxandra“

„Nunta Domniței Ruxandra” este un roman istoric în care se reînvie timpurile domniei lui Vasile Lupu și încuscrirea forțată a domnitorului cu hatmanul ucrainean Bogdan Hmelnițki, un roman care a fost tipărit în 1932.

M. Sadoveanu realizează în acest roman, cu o neîntrecută măiestrie artistică, portetele celor doi eroi: **Bogdan și Timuș Hmelnițki**, tată și fiu, fiind descriși de condeii lui Neculce, cu aspectul unor **dihăanii domesticite**. Marele hatman ucrainean este descris ca o fiară vicleană, venită din pustie._

Autorul realizează o adevărată pagină de cronică, evocând **sosirea în peșta a cazacului, arzând și prădând**, provocând un jalnic exod spre munți al boierilor și al populației. Groaznicul Hmil vine să-i ceară noră domnului moldovean, cu o demonstrație a puterii lui distrugătoare.

„Viața lui Ștefan cel Mare“

Romanul „Viața lui Ștefan cel Mare” nu face parte dintre operele cele mai reușite și mai apreciate ale scriitorului. G. Călinescu menționa despre „sașietatea, fenomen de ordin subiectiv, care poate să împiedice buna recepție a substanței. Povestirea lui M. Sadoveanu este o astfel de romanțare a istoriei, nemulțumitoare documentar și obosind prin marea afectare cronicărească.”³³

Această evocare a vieții, **victoriilor și pierderilor lui Ștefan cel Mare** se dovedește a fi instructivă sub multiple aspecte, farmecul său constând în narațiunea antrenantă a unui adevărat fenomen din istoria Moldovei din epoca Evului Mediu.

Ca biograf al lui Ștefan cel Mare, Mihail Sadoveanu are doi notabili predecesori: pe Dimitrie Bolintineanu, care a scris în 1969 o carte cu titlul „Viața lui Ștefan cel Mare”, și pe istoricul savant Nicolae Iorga, care a tipărit și el o carte cu titlul „Istoria lui Ștefan cel Mare”, în 1904, an în care s-au împlinit 400 de ani de la trecerea în eternitate a faimosului domnitor.

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SECTION 4

TRANSLATION STUDIES FACHPSRACHE – FACHTEXT – FACHAUSDRUCK

Avram (Pop) Anca Viorica

*Faculty of Foreign Philology-North University Centre
of Baia Mare, Romania, Faculty of Letters*

3. FACHPSRACHE – FACHTEXT - FACHAUSDRUCK

- 3.1. Schichtung der Fachsprachen
 - 3.1.1. Fachsprache vs. Gemeinsprache
 - 3.1.2. Fachsprache – eine Kommunikationsbarriere
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 - 3.2.6. Die Verwaltungssprache
- 3.3. Fachwortschatz
- 3.4. Fachsprachliche Wortbildung

3.1. Schichtung der Fachsprachen

Die Fachsprachen weisen *eine horizontale und eine vertikale Schichtung auf*.

Die horizontale Schichtung erfolgt nach den verschiedenen Fachbereichen, wie Rechtsprache, Medizinsprache, Technischesprache, Wirtschaftssprache, usw. Hoffman weist darauf hin, dass das menschliche Handeln neue Fachgebiete entwickelt, deshalb ist es nicht möglich eine vollständige Gliederung der Fachsprache zu erarbeiten.³⁴

³⁴ Kontutyte, Eglė, 2017, *Einführung in die Fachsprachenlinguistik*, Vilnius: Universität Vilnius, S. 15

Die vertikale Schichtung erfolgt der Fachsprachen nach pragmatischen Kriterien und nach dem Fachlichkeitsgrad einer Fachsprache.³⁵ Walter von Hahn erarbeitet eine vertikale Schichtung und unterscheidet zwischen der fachlichen Umgangssprache, oder der sogenannten „Werkstattsprache“ im technischen Bereich, in dem die Fachleute in ihrem beruflichen Alltag benutzen, und der Verteilersprache, die bei der Kommunikation zwischen Fachleuten und Laien verwendet wird. Es muss fest gestellt werden, wenn man von Fachsprachen redet, muss man auch die Gemeinsprache erwähnen, denn die Gemeinsprache ist die Quelle der Fachsprachen. Die Gemeinsprache dient als ein Verständigungsmittel zwischen den Menschen. Nach Radegundis Stolze ist die Gemeinsprache eine „usuelle oder präskribierte Varietät, die in einer Sprachgemeinschaft überregional und transsozial als allgemeines Verständigungsmedium dient.“³⁶

3.1.1. Fachsprache vs. Gemeinsprache

Die Rechtssprache ist sehr eng mit der gemeinsamen Sprache verbunden und enthält viele Elemente der gemeinsamen Sprache. Probleme, die im sozialen Zusammenleben auftreten, werden in (gemeinsamer) Sprache erfasst und in Regeln geregelt. Aus diesem Grund ist es oft schwierig, zwischen einem Begriff und einem Wort zu unterscheiden, das auch in der Rechtssprache verwendet wird, aber nicht genau definiert ist. Sobald die Fakten durch eine Regel in einer Verordnung abstrahiert werden registriert sind, können sich die im Standard verwendeten Begriffe und Namen auch von denen in der gemeinsamen Sprache unterscheiden, da sie voller spezifischer Inhalte sind. "Eine abstrakte Interpretation von sozialem Handeln kann nur in der Fachsprache und nur mit der Abstraktion bestimmter Bewertungen der Teilnehmer erfolgen."³⁷ Für die Rechtssprache sind Fachbegriffe alle Begriffe, die aufgrund des rechtlichen Rahmens eine feste Bedeutung haben, oder laut Neumann: "... alle Begriffe in Gesetzen und Rechtsnormen sind Begriffe der juristischen Fachsprache."³⁸

³⁵ Stolze, Radegundis, 2012, *Fachübersetzen. Ein Lehrbuch für Theorie und Praxis*. 2., durchges. Aufl. Berlin: Frank & Timme, S. 50

³⁶ Vgl. Stolze, Radegundis, 2013, *Fachübersetzen. Ein Lehrbuch für Theorie und Praxis*. Berlin: Frank & Timme, S. 43

³⁷ Neumann, Ulfrid, 1992, *Juristische Fachsprache und Umgangssprache*. In: Grewendorf, S. 119

³⁸ Idem, S. 117

Neumann sagt: "Kommt es auf das juristische Regelwissen an, so ist nach der Bedeutung des Begriffs 'im Rechtssinne' oder 'im Sinne des Gesetzes' gefragt. Dagegen handelt es sich um einen umgangssprachlichen Begriff, wenn zur Ermittlung seiner Bedeutung (nur) auf die allgemeinen Sprachregeln zurückgegriffen wird."³⁹

3.1.2. Fachsprache – eine Kommunikationsbarriere

Aufgrund der wachsenden Bedeutung der technischen Kommunikation in allen Lebensbereichen, die dazu führt, dass immer mehr Fachbegriffe in die Gemeinsprache gelangen, ist das passive Vokabular übersättigt. Je präziser und genauer eine Fachsprache wird, desto weniger Menschen können einen Text aus einem Fachgebiet verstehen, mit dem sie nicht vertraut sind. Diese beiden Faktoren führen dazu, dass viele Begriffe in den Medien verwendet werden, missverstanden werden und zu einer falschen Verwendung führen⁴⁰. Diese Sprachbarrieren zwischen Fachleuten und gewöhnlichen Nichtfachleuten sind im Bereich der Justiz besonders problematisch, da das Leben einzelner Bürger direkt betroffen ist. Das besondere Problem der Rechtssprache besteht daher darin, dass sie sowohl für die Kommunikation zwischen Fachleuten (Anwälten, Juristen, Polizeibeamten, Richtern) verwendet wird als auch von den betroffenen Bürgern verstanden werden sollte.

3.1.3. Zur Bedeutung des Fachdenkens

Die Bedeutung des Fachdenkens ist für spezialisierte Übersetzungen von wesentlicher Bedeutung. Um diese Fähigkeit zu erlangen, werden wir versuchen, einige Unterkompetenzen zu beschreiben, die zusammen sowohl die Bildung dieser Art des Fachdenkens als auch die Entwicklung der Verbesserung spezialisierter Übersetzungstechniken bewirken.

Zu diesen Unterkompetenzen, die zur Bildung komplexer Fachdenkenkompetenzen in der Fachübersetzung führen, gehören Sprach-, Kultur-, Sach- und Fachkompetenz, in aktuelleren Ausführungen ist auch häufig von Recherchekompetenz sowie Kompetenz im Umgang mit technischen Hilfsmitteln die Rede.

³⁹ Neumann, Ulfried, 1992, *Juristische Fachsprache und Umgangssprache*. In: Grewendorf, S. 113

⁴⁰ Vgl. Arntz, Reiner, Picht, Heribert, Mayer, Felix, 2009, *Einführung in die Terminologearbeit*, Hildesheim: Georg Olms Verlag, S. 22

Smith⁴¹ spricht in diesem Zusammenhang von drei Grundvoraussetzungen, die erfolgreiche Rechtsübersetzer erfüllen müssen. Einerseits müssen sie über Grundkenntnisse der Rechtssysteme, sowohl der Quell- als auch der Zielsprache, verfügen, andererseits sollten sie mit der einschlägigen Terminologie vertraut sein und schließlich in der Lage sein, die Besonderheiten zu beherrschen legaler Schreibstil der Zielsprache.

Kenntnisse der Fachterminologie sind insbesondere auf dem Gebiet des Rechts von wesentlicher Bedeutung, wobei der Schwerpunkt jedoch immer auf dem gesamten zu übersetzenden Text und dem Kontext liegt, in dem er enthalten ist. Bei der Übersetzung von Rechtstexten muss der Inhalt richtig interpretiert und angewendet werden, was für Rechtsübersetzer viel Wissen erfordert.⁴²

3.2. Fachtext/ Fachausdruck

Laut Definition, ein Fachtext ist eine strukturelle und funktionale Einheit. Gläser erwähnt, dass ein Fachtext „eine zusammenhängende sachlogisch gegliederte und abgeschlossene komplexe sprachliche Äußerung“ ist, „die einen tätigkeitspezifischen Sachverhalt widerspiegelt, situativ adäquate sprachliche Mittel verwendet, und durch visuelle Mittel, wie Symbole, Formeln, Gleichungen, Graphik und Abbildungen ergänzt sein kann.“⁴³

Eine Erklärung liefert Stolze dieser Komplexität und fasst Hand-Dieter Baumanns Ideen zusammen, „die Fachwortfrequenz“, die „Kompliziertheit“ (d.h. „Formeln, der Abstraktionsgrad der sprachlichen Darstellung“) und „der Umfang außersprachlicher Kommunikationsmittel“ (z.B. Abbildungen) sind die Kriterien für die Auslegung der vertikalen Komplexität⁴⁴. Auf der anderen Seite verweist die horizontale Spezialität auf die fachliche Besonderheit, der die Hauptangaben des Textes zugeordnet sind, d.h. „das Fachwissen des

⁴¹ vgl. Smith, Sylvia, 1995, *Cultural Clash. Anglo-American Case Law and German Civil Law in Translation*, In: Morris, Marshall S. 181, (Hg.); Benjamins, John, *Translation and the Law*, Amsterdam, S. 179-200

⁴² vgl. Šarčević, Susan, 1997, *New Approach To Legal Translation*, The Hague [u. a.]: Kluwer Law International, S. 103

⁴³ Gläser, Rosemarie, 1990, *Fachtextsorten im Englischen*, Tübingen, zit. n. Stolze, 2013, S. 44

⁴⁴ Vgl. Idem, S. 47

Autors und das vorausgesetzte Fachwissen der Adressaten, sowie die Textfunktion⁴⁴⁵.

3.2.1. Textfunktionen in der Fachkommunikation

Grundsätzlich, es wird unterteilt das Spektrum der Texte nach ihrer jeweiligen Funktion in *performative* und *informative* Rechtstexte und damit in *obligatorische* und *nicht obligatorische* Texte.⁴⁶

Bei *performativen* Rechtstexten werden Rechtsakte ausgeführt und Rechtsfolgen ausgelöst, so dass auch alle performativen Texte als verbindlich anzusehen sind. Genauer gesagt sind dies im engeren Sinne die relevanten Gesetzestexte mit einer aufsichtsrechtlichen normativen Funktion (z. B. Gesetze, Rechtsakte usw.) und allgemeiner Strafverfolgungs- und Rechtspraxistexte mit einer Regelungsfunktion oder normativen Funktion auf der Grundlage von Regeln, mit denen eine rechtliche Verpflichtung oder andere solche gerechtfertigt sind. Zum anderen nur mit *informativen Rechtstexten* (und damit unverbindlich) das Gesetz wurde erlassen, aber es handelte nicht gleichzeitig rechtmäßig, d. H. es werden keine rechtlichen Konsequenzen ausgelöst. Dies können einerseits informative Texte der Rechtspraxis (z. B. Rechtsgutachten, Sitzungsprotokolle) oder Rechtslehre (z. B. Rechtskommentare, Handbücher) und andererseits alle aus rechtlicher Sicht relevanten Texte sein Ansicht, die streng genommen keine Rechtstexte sind, aber dennoch bei einer rechtlichen Beurteilung von Bedeutung sein können. Warum die *Funktion eines Textes* wichtig ist und warum bei einer Fachübersetzung unter diesem Gesichtspunkt eine vorläufige Analyse durchgeführt werden muss. Die Antwort liegt zum einen darin, dass viele grundlegende Übersetzungsentscheidungen in hohem Maße von der Art oder Klasse einer Sprache abhängen.

Der Rechtstext und andererseits die Tatsache, dass die im Text verwendete Sprache je nach Umfang oder Art des Fachtextes in Bezug auf *Register, Stil und Terminologie* unterschiedlich ist, muss natürlich auch bei der Übersetzung berücksichtigt werden.

In der Praxis wird es einen großen Unterschied machen, ob Sie sich mit der Übersetzung eines rechtsverbindlichen Vertrags befassen oder

⁴⁵ Vgl. Baumann, Hans-Dieter, *Der Versuch einer integrativen Betrachtung des linguistischen Phänomens ‚Fachtext‘*, In: Deutsch als Fremdsprache 2-1986, zit. nach Stolze, 2013, S. 47.

⁴⁶ Ebensa, S. 83f

mit eine Informationsbroschüre über die rechtliche Situation in einem bestimmten Land übersetzen müssen.

3.2.2. Spezifik der Rechtstexte und ihre Übersetzung

Obwohl jede einzelne Rechtssprache ihre eigenen sprachlichen und stilistischen Besonderheiten aufweist, finden sich auch im rechtlichen Kontext transsprachliche Ähnlichkeiten. Im Folgenden werden wir versuchen, einige dieser transsprachlichen Merkmale, die für die Übersetzung von großer Bedeutung sind, genauer zu erläutern.

Die Komplexität und Dichte der Informationen Einzelne Sätze haben eine extrem große Informationsmenge und semantische Dichte, was zu Sätzen von bemerkenswerter Länge und komplexer Syntax führt, wobei zahlreiche Klauseln eingebettet oder eingefügt sind, eine Vielzahl von Hypotaxen, häufiges Platzieren vor oder hinter Nebensätzen und syntaktischen Diskontinuitäten⁴⁷.

Im Allgemeinen sind Sätze in Rechtstexten viel länger als in anderen Textarten. Die Gründe hierfür sind einerseits der komplexe rechtliche Inhalt und andererseits die voraussichtliche Ausrichtung des Gesetzes, dh die Tatsache, dass die Gesetzgebung so konzipiert ist, dass möglichst viele Situationen und potenzielle Probleme berücksichtigt werden.

Systemspezifische Terminologie Das Rechtsvokabular ergibt sich direkt aus dem Recht des jeweiligen Rechtssystems und spiegelt dies auch wider. Es ist das offensichtlichste sprachliche Merkmal der Rechtssprache und Aufgrund ihrer Verbindung zu einem bestimmten Rechtssystem ist es auch eine der größten Problemquellen bei der Übersetzung von Rechtsdokumenten⁴⁸.

Genauigkeit und Präzision Die Rechtssprache strebt im Allgemeinen nach höchster sprachlicher Genauigkeit und Präzision, um Rechtsschutz und Rechtssicherheit zu gewährleisten. Um eine willkürliche Auslegung zu vermeiden, sollten gesetzliche Regelungen klar und eindeutig formuliert werden.

⁴⁷ vgl. Garzone, Giuliana, 2000, *Legal Translation and Functionalist Approaches: a Contradiction in Terms?*, In: *La traduction juridique: Histoire, théorie(s) et pratique / Legal Translation: History, Theory/ies, Practice*. Genève 2000. Abgerufen von <<http://www.tradulex.com/en/translators/articles>> am 6.2.2013, S. 3

⁴⁸ Idem, Cao, 2007, S. 53

Aus diesem Grund ist die Genauigkeit von rechtlichen Nachrichten zu hoch stilistischen Überlegungen immer Vorrang einzuräumen.⁴⁹

Abstraktion Die Rechtssprache ist im Allgemeinen sehr abstrakt, da sie sich auf Entitäten bezieht, die in den meisten Fällen rein geistig und physisch nicht greifbar sind. Grundsätzlich bezieht es sich auf Rechte und Pflichten. Abstraktion ist eine unverzichtbare Notwendigkeit in der Rechtssprache und bedeutet im Wesentlichen eine schematische Verallgemeinerung der Sprache, in der bestimmte Objekte oder Ereignisse auf der Grundlage bestimmter Merkmale verallgemeinert werden (vgl. Schmidt-König 2005: 60f). Durch abstrakte Rechtsbegriffe ist es somit möglich, nicht nur einzelne Objekte oder Ereignisse aufzuzeichnen, sondern einen bestimmten Objekt- oder Ereignistyp abzudecken.⁵⁰

Unpersönlichkeit und Objektivierung Die Rechtssprache zeichnet sich aufgrund ihrer Allgemeinheit und Objektivität grundsätzlich durch Unpersönlichkeit und einen hohen Grad an Objektivierung der Beteiligten aus. Der für die Rechtssprache typische unpersönliche Schreibstil drückt sich unter anderem in der häufigen Verwendung der Passivsprache aus. Darüber hinaus werden in vielen Rechtsdokumenten die beteiligten Personen nicht einheitlich benannt, sondern mit ihrer rechtlichen Funktion oder Rolle erwähnt: "Generaldirektor", "Parteien", "Verwaltungsrat", "Antragsteller", "Beklagter" usw.

Neutralität und Objektivität Die Rechtssprache hat in der Regel einen sehr sachlichen, formalen und offiziellen Charakter. Der verwendete Schreibstil ist so neutral und nüchtern wie möglich, da die Objektivität des sprachlich ausgedrückten Inhalts im Vordergrund steht und nicht an die emotionale Wahrnehmung des Empfängers appelliert werden sollte.

Dies zeigt sich im völligen Fehlen affektiver Ausdrücke und Urteile und ist auch der Grund, warum Rechtstexte in der Regel keine Ausrufezeichen oder Fragezeichen enthalten⁵¹ und der rechtliche Inhalt stattdessen überwiegend durch Aussagen ausgedrückt wird.

⁴⁹ vgl. Mattila, Heikki E., 2006, *Comparative Legal Linguistics*, Aldershot: Ashgate, S. 65 f

⁵⁰ vgl. Schmidt-König, Christine, 2005, *Die Problematik der Übersetzung juristischer Terminologie. Eine systematische Darstellung am Beispiel der deutschen und französischen Rechtssprache*, Münster: Lit.-Verl., S. 59 ff

⁵¹ vgl. Mattila, Heikki E., 2006, S. 74

Intertextualität Dies bedeutet, dass Rechtstexte immer voneinander abhängig sind.

Kein Text steht für sich allein, sondern bezieht sich immer auf andere Texte oder andere Teile des Textes. Daher beziehen sich verschiedene Absätze eines Gesetzes auf andere Absätze desselben Textes oder eines anderen Rechtstextes. In Entscheidungen und Verträgen wird auf bestehende Gesetze und Vorschriften oder auf andere Teile des Vertrags usw. verwiesen.

3.2.3. Juristische Standardformeln und Gliederungssignale

Eine klare, präzise und eindeutige Struktur in den Rechtstexten sind ohne Zweifel die *standardisierten Formeln*. Sie dienen der Vereinfachung interner Informationen, da sie diese unter Verwendung bestehender Formulierungen und Vorurteile anzeigen⁵².

Rechtsformeln spielen eine besondere Rolle in dem Sinne, dass sie die Art des Rechtstextes bestimmen. Bei einem solchen juristischen Charakter erwartet der Übersetzer Schwierigkeiten, bei denen seine Formulierungsfreiheit sehr eingeschränkt ist. Er hat nicht die Möglichkeit, beim Übersetzen völlige Freiheit zu wählen, er muss die verfügbaren Verfahrensschritte befolgen, um den passenden Wortlaut im Text in der Zielsprache zu finden, auch wenn diese manchmal völlig grammatikalisch unterschiedlich strukturiert sind. Diese besonderen Sprachausdrücke verdeutlichen und unterstützen die Echtheit des Gesetzes und des Urteilstextes, so dass es unvorstellbar ist, diesen Sprachgebrauch zu ändern,

Es ist logisch, dass der Übersetzer unabhängig von der Struktur des Textes die üblichen Formen in der Zielsprache verwendet, um die stilistische Akzeptanz der Übersetzung zu erhöhen.

In bezug auf Rechts, *die Gliederungssignale* strukturieren und organisieren der Kommunikation innerhalb eines Rechtstextes, sie gliedern den Text durch Sinn- und Bedeutungseinheiten und verdeutlichen den Anfang und das Ende eines Absatzes. Bei juristischer Fachtexte eine Zusammenschau der Komplexen Problematik unterschiedlicher Rechtsordnungen ist der Begriffübersetzung und der Funktional still gefördert⁵³.

⁵² vgl. Stolze, Radegundis, 1999, *Die Fachübersetzung: Eine Einführung*, Tübingen: Gunter Narr-Verlag, S. 176

⁵³ vgl. Sandrini, Peter, 1999, *Translation zwischen Kultur und Kommunikation: Der Sonderfall Recht*, In: Sandrini, Peter [Hrsg.], 1999a, *Übersetzen von Rechtstexten: Fachkommunikation im Spannungsfeld zwischen Rechtsordnung und Sprache*, Tübingen: Gunter Narr Verlag., S. 9–43

Der Übersetzer sollte solche Absätze mit Vorsicht behandeln. Er ist nicht verpflichtet, die Formeln in der Zielsprache zu reproduzieren, er muss sie erstens erkennen und zweitens den semantischen Inhalt so weit wie möglich übertragen

3.2.4. Wörtliche Übersetzung von Institutionenbezeichnungen

Nach Iluk⁵⁴, der die Übersetzbarkeit der Namen öffentlicher Einrichtungen genauer untersuchte, dienen diese Namen einerseits dazu, Einrichtungen zu identifizieren, die beispielsweise das "Finanzamt" andererseits bereitstellt Informationen über ihr Fachgebiet wie "Zollamt", "Arbeitsamt", "Pädagogische Schule", "Sportschule", "Veterinäruniversität". Verwaltungsbüros enthalten in der Regel ein Grundwort, -amt, wie das Standesamt. Solche Namen unterscheiden sich von anderen Unterklassen von Eigennamen, die das Konzept identifizieren, aber keine Informationen darüber liefern⁵⁵. Aufgrund des Fehlens dieser konzeptionellen Informationen müssen die Namen der öffentlichen Einrichtungen übersetzt werden. Jede Sprachgemeinschaft hat ihre eigenen Namensstereotypen entwickelt, weshalb die Namen öffentlicher Einrichtungen häufig konventioneller sind als andere Eigennamen.⁵⁶

Aufgrund des Zwecks der Übersetzung von Dokumenten ist hier eine Anpassung der Zielsprache verboten, da die Gefahr eines falschen Hinweises besteht, dass keine Rechtsinstitutionen oder Zahlen existieren. Ein einfacher Austausch individueller sprachlicher Terminologie in diesen Situationen führt nirgendwo hin und ist nicht sinnvoll. Ebenso führen Übersetzungen von Wörtern nach dem Wörterbuch häufig zu unverständlichen Formulierungen.⁵⁷

3.2.5. Sprechakte in Rechtstexten

Wenn man sich der besonderen Probleme von juristischen Sprechhandlungen nicht bewusst ist, ist es schwierig, sie in Übersetzungstexten zu erkennen. Sprechakte werden mit performativen Verben ausgeführt. Sprechakte wie "Versicherung", "Verbot" oder

⁵⁴ Iluk, Jan, 1990, *Zur Übersetzbarkeit von Namen öffentlicher Einrichtungen*, in: *Fachsprache International Journal of LSP*, 3-1993, S. 96 - 100

⁵⁵ Wimmer, R, 1973, *Der Eigenname im Deutschen. Ein Beitrag zu seiner linguistischen Beschreibung*, Tübingen, Niemeyer, S. 70ff).

⁵⁶ Stolze, 2013, S. 283

⁵⁷ Stolze, 2013, S. 283-285

"Verpflichtung" müssen aufgrund der rechtsverbindlichen Wirkung dieser Texte möglichst klar zum Ausdruck gebracht werden, um Streitigkeiten aufgrund von Fehlinterpretationen zu verringern. In Gesetzestexten finden sich hauptsächlich Repräsentativa und Direktiva, bei denen performative Verben im vorliegenden Indikativ oder im imperativen Infinitiv enthalten sind.

Deklarativa helfen zu gültigen Feststellungen, den finden sich in Gerichturteilttexten, wie z.B in Scheidungsurteil, wird geschieden oder die Kosten weden aufgehoben. In Verträgen können verschiedene Arten von Handlungen, wie z.B. Kommissiva, als Verpflichtung festgelegt werden, auf die sich die Vertragsparteien, Erklärungen und Vertreter einigen. Diesen erfolgt durch Verwendug des Indikativs oder sein + Infinitiv.

3.2.6. Die Verwaltungssprache

Mit dem Begriff „Verwaltungssprache“, auch als Behördensprache oder Amtssprache bezeichnet, meint man im Allgemeinen keinen klar abgegrenzten Sprachbereich. Dies liegt vor allem daran, dass Verwaltungssprache die Bezeichnung für sehr unterschiedliche Arten von Schreiben ist. So wird z.B. der Bescheid eher von der juristischen Fachsprache geprägt sein, während allgemeine Hinweisschreiben alltagsprachlich verfasst werden können. Die Grenzen zwischen juristischer Fachsprache und Verwaltungssprache sind fließend.

Rechtssprache wird hier als Sprache von Gesetzen, Vorschriften, Kommentaren usw. verstanden. Da die Verwaltung an die Rechtsgrundlage gebunden ist, ist ihre Sprache zumindest teilweise auch an die Rechtsterminologie gebunden. Die Verwaltungssprache dient ebenso wie die Verwaltungstätigkeit dazu, die Aufgaben und den Zweck der Verwaltung zu erfüllen. Explizite Spezifizierungen, Kondensierungen und Anonymisierungen von Aussagen werden als Techniken der Syntax im Allgemeinen, und daher auch der Verwaltungssprache identifiziert, da sie abstrakt, sachlich und ausführlich sein sollten. Diese metalinguistischen Funktionen gelten für alle Fachsprachen, unabhängig von ihrem Inhalt. Daher sollte unterschieden werden zwischen dem technischen Denkstil, der sich in der Art der Bildung des Konzepts und der Terminologie widerspiegelt, und einem technisch-funktionalen Schreibstil, der sich in der Bildung von Wörtern, Phraseologie und Syntax widerspiegelt.⁵⁸

⁵⁸ Stolze, 2013, S. 292

Bei der Übersetzung geht es hauptsächlich um die syntaktische Aufbewahrung dieser sprachlichen Informationen.⁵⁹

3.3. Fachwortschatz

Der Kern einer Fachsprache ist der Fachwortschatz oder die Fachlexik. Eine einschlägige Definition des Fachwortschatzes findet man bei Reiner Arntz et al.⁶⁰: Terminologie oder Fachwortschatz ist der Gesamtbestand der Begriffe und ihrer Bezeichnungen in einem Fachgebiet. Der Fachwortschatz ist nicht festgelegt, da er sich danach richtet, wie sich Wissenschaft und Technologie selbst entwickeln. Eine Vielzahl neuer Konzepte erfordert neue Namen. Aus dem gleichen Grund der permanenten Entwicklung, wurden neue Kommunikationswege benötigt, die das Erscheinen neuer Bereiche hervorriefen, wie das Studium der Terminologie, das eng mit dem Fachwortschatz verbunden ist.

Als direkten Benutzer des Fachwortschatzes sind die Spezialisten in jedem Fachgebiet gemeint. Für sie ist der Fachwortschatz ein notwendiges Kommunikationsinstrument und ein wichtiges Element für die Konzeption ihrer eigenen Themen. Terminologen müssen Spezialisten für Sprache, Information und Dokumentation sowie für ein geeignetes Fachgebiet sein. Ihre Arbeit besteht aus der Zusammenstellung, Beschreibung, Verarbeitung und Erstellung von Begriffen. Sie benötigen Glossare und spezielle Wörterbücher, da sie beim technischen Schreiben oder beim Übersetzen eines Textes aus einer Sprache in eine andere vermitteln können.⁶¹

3.4. Fachsprachliche Wortbildung

Die Wortbildung ist ein wichtiger Aspekt im Fachwortschatz, da im wissenschaftlichen, technischen und rechtlichen Bereich hauptsächlich Wörter vorkommen, die aus unterschiedlichen Wörtern erstellt werden. Die deutsche Wortbildung zeichnet sich durch ihren überaus großen Bestand an Termini aus. Insbesondere Komposition und Derivation (mit Präfixen wie ver-, ent-, zer-, be- un) bieten zahlreiche Möglichkeiten zur Bildung neuer Termini an.

Bezüglich auf Präfixe gibt Drumm an, dass fachsprachliche Verben häufig mit Präfixen gebildet werden und somit die Vorgänge in Bezug auf die Bedeutung unterschieden und geklärt werden können. Als Beispiele, gibt Drumm die folgenden Verben an: „abhärten, aushärten,

⁵⁹ Idem, S. 293

⁶⁰ Arntz, Reiner/Picht, Heribert/Schmitz, Klaus-Dirk, 2014, S.11

⁶¹ Cabré Castellví, M. Teresa, 1998, *Terminology: theory, methods, and applications*, John Benjamins Publishing Co, 12.

enthärten, erhärten und verhärteten oder abmessen, anmessen, aufmessen, ausmessen, durchmessen, vermessen und zumessen“.⁶² Roelke⁶³ befasst sich mit den Methoden zur Bildung neuer fachsprachlichen Wörter. Er fängt mit der Komposition an und behauptet, Komposition sei ein der produktivsten Bereiche der fachsprachlichen Wortbildung im Deutschen. Auf alle Fälle, Übersetzer sollten nicht nur über allgemeine Kenntnisse der Rechtsterminologie verfügen, sondern auch über die gesetzlichen Anforderungen und die Einzelheiten ausländischer Kultur- und Rechtssysteme gut informiert sein. Wort-für-Wort-Übersetzungen dürfen bei der Übersetzung von Rechtsdokumenten niemals eingesetzt werden.

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Специфіка перекладу авторських поетонімних новостворень у сучасній англомовній літературі

Боднар Юлія

*Студентка факультету іноземної філології
ДВНЗ «Ужгородський національний університет»
м. Ужгород, Україна*

Особливості, функціонування, місце у ономастичному просторі пропріального пласту лексики стали предметом дослідження багатьох науковців. Іншим аспектом розгляду цього питання є переклад авторських поетонімних новостворень. Відтворення семантично наповнених імен зі збереженою культурною та історичною алюзивністю становить основну проблему для перекладача.

На цій ономастичній ниві працювали такі епохальні вчені у галузі лінгвістики, як М.П. Кочерган [5], Л.О. Белей [1], О.Ю. Карпенко [3], Ю.О. Карпенко [4], В.М. Калінкін [2] та ін. Відсутність єдиного підходу до перекладу власних назв, розпорошений емпіричний матеріал дослідників та особливості поетонімії сучасної англomовної літератури визначає актуальність нашого дослідження. Поетонімний простір книги «Fantastic Beasts and Where To Find Them» Дж.К. Роулінг є об'єктом нашого дослідження. Матеріалом дослідження слугує 131 лексема, отримана методом суцільної вибірки.

Онім диференціює певні однорідні об'єкти. Розгляд питання про онім як мовну одиницю може відбуватися на різних рівнях, а саме мовознавчому та лексикологічному. Мовознавчий розгляд цієї проблематики висвітлює питання про особливості та функції власних назв на лексичному, граматичному та стилістичному рівнях. Лексикологічний розгляд передбачає визначення місця оніма в словниковому складі мови, його теоретичне обґрунтування та функціональні можливості онімного простору.

Функції оніма можна поділити на основні та додаткові. До основних належать номінативна, ідентифікаційна та диференційна функції. Соціальна, емоційна, акумулятивна, дейктична (вказівна), експресивна, естетична та стилістична функції більшістю дослідників вважаються додатковими. Багато дослідників, як-от Ю.О. Карпенко [4] та М.Р. Мельник [6] виокремлюють й інші функції в залежності від контексту. Існування декількох ономастичних шкіл та різних поглядів видатних лінгвістів зумовлює велику кількість класифікацій власних назв. М.П. Кочерган [5] класифікує власні назви за їхніми референтами. Підхід В.М. Калінкіна [2] відтворює цілісну картину поетонімікону. О.Ю. Карпенко встановила дев'ять фреймів онімної лексики, розглядаючи питання категоризації з ракурсу інформаційного наповнення онімичних концептів на базі когнітивної ономастики. Особливої уваги заслуговує монографія М.М. Торчинського «Структура онімного простору української мови» [8], адже у ній детально досліджено розгалужену структуру та класифікацію власних назв.

Варто розрізняти літературну та реальну ономастику. Перша виконує стилістичну функцію і у звичайній мовній комуні-

кації використовується, щоб розрізнити предмети, тоді як друга стосується цілого словникового складу мови. Сприйняття художнього тексту безпосередньо залежить від опису героїв та чіткості викладу матеріалу. Наука, яка досліджує оніми у художніх творах називається літературно-художньою ономастиком. Цей термін запропонував Л.О. Белей [1], наполягаючи саме на такому означенні, а не просто літературна ономастика. Термін поетонім був запроваджений корифеєм літературної ономастики В.М. Калінкіном [2]. Поетоніми, як художньо-лексичний прошарок, маркують письменницький стиль, інтерпретують закодованість авторського задуму.

Твори жанру фентезі вирізняються великою кількістю власних назв, які створені автором для позначення героїв та вигаданих світів. Особлива роль відводиться семантичному розряду антропонімів. Для перекладу кожної власної назви потрібен індивідуальний підхід, проте існує певний набір методів, а саме транскрипція, транслітерація, калькування, адаптація, переклад-одомашнення, часткове відтворення, вилучення, генералізація, конкретизація та субстантивізація. Згідно з поширеною думкою іншомовні імена варто транслітерувати та транскрибувати, а не перекладати. Проте ці методи не можуть виявити емоційний вплив на рецептора. З'являється необхідність виразити закладену в іменах смислову та емоційну інформацію за допомогою перекладу. Для точного відтворення поетоніма перекладач нерідко поєднує різноманітні методи.

Яскравим прикладом для висвітлення методів перекладу власних назв є поетонімний простір фентезійного твору «*Fantastic Beasts and Where To Find Them*» Дж.К. Роулінг. Авторка використовує поетичні та різнобарвні поетоніми з глибоким семантичним наповненням. Наявність різних семантичних розрядів поетонімів передає лінгвокультурні риси англомовної літератури.

Частота та доцільність використання прийомів відрізняється у кожному семантичному розряді. Загальні тенденції наступні: транскрипцію та транслітерацію найдоцільніше використовувати при передачі антропонімів, топонімів, теонімів та гідронімів (Newt Scamander [9] – Ньют Скамандер [7], *Borneo* [9] – Борнео [7]). Схожою є ситуація з етронімами та хрононімами, адже їх передають

за допомогою транскрипції та традиційного перекладу (Franciscan [9] – францисканець [7], Ilfracombe Incident [9] – Ілфракумський інцидент [7]). Калькування переважає при перекладі ідеонімів, ергонімів та хремотонімів (A History of Magic [9] – «Історія магії» [7], Ministry of Magic [9] – Міністерство магії [7], Sickles [9] – серпики [7]). Зооніми найчастіше перекладають калькуванням та транскрипцією (Ferret [9] – тхір [7], Norru [9] – Гопі [7]).

Книга орієнтована на дитячу аудиторію, тому перекладач використовує прийоми одомашнення, функціонального аналогу й описового перекладу, щоб найкраще та найточніше передати зміст поетоніма і його культурологічне наповнення, що вимагає культурно-мовної компетентності. Це сприяє формуванню живих, яскравих уявлень про поняття: Puffskein [9] – пухканець [7], Quintaped [9] – квінтолап [7], Demiguise [9] – напівлик [7]. Ще з перших сторінок твору ми натрапляємо на малюнки-надписи, які перекладач зберіг під час відтворення оригіналу, що візуально передає особливості стилю авторки. Метод адаптації використано доцільно, з урахуванням особливостей написання українських підлітків: англ. «Harry loves Moaning Myrtle» [9] – «Гаррі+Плаксива Міртл=любов» [7].

У ході дослідження ми зробили висновок, що англomовному лінгвокультурному простору притаманне уникання складових на позначення гендерного чинника. В українському перекладі ця тенденція набуває змін: Welsh Green dragon [9] – зелена валлійська дракона [7], Bوندимун [9] – бундімунка [7]. Протягом твору можна також прослідкувати процес деонімізації, перехід власних назв у загальні, що полегшує візуальне сприйняття твору та перетворює його на змістовно простіший: Billywig [9] – козлокос [7], Centaur Office [9] – відомство кентаврів [7]. Прослідковується також протилежна тенденція – онімізація апелювативів: kelpie [9] – водяник Келпі [7].

Отже, можна зробити висновок, що перекладачі послуговуються різноманітними методами та фантазією для передачі поетонімів, не втрачаючи самобутньої атмосфери твору.

Наявність великої та семантично різнобарвної, досконало підбраної кількості зоонімів, ергонімів, антропонімів та інших розрядів на позначення фантазмагоричних поетонімів засвідчує прина-

лежність твору до жанру фентезі, висвітлює перекладацькі нюанси та алгоритми перекладацького творчого процесу. Отже, власні назви не лише першими з усього тексту кидаються у вічі, але й накопичують додаткові відомості, необхідні для розуміння твору, емоційну оцінку та віддзеркалюють мовну картину авторського химерного світу.

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Особливості перекладу номінацій у «Чарлі та шоколадній фабриці» Роальда Дала

Черниш Дар'я

*студентка факультету іноземної філології
ДВНЗ «Ужгородський національний університет»
м. Ужгород, Україна*

Власні назви, або іншими словами, номінації, є важливою частиною будь-якого твору, незалежно від жанру та вікової категорії читачів. Читачі, зазвичай, звертають увагу на події та сюжет, не приділяючи достатньої уваги найменуванням, які здатні багато розповісти читачеві та містити приховану інформацію.

Ілюстративним матеріалом в даному випадку буде слугувати «Чарлі і шоколадна фабрика» авторства Роальда Дала.

Метою дослідження стало на основі вищезгаданої книги аналізувати номінації героїв та виявити застосовані стратегії перекладу.

Говорячи конкретно про стратегії перекладу, звертаємося до ряду дослідників (В. Н. Комісарова, Х. Крінгса, Н. К. Гарбовського, І. С. Алексеевої, Р. К. Міньяр-Белоручева), що намагаються дати визначення та витлумачити це явище. Кожен з дослідників пропонує окрім різних визначень ще й різний підхід, але кожен так чи інакше має під собою єдину основу – це суб'єктивність та вподобання конкретного перекладача. В першу чергу він орієнтується на власні смаки, а відтоді вже обирає методи (транслітерація, локалізація, доместикація, калькування і т.д.), які йому до вподоби.

Стверджувати, що та чи інша схема методів перекладу є найкращою серед всіх запропонованих, буде недоцільним, хай і Полонських і Барсукова виділяють доволі важливі етапи стратегії під час перекладу, на які варто звернути увагу. [4, 255 с.]

Дослідження є актуальним, оскільки проаналізовано не тільки власні імена в творі перекладу та оригіналі, але й жанр, в якому написаний використаний матеріал.

Так як ця книга належить до жанру дитячої літератури, то доцільно розглянути цей жанр ближче, вивести його основні особли-

вості за Огар І.Е.: «дитячій літературі притаманні змістові особливості: динамічний сюжет, тематика, образи, максимальна зрозумілість викладеного змісту і гумор. [3, с. 9-10].

Через вищезгадану зрозумілість тексту дорослому читачеві та тим більше перекладачеві здається, що дитяча проза легка для сприйняття та перекладу. Насправді, це - помилка, яка потім виходить боком зазвичай перекладачеві – у творах з'являються дописані сцени, які не є описовим перекладом, а прямим втручанням в полотно твору, чи то деяких непотрібних на перший погляд, але важливих моментів у творі, не вистачає у перекладному тексті, адже перекладач просто позбувся їх.

Через таку недбалість переклад набуває зовсім іншого сенсу, аніж був закладений у першотворі. Це не завжди стається через неосвіченість перекладача, але через легковажне ставлення до поставленої задачі та суб'єктивних переконань.

За Влаховим та Флоріним, власні імена становлять особливу цікавість, бо вони є «ключем» у розкритті художнього задуму автора, при тому виконують роль лаконічних характеристик. Вони є основою образної системи твору, тому дослідження їх семантики є основним завданням перекладача[2, с. 216].

Звертаючи увагу на приведені вище твердження, стає зрозумілим, чому недбалість перекладача при роботі з текстом для дитячої цільової аудиторії, чи то навіть конкретно переклад імен власних, не має периферійного значення, а є досить вагомою проблемою в перекладі.

Говорячи конкретно про «Чарлі та шоколадну фабрику» в перекладі Віктора Морозова (на жаль, зрівняти два переклади на українській мові неможливо через відсутність інших варіантів перекладу), перекладач не допустився грубих помилок, переважно скориставшись транслітерацією та транскрипцією. Імена головних героїв залишаються майже без змін: Charlie Bucket перетворюється на Чарлі Бакет, Veruca Salt на Верука Солт, August Gloop на Август Глуп та ін.).

Тим не менш, зробити ідеальним переклад доволі важко. Неоднозначний момент в сцені, де Віллі Вонка, власник фабрики, звертається до однієї з учасниць, вже згаданої Веруки Солт. Ім'я дівчинки на латинській звучить «veruca», що в перекладі означає бородавку. Роальд Дал самотужки створив ім'я своїй героїні, прибрав

ши одну букву з цього слова, проте написав сцену та наступну фразу, вклавши у вуста загадкового власника фабрики: «*You do have an interesting name, don't you? I always thought that a veruca was a sort of wart that you got on the sole of your foot! But I must be wrong, mustn't I?*»[5, 4 с.]

Наведена цитата є яскравим прикладом того, що імена головних героїв прози чи поезії можуть бути не такими простими, як здаються, а тому вимагають особливих знань від перекладача, щоб влучно передати в перекладі найменування, чи вже вимагають широкого кругозору читача. Лише на прикладі маленького звертання бачимо важливість, на перший погляд, незначущих номінацій, у той час, як майже кожен другий твір повниться іменами, які чекають, поки їх розгадають.

Отож, в узагальненні проблеми перекладу не лише вищезгаданих явищ, але й взагалі, найважливішим стратегічним принципом перекладача є критичне ставлення до своїх дій, якщо оригінал виявляється суперечливим, незрозумілим або взагалі позбавленим сенсу, то причиною цього може бути не помилка його автора, а недостатні знання перекладача [1, 115 с.].

Положення дитячої літератури та конкретно номінацій в творах іноземних авторів ще певний час будуть осторонь, поки основну увагу перекладачі приділяють правильній передачі основної ідеї чи то збереженню форми у випадку поезії. Проте, ряд дослідників (Зоар Шавіт, Кетрін Райс) піднімає цю проблему для обговорення, висуваючи її вперед і звертаючи на неї увагу. З таким ставленням через певний період номінації визнають не лише важким елементом в перекладі, але й достойним певної підготовки та специфічних знань в роботі з ними.

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Phraseologismen in den Werken von Stefan Zweig und ihre Wiedergabe ins Ukrainische

Kormosh Marianna

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Je mehr zwei Sprachen im historischen und kulturellen Zusammenhang stehen, desto mehr ähnliche Eigenschaften im phraseologischen System sie haben, und umgekehrt. Um diese Eigenschaften, Übereinstimmungen oder Unterschiede zu systematisieren, werden für die Analyse vier Äquivalenztypen verwendet.

1. vollständige Äquivalenz: morphosyntaktische und lexisch-semantische Identität in L1, und L2, d.h. in der Quellen- und in der Zielsprache;

2. partielle (teilweise) Äquivalenz: kleinere formale Unterschiede in den Phraseologismen von Quellen- und Zielsprache (z.B. Austausch einer wendungsinternen Komponente bei Bedeutungsidentität);

3. semantische (nicht-phraseologische lexikalische) Äquivalenz: unterschiedlich konstruierte Phraseologismen in Quellen- und Zielsprache (unterschiedliche Bilder bei Bedeutungsidentität);

4. fehlende Äquivalenz (Nulläquivalenz): Fehlen eines phraseologischen Äquivalents in der Zielsprache [3, S. 56].

Nach diesen Typen wird die Stufe der Ähnlichkeit von vollständiger Äquivalenz bis Nulläquivalenz festgestellt.

Es wurden 137 Phraseologismen aus den Werken von St. Zweig „Ungeduld des Herzens“, „Amok“ und „Schachnovelle“ analysiert.

Vollständige Äquivalenz als Übereinstimmung sowohl auf der Ausdrucksseite wie in den Anwendungsbedingungen ist bei den Phraseologismen häufig. R. Hessky fand für Deutsch – Ungarisch 21,4%, Reichstein für Deutsch – Russisch 10,5% totale Äquivalente, K. Krohn für Deutsch – Schwedisch 14% [4, S. 276].

Volle Äquivalenz liegt vor, wenn ein Phraseologismus der deutschen Sprache nach allen Kriterien (denotative Bedeutung, lexikalische Bedeutung, Struktur) mit der Sprache der Übersetzung übereinstimmt [7, S. 150], in unserem Fall mit der ukrainischen Sprache, z.B.:

„*Deckst du endlich die Karten auf!*“ [5, S. 86]. Die Karten aufdecken – розкрити карти [8, I, S. 370].

Die lexikalischen und semantischen Strukturen dieses Phraseologismus stimmen überein. Wenn man versucht diesen Ausdruck nicht als Phraseologismus, sondern als selbstständige Wörter (Substantiv, Verb) zu übersetzen, dann lässt sich feststellen, dass die Bedeutung dieser Wörter sowohl identisch als auch synonymisch ist: *aufdecken* – *розкрити*, *die Karten* – *карти* usw.

Die Äquivalenz wird als partielle bestimmt, wenn die allgemeine und wörtliche Bedeutung in beiden Sprachen zusammenfällt, aber die syntaktischen Strukturen sind verschieden [1, S. 92].

Dementsprechend, trotz syntaktischer Transformation erreicht der Phraseologismus sein Ziel mit der Hilfe des semantischen Sinns. Folgendes Beispiel beweist diese Behauptung:

„*Sie tun besser, eiligst umzukehren, sonst bleibt an Ihrem Rock kein Faden trocken*“ [6, S. 218].

Das „Deutsch-ukrainische phraseologische Wörterbuch“ von W. Hawryj und O. Prorotschenko bietet uns auf Ukrainisch die volle Form des Phraseologismus *keinen trockenen Faden mehr am Leibe haben* – „*промокнути до нитки*“ [8, I, S. 191].

In diesem Fall kann man „die Abweichung der Konstituenten“ gleichsetzen [2, S. 119]. Es ist bemerkbar, dass die Zahl der Komponenten unterschiedlich ist, dennoch versteht man worum die Rede geht.

Bei den Phraseologismen, die keine Übereinstimmung des Komponentenbestandes sowie des zugrundeliegenden Bildes aufweisen, kann man entweder von der rein semantischen Äquivalenz (die Bedeutung ist annähernd gleich) oder von der Nulläquivalenz sprechen (vor allem bei den Phrasemen mit einer unikalen Komponente) [3, S. 56].

Bei solchen Phraseologismen beobachtet man die Teilverwechslung der Bildhaftigkeit, z.B.:

„...vielleicht wäre jetzt sogar der gegebene Augenblick, die psychischen Kräfte, die gerade in ihrem Fall so entscheidend sind, ins Spiel zu bringen“ [6, S. 134].

Auf Ukrainischen lautet es „пустити в хід що-н.“ [8, II, S. 205]. Hier lässt sich die Bildhaftigkeit auf semantischer Ebene verstehen.

Nach Cs. Földes, „die Nulläquivalenz tritt auf, wenn aufgrund sprachlicher oder außersprachlicher Faktoren bestimmten Phraseologismen der einen Sprache keine entsprechenden phraseologischen oder lexikalischen Sprachzeichen in der anderen Sprache gegenübergesetzt werden. Als deren Ergebnis kann dann die denotative Bedeutung durch Interpretation in der anderen Sprache ausgedrückt werden“ [2, S. 221]. Hier ist ein Beispiel aus „Ungeduld des Herzens“ von Stefan Zweig: „*Gott sei Dank, auch unsereiner ist nicht auf der Brennsuppe hergeschwommen und weiß... wie man sich in solchem Falle benimmt*“ [6, S. 23].

Im Original ist es „*j-d ist nicht auf der Brennsuppe hergeschwommen*“. Diese phraseologische Wendung wird ins Ukrainische „*хто-н. теж не ликом шитий*“ übersetzt [8, I, S. 121]. Auf der semantischen Ebene versteht man unter der „Brennsuppe“ und dem ukrainischen Wort „лик“ konnotativ etwas „Leichtes“, d.h. eine leichte Suppe, und „лик“ kann man „zum leichten Faden“ gleichen. Aber die „Brennsuppe“ ist auch ein Realienwort und trägt nationales Kolorit, das nur der versteht, wer Deutsch lernt. Diese Art ist die schwerste für die Übersetzung und Interpretation.

Infolge der Analyse wurde festgestellt, dass der gebräuchlichste Äquivalenztyp von Phraseologismen in den Werken von St. Zweig „Ungeduld des Herzens“, „Amok“ und „Schachnovelle“ und ihre ukrainische Übersetzung von A. Savtschenko die partielle Äquivalenz ausmacht (45%). Für die korrekte Interpretation von Phraseologismen wird vom Übersetzer in manchen Fällen die wörtliche Übersetzung verwendet (24%). Nur 19 % von analysierten Phraseologismen sind totaläquivalent und 12% gehören zur Gruppe der rein semantischen Phraseologismen.

Bei der Kontrastierung der Phraseologismen zweier Sprachen sind sowohl strukturelle, morphologische und pragmatische Aspekte, als auch kulturelle und national- bzw. landspezifische Unterschiede zu berücksichtigen.

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Negation as a logic and grammatical category in English and Ukrainian

Myhalko Myroslava

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Horn's (1989) *Natural history of negation* opens with the following statement: "All human systems of communication contain a representation of negation. No animal communication system includes negative utterances, and consequently, none possesses a means for assigning truth value, for lying, for irony, or for coping with false or contradictory statements." [4, p. 1]

"Negation is something that we do. It is typically a judgment that we make, a judgment that something is not the case, and it usually—albeit by no means exclusively—takes the form of a statement." [1, p. 247]

The essence of negation has been a highly disputable issue since ancient times. Nowadays there exist no unanimous definition of this phenomenon. Philosophers tend to define negation as “non-being”, “special negative reality”, “something else i.e. different from the existing” or “expression of knowledge about falsity about certain thought”.

Linguists also are not consolidated in their definition of negation. Thus, Ozerova states: “The grammatical category of negation expresses the logical negation which, in turn, reflects the absence of real connections between definite phenomena in reality”. [7, p. 6]

Shendels points out: “Negation as a linguistic category is an expression of negative connections between concepts by means of certain linguistic means”. [9, p. 125]

However, Kamyshanchenko argues that: “Negation is not just the lack of objective interrelations, but also the objects themselves and/or their characteristics, which include objective interrelations”. [3, p. 3]

According to Alla Paslavska: “The phenomenon of negation is that it can be attributed to each of these classes, because the specific features of this category are enough to recognize it as a pragmatic and semantic or morpho-syntactic category”. [8, p. 26]

As a linguistic universal negation finds its expression at different levels: morphological, lexical, syntactic and grammatical. Our research is based on the analysis of literary works in English and Ukrainian: “The Great Gatsby” by F. S. Fitzgerald and “Recreations” by Y. Andrukhovych.

Means of negation in English comprise:

- ❑ negative affixes:
 - ✓ *With an effort I managed to restrain my incredulous laughter.* [2, p. 66]
- ❑ negative particles (not; no) :
 - ✓ *Not even the effeminate swank of his riding clothes could hide the enormous power of that body.* [2, p. 7]
 - ✓ *Something was making him nibble at the edge of stale ideas as if his sturdy physical egotism no longer nourished his peremptory heart.* [2, p. 21]
- ❑ Negative pronouns (nothing, nobody, no one):
 - ✓ *This responsiveness had nothing to do with that flabby impressionability which is dignified under the name of the ‘creative temperament’.* [2, p.2]

❑ Negative adverbs (never, nowhere):

✓ *I never care what I do, so I always have a good time.* [2, p.43]

❑ Negative conjunctions (neither... nor; nor):

They had never been closer in their month of love nor communicated more profoundly one with another. [2, p. 151]

Means of negation in Ukrainian include:

❑ Negative prefixes:

... без цього ми — не ми, а просто безглузді істоти, які нічого не розуміють і розуміти нічого не хочуть. [5, p. 19]

❑ Negative particles (не, ні, ані):

Це мене тішить, бо в мене ще не вийшло жодної книжки. [5, p. 8]

Чув, що тепер там нема ані сліду — так, ніби й не жили там ніколи люди. [5, p. 37]

❑ Negative pronouns (ніхто, ніщо):

Тоді залишалося б тільки визнати, що ми не розуміємо в цьому світі нічого. [5, p. 19]

❑ Negative impersonal-predicative word (немає):

Адже немає такої людини, яка б не розуміла цього або вдавала, що не розуміє. [5, p. 19]

❑ Negative adverbs (ніде, нікуди, ніколи):

... бо найважливіше — ніде не повторити жодного з автографів. [5, p. 32]

In some languages, Germanic in particular, double negatives cancel one another, resulting in affirmative. However, in other languages, including Ukrainian, doubled negatives intensify the negation. Languages where multiple negatives affirm each other are said to have negative concord or emphatic negation. Languages incapable of negative concord typically have negative polarity items that are to be employed instead of additional.

In Ukrainian multiple negatives affirm each other:

... ***ніхто не мав права нічого сказати...*** (*Nobody didn't have the right to say nothing*) – ***Nobody had the right to say anything.***

In English in case of appearance of one negative element, negative pronoun or adverb in a sentence no other means of negation is used:

Nobody came. (*Ніхто прийшов*) – ***Ніхто не прийшов.***

All the above-mentioned information allows us to draw the following conclusions:

- Negation is a separate category, opposite to affirmation. Logical negation corresponds to relations between non-being or difference and something definite in the real world.

- Negation may be considered as a formal universal common for all languages, finding its expression at different levels.

- The most productive means of negation in English and Ukrainian are negative particles *not* and *не*, respectively. Ukrainian, besides, possesses two other negative particles: *ні* and *ані*.

- The second numerically productive means of negation in both languages are affixes. Pronouns, adverbs and conjunctions convey negative meaning as well, but they occur less frequently.

- The most peculiar distinction between English and Ukrainian in terms of expressing of negation is the negative concord of Ukrainian and the absence of the latter in English.

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Phraseological units typology and transformations in cinema discourse

Zaplatynskyi Borys

student, Uzhhorod National University, Uzhhorod

Today, thanks to the development of high technologies, as well as cinema industry in general, it is very easy to use and experiment with different words and their transformations, in particular, phraseological units. Each language has its own version of any well-known phraseological unit, but often, in order to realize some kind of comic situation, the scriptwriter or director modifies the old expressions with the help of transformations. This is done to depict a certain era, features of the language of that time, in order to find out how people spoke.

First, in order not to confuse, we will consider the phraseological unit itself, the term and its meaning given by Professor Kunin: “Phraseological units *are stable word-groups with partially or fully transferred meanings*”. Immediately after that, you need to describe the types of phraseological units, which in turn were divided according to Vinogradov’s classification.

1. Phraseological fusions are called “the type of phrases absolutely indivisible, indecomposable, the meaning of which is completely independent of their lexical composition “[*Виноградов В.В. Русский язык (Грамматическое учение о слове)*]. -М.: Высшая школа, 1972.]. For example: *Once in a blue moon* – very seldom.

2. Phraseological unity - phraseological units, the integral meaning of which motivated by the meaning of its components. The meaning of phraseological units of this type can be deciphered on the basis of understanding their internal form.

For example: *To come to one’s sense* –to change one’s mind.

3. Phraseological collocations “type of phrases formed by the implementations of non-free meanings of words: lower your head. Phraseological combinations are characterized by the fact that they do not have a holistic meaning and are not semantic unities” [Осмонова Ж. Кыргыз тилиндеги идиомалар. – Фрунзе: Мектеп, 1972].

Of the types of phraseological transformations, one can single out such as lexical replacement of PhU components with words of free use,

wedging, phraseological hint, contamination of phraseological units, ellipsis, detailed metaphor, double update.

Film discourse is created using the film language, based on a film script, taking into account literary works. “*Cinema discourse is a connecting text that is a verbal component of the film in combination with non-verbal components - the audiovisual line of the film*” [Zaretskaya A.N. Features of the implementation of subtext in film discourse: Chelyabinsk, 2010., p. 180]. The elements of cinematic discourse are cinematic text, cinematic discourse, cinematic dialogue, subtitles. All these elements take an important part in the creation of the cinematic image. The presentation will include a diagram showing the ratio of the use of different phraseological transformations in the film “YES MAN”.

For example, here’s a good example of using wedging. “

- *Never thought I’d see the day, my man.*

I thought you had hung up your spurs you old cowboy.

- *No, I just got a lot of stuff going on. Some things I gotta do*”. - In this situation, our hero does not voluntarily go to the bar for a party with friends. Everyone is curious to know why he avoids them. Rooney asks Carl why he stopped talking to them. The noun “spurs” is added to the figurative phraseological unit “to hung up”. According to the sentence structure, this phraseological unit can be attributed to the scheme (verb + noun). Phraseology conveys a whole sentence that is used independently and is distributed using the phrase “you old cowboy”.

Or, for example, with a double update.

« - *Carl Allen has reported for duty?*

- *I’m not a soldier, Norman.*

- ***You are a soldier on the front line of finance.***» - The word “duty” plays a role in these expressions. In the financial institution where Carl works, each employee has their responsibilities and is constantly reminded of this. Our hero does not want to take it. The transformation of this phraseology is realized in the phrase context and the contextual clarification is relevant. Our transformation is formed with the help of the phraseological unit “a soldier on the front line” with the addition of a noun in the figurative sense “finance”.

This material fully reveals the use of transformed phraseological units in the film “YES MAN”.

SECTION 5

MODERN TENDENCIES IN METHODOLOGY OF TEACHING FOREIGN LANGUAGES

Using animated sitcoms to teach English grammar

Bachyk Khrystyna

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Grammar is an essential part of teaching and learning language. Knowing grammar helps us understand, write and speak in a proper way. The main goal of grammar teaching is to enable learners to achieve linguistic competence so that they can use grammar as a tool or resource while communicating in English both orally and in writing. More specifically, grammatical competence provides learners with effective instruments for comprehension and creation of messages. However, as D. Larsen-Freeman writes, “Across the various languages and subsystems of grammar, perhaps the most widely practiced traditional approach to grammatical instruction has been portrayed as three Ps - present, practice, produce” [3, p. 523]. Thus, many language teachers believe that it should be taught in a traditional way by explaining the forms and rules and then drilling students on them. Focusing on grammar as a set of forms and rules which have to be learnt by heart results in bored and disaffected students who can produce correct forms while doing written tasks, but make mistakes when they speak or use the language in context. This means that teaching language as a set of forms and rules without conceptualising it as a social event is ineffective since it fails to prepare

students for communicating in real-life situations. Hence, as M. Celce-Murcia states, grammar instruction should be content-based, meaningful, contextualized and discourse based rather than sentence-based [2, p. 474-476]. This stipulates *the topicality of the research* into context-based grammar teaching in the EFL classroom.

The topicality of the research is also caused by the necessity to change the traditional ways of teaching grammar rules to the new ones which are based on contextualisation and are supposed to give learners opportunities to use grammar correctly in a particular situation outside the classroom.

The present paper is part of the broader research that *aims* at outlining the benefits teaching English grammar in context brings into the EFL classroom and exploring learners' attitudes towards the usage of English animated sitcoms as an authentic multimedia to study a particular grammatical construction. It focuses on making grammar instruction more communicative and interesting for EFL learners by using animated sitcoms running under the titles *The Simpsons* and *The Flintstones* in a grammar class. Moreover, the very research is attempted to determine learners' attitude toward using animated sitcoms to learn EFL grammar.

The current study uses a genre of animated sitcoms in order to encourage learners to study grammar and show them that grammar is an essential component of successful second language learning. Sitcoms are defined as a series, or a T.V. program in which the same characters appear in the same environment or the same settings, and the situations that happen among the characters start and end in the same episode [1]. They have been favoured for the following characteristic features: short-running time (22 minutes), a laugh-track, the main plot up to three other sub-plots, traditional nature, everyday situations, stereotypical characters with conflicting personalities, humour (misunderstandings, surprise, parody, etc.), etc.

According to Bassett & Stickley, an animated series it is a tool that has the aim of "transforming the consciousness that takes place in the intersection of the teacher, the learner and the knowledge that they produce together" [4, p. 282]. This definition makes the application of animated sitcoms a tool not only for students to learn, but also for teachers to help students to build sound knowledge and effective skills.

In addition, using animated sitcoms as a tool to present and teach students grammar is certain to be the right path to improve the EFL learners' knowledge of grammar and to present a new grammatical rule. They contain simple language and a lot of repetitions, which are easily comprehended by students. Providing students with both linguistic and non-linguistic information and presenting context-rich input helps learners observe correct usage and meaning of the target grammatical item in real communication.

The study was conducted in Uzhhorod specialized School No. 3 with extensive English learning. The classrooms are equipped with all the necessary devices for learning a foreign language. The research was conducted during my teaching practice, from the 29 of March till the 1st of May. I was assigned to teach the 7th forms. 24 pupils were selected and became the participants of the research. One group (7A – 12 students) was taught the Passive voice through the exposure to animated sitcoms, while the other one (7B – 12 students) through the isolation i.e. in a traditional way. The age range of the participants is 12 -13. The pupils' level of the English language is pre-intermediate - intermediate.

At the beginning and at the end, the students of both groups were asked to complete the same pre-test and post-test in order to check their initial knowledge of a target grammatical construction and the gained knowledge of it. The group who had been taught grammar by means of the animated sitcoms outperformed that group who had been taught grammar in isolation. According to the findings of this research, authentic videos prove to be an effective way of teaching/learning new grammatical items in the EFL classroom. However, in order to make the learning process more engaging, it makes sense to let students choose the type of video they want to watch. Apart from being motivating, involving students into the selection of learning materials for classes will also contribute to the development of their learner autonomy. It will make the very process of learning much more motivating and students will participate much more actively.

The findings of the research confirm that the exposure to authentic videos has a favorable effect on the English language learners' grammar learning and helps them better understand and use grammatical structures. Moreover, the data of the research prove that the new method of teaching grammar seemed to be very interesting, engaging and motivating for the

learners. It is important to emphasize that the pupils became interested in learning grammatical structures, because before they had perceived grammar to be the most complicated aspect of the foreign language to study. Nevertheless, the pupils were satisfied with the results of their learning involving the application of the new approach.

The findings of this study have implications for both learners and teachers. It is stated that grammar has always been one of the most demanding and challenging aspects of learning a foreign language for L2 learners. The way that grammar is taught at schools contributes to this unpleasant perception by L2 learners. Quite often, they memorize a number of grammatical rules being taught to them, but learners are not able to use these memorized rules outside the classroom. As a result, they cannot understand the context in which a particular grammatical construction should be utilized. Using authentic videos, such as the animated sitcoms, can bring considerable benefits for EFL learners. Authentic videos have the potential to make grammar learning more enjoyable, entertaining, and productive for foreign language learners. Seeing how different grammatical structures are used in authentic videos by native English speakers can encourage L2 learners to change their opinion about grammar and recognize its usefulness in speaking. They have the opportunity to see it as a communicative resource that together with lexis and phonology can take advantage of both comprehending and producing language accurately and fluently. Moreover, using these kinds of videos will have a positive impact on learners' motivation to learn grammar and thus, will prod them into putting more effort in the process of grammar learning as well as English learning.

Animated sitcoms can also be beneficial in another way. The variety of contexts and situations they provide will help L2 learners to better understand the three dimensions of grammar instruction such as form, meaning, and use.

Additionally, foreign language teachers can also benefit from using these kinds of videos. Exploiting animated sitcoms and other videos will help teachers make their grammar instruction more effective and successful. Consequently, by directing their students' attention to the use of a particular grammar construction in the animated sitcoms they can add a more communicative sense to their grammar lessons.

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Diminishing EFL students' classroom anxiety

Brych Kateryna

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

In spite of almost identical circumstances in the EFL classroom learners' success in acquisition a foreign language may vary greatly. Learners' individual characteristics and their impact on the foreign language acquisition have generated a great interest. Research studies in the field divide all these factors into four categories:

- a) affective factors;
- b) cognitive factors;
- c) metacognitive factors; and
- d) demographic factors.

Affective factors are a set of emotions and attitudes people have about themselves or the surrounding environment [4, p. 1]. In second language acquisition, these factors play an important role. It is necessary to take them into consideration when searching for the ways to increase the effectiveness of an English class. According to the Affective Filter Hypothesis, proposed by Dulay and Burt in 1870's and developed later by Krashen, affective factors function as a filter that reduces the amount of language input the learner is able to understand [5, p.

30-32]. They are directly linked to the language learner's input and intake. Hence, it follows that affective factors determine the proportion of language learners' input and intake. Therefore, in order to promote foreign language acquisition in the classroom a teacher should not only provide comprehensible input, but also create a favourable atmosphere to lower the affective filter.

Anxiety is one of the affective factors which exists in almost every aspect of foreign language acquisition. Although it is claimed to have both positive and negative effects on language acquisition and learning, its negative influence is devastating in the EFL classroom. Research studies show that anxious students are unwilling to participate in classroom activities, especially those that involve speaking; in addition, anxiety may even result in a mental block or pupils' avoidance behaviour which leads to skipping classes and postponing doing homework [6, p. 13]. This stipulates the *topicality* of the research into anxiety in the EFL primary classroom. Moreover, most studies on anxiety have focused on secondary school, college and tertiary levels, whereas anxiety exhibited by lower secondary school children in the EFL classroom environment has received relatively little attention.

The present paper *aims* at defining anxiety and giving a brief description of its causes and effects in the EFL lower secondary classroom. It is part of the broader research into the ways of diminishing anxiety experienced by lower secondary schoolchildren in English classes.

The term «affect» refers to emotion or feeling, the aspects of our emotional beings. The affective domain is the emotional side of human behavior, and it may be juxtaposed to the cognitive side.

According to A. Selvi and M. Martín-Beltrán, affections have the functions of motivating, regulating, stimulating, infecting and empathizing in human cognition; among them, stimulating function and dynamic function are especially important in the process of SLA. The intellectual behaviours such as feeling, perception, memory, imagination, and thinking of learners belong to the operating system of cognitive activities [7, p.28].

The development of affective states or feelings involves a variety of personality factors that include both feelings and attitudes towards oneself and towards others. A comprehensive description of the affective domain is known as Blooms Taxonomy that consists of six

levels: receiving, responding, valuing, organizing, and internalizing values.

In professional literature, anxiety is regarded as a psychological phenomenon. Horwitz defines it as “a distinct complex of self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of the foreign language learning process” [cited in: 3]. It also can be described as the feeling of tension and apprehension specifically associated with second language contexts, including speaking, listening, and learning in general. For example, Spielberger defines it as “subjective, consciously perceived feelings of apprehension and tension, accompanied by or associated with activation or arousal of the autonomic nervous system.” [8, p. 4].

Anxiety can be viewed either as a trait that is a personal characteristic, or as a state that is experienced by a person in some particular situation. Since language anxiety occurs while learning a foreign language, that is in a specific situation, it is treated as situation-specific anxiety.

According to A. Felman there are two kinds of anxiety associated with learning: “learning anxiety” and “survival anxiety”. Learning anxiety comes from being afraid to try something new for a fear that it will be too difficult, a fear to look stupid, or a fear of the necessity to part from old habits that have worked in the past. Learning something new can cast a person as the deviant in the groups he or she belongs to [2].

On the learners’ part, anxiety is associated with low self-evaluation of their language ability level by lower secondary schoolchildren. Studies show that young learners tend to underestimate their language performance level [1]. Incorrect teaching procedures and negative evaluation by the teacher as well as peers also contribute to raising the young children’s anxiety filter.

Hence, anxiety proves to be a relevant construct in the EFL primary classroom. In this connection, English class performance anxiety is one of the most important issues which needs further research.

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Giving Feedback at an elementary level

Babych Valeriya

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

The topicality of the work lies in highlighting the role of the feedback and emphasizing on its importance for forming positive pupils’ attitude towards the process of studying. We decided to choose especially this topic because we would like to prove that it develops independent studying of the children and their enthusiasm according to it.

We noticed that, even from this young age, the children are already grade-oriented. They are asking the teacher about their marks. Somebody is even trying to cheat, to rewrite from the other student. While the grade 12 means success, 2 is often taken to mean failure. The problem is that the mark have not a continuous effect on the child while the evaluation of the kids' knowledge should create a lasting impact and push students to learn new information.

First of all, it is worth mentioning that the atmosphere is the key point of all further actions and interactions in the classroom and in order to conduct the lessons successfully and to gain the pupils' attention the children should feel support and security. Only in this case, the feedback will bring only benefits to the students. To start with, we planned a lot of activities for comfortable atmosphere: a lot of different tongue twisters, questions as for example 'How did you spend your weekend?', game during which each of the students should tell compliments to each other, when we were doing it, there was one condition – nobody could laugh from each other, in this way we were trying to create a friendly atmosphere and make the pupils listen to their peers. The feedback should be extremely proper for the young learners, we should not criticize them, on the contrary, we should highlight their strength: 'Whatever the reasons for this may be, you're in the perfect position to provide comfort and solid reassurance that your classroom is not a place of judgment, but one of empowerment.' [5] We should express the feedback when there is the proper moment for it, some children are very shy and they are afraid of evaluation, so the feedback to such pupils should be told personally, without the other children; may be during the break. Moreover, the feedback should be also expressed when the child has finished speaking, as after he/she is interrupted it is usually difficult for them to continue, to gather their thoughts together. But the feedback may be told immediately, when the children make mistakes during fulfilling some written activities, as if to delay its expression the young pupils or the teacher may forget about it or the young learners may just misunderstand the correction when they do not see what should be corrected and only listen to it.

It was proved, that the construction of the feedback should be also appropriate: children are vulnerable, so we should act and speak wisely, at first, some good facts should be mentioned, e.g. 'Good job!' or 'You coped with it! Great!'. Only after it we can mention something that

should be worked over or taken into consideration, e.g. ‘Let’s try to do it once more.’ or ‘We should change sth., it would sound better.’ Then we should clarify how sth. may be reached and which steps she/he needs to go through for it. ‘This evidence shows that although feedback is among the major influences, the type of feedback and the way it is given can be differentially effective.’ [2, 81]

Feedback can increase the students’ outcomes, but sometimes, to make it more clear for the teacher and for the children what should be corrected or developed, such questions should be asked: ‘Why...?’ or ‘How...?’ It also depends on the level of the English language, in this way, if to take into consideration an elementary level, the feedback should be simple and clear.

Praise may have negative influence on students’ self-evaluations of their ability and efforts. If to overuse praises and tell it after each simple act, it will not be effective anymore, it will lose its sense. The teacher should be a keen observer and careful listener, only in this case the needs of the child will be noticed, heard and understood.

Students also need to be clear about what they are aiming to learn and which indicators and criteria are appropriate to evaluate progress and inform future learning. Engaging students as active participants in assessment will help them develop capabilities in analysing their own learning and becoming self-directed and autonomous learners, so it is considered to be a good idea to asks peers to estimate each other or to ask the pupil to give feedback to herself or himself. ‘School improvement is often the main objective for this, but accountability and the promotion of parental/student school choice also play important roles.’[4, 321] Providing assessment information to parents is the key to build strong school-home partnerships by making parents aware of learning goals and their children’s progress, but they should not judge their children severely for the grades as it may have harmful consequences on the formation of the children’s psychological system. Parents typically want to know how their children are progressing in relation to expected standards and in comparison to others in the same age group. This fact, unfortunately, influences badly on the children as they become grade-oriented and they start to compare themselves with the others; but the learners should be taught to compare them only with themselves few days ago. Only this type of comparing will lead the student to the health competition in the future.

However, the feedback as the motivation should be told from the early childhood, in order the child understand different meanings of their behaviour. If to give feedback from the young age, they would know how to react on positive and negative feedback. It will improve their belief in themselves. If feedback becomes the routine of the pupils' lives and they feel parents' and teachers' support, it is easier for them to know in which way they will get some rewards, which serve as a cue to further success.

Moreover, feedback is always adaptive. It always depends on the learning target, the particular assignment, the particular student, and the characteristics of a given piece of work, due to it, there are different types of feedback with various aim. Feedback also depends on the depth of the teacher's understanding of the topic and how students percept it.

To sum up, constructive feedback is a healthy blend of praise for achievement and suggestions for improvement. Be it positive or negative, the feedback should be honest and genuine, short, well prepared, gender-neutral. Moreover, while giving the pupils concrete steps, we show them a place to start from and move on their own. If the student has failed in coping with some task, we should not apply criticism, as it is useless and offensive, instead genuine support and faith in them should be presented, as it is more important and useful.

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The realization of visualization principle in the English classes at an elementary level

Chervenyak Diana

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

The use of visual aids in foreign language teaching is becoming widespread. As the practice and traditions of foreign language teaching in Ukraine show, the principle of visualization has always been one of the fundamental principles of foreign language teaching. The use of visibility is characteristic of all stages of learning, the field of its application is constantly expanding. In modern conditions, we are increasingly dealing not just with visual aids, but with visualizations tools, which are based on various ways of processing and arranging information to present it in a compact and easy-to-understand and easy-to-use form.

Our **research topic** is “The implementation of the principle of visualization in EFL teaching in modern school”.

The **research object** is the implementation of the principle of visualization in EFL teaching in modern school.

The **subject of the study** is the methodology of using visualization aids to form English language skills.

The **aim of the research** is to study the process of using visualization aids to form English language skills.

It is widely acknowledged that the effectiveness of learning depends on the extent to which all human senses are involved in perception. The more varied the sensory perceptions of the learning material, the more effectively it is absorbed. This regularity is expressed in the didactic principle of visualization.

Visualization in language teaching methodology creates conditions for sensory perception, bringing a second reality to the teaching and learning process. In order to implement the principle of visualization in the teaching of foreign languages, a wide range of teaching aids is provided, which should be concentrated in the foreign language classrooms.

In language teaching, the whole variety of visualization types can be reduced to two main ones:

I. Linguistic visualization.

II. Non-linguistic visualization.

An action research study has been undertaken to reach the goal of the investigation. Action research seeks to make a contribution to the practical problems of people living in an immediate problematic situation, together with the pursuit of educational goals.

Stephen Kemmis has developed a simple cyclical model, typical of the action research process. Each cycle consists of four steps: planning, action, analysis, conclusion.

The qualitative research employed the observation method to analyse the lessons using visual aids. The second tool was a survey of students which involves a questionnaire of close-ended questions given on the slide. The data of this survey was analysed using the quantitative analysis.

One of the aims of our research work was to develop a set of visualization aids to complement the teaching complex Choices Intermediate used in the analysed boarding school. We have developed various means of visualization (a mind map, a word cloud) and an electronic complex of exercises aimed at forming language skills on the topic “Meals” (Unit 3. “Taste”).

The teacher can design such a cloud, or give the students a homework assignment, consisting in creating a cloud of words based on a certain text. By implementing the principle of visualization in learning with the help of such word clouds it is possible to quickly memorize key words, train students’ imaginary memory, brainstorm, analyse the main ideas of the text read or listened to, activate background knowledge of students.

The elaborated complex of exercises can be used both at lessons of English for formation of language skills on the topic “Meals” with an Internet access, and for independent home studying by means of the personal computer. The complex of exercises was developed using the resources of the website *Wordwall* presenting various types of activities.

Wordwall can be used to create both interactive and printable activities. Most of our templates are available in both an interactive and a printable version. Interactives are played on any web-enabled device,

like a computer, tablet, phone or interactive whiteboard. They can be played individually by students, or be teacher-led with students taking turns at the front of the class.

Language activities are varied. One of the exercises, for instance, suggests matching the pictures representing food preparing activities with their names. It should be noted that once an activity is created, the teacher can switch it to a different template which saves time and is great for differentiation and reinforcement.

The statistical analysis of the students' responses to the questionnaire and the observation has allowed drawing the following conclusions.

Visualization helps learners to absorb language material more meaningfully and with more interest. In addition, visualization mobilizes students' mental activity, arouses interest in English lessons, expands the scope of the material, reduces fatigue, trains creative imagination, mobilizes the will, and facilitates the whole process of learning English.

Thus, today there is a great variety of forms of media offering visualization aids developed for pedagogical purposes. A teacher's task is to competently select visualization means for their work, taking into account the principles of working with such type of material, the relevance to the teaching topic, and the age requirements of students. If the visualization aids are selected properly, the teacher will facilitate the learning process and increase students' motivation in learning a foreign language.

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The development of communicative competences by means of games in English classes

Chizmar Andriana

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Teaching English in an engaging, interesting and motivating way may be achieved by the teacher's incorporating games into the structure of the lesson. The development of communicative competence is facilitated by the use of games in EFL teaching.

The *topicality of the research* is determined by the need to investigate the effectiveness of applying games at English classes in the secondary school.

The *object of our investigation* is games in teaching English as a foreign language.

The *subject of the research* is the investigation of using games in developing communicative competence in English as a foreign language.

The *goal of this year paper* is to elucidate the potential of using games for developing communicative competence while teaching EFL. The findings will be used for designing lesson plans, which will be verified in English classes at the secondary school.

The *hypothesis of the research*. We assume that the communicative competence is improved by using games at English lessons on condition these games are applied according to the students' level of language competence and correspond to the study aim.

The competence-based approach to training pupils/students involves changing the outcome of education from established knowledge, skills and abilities to competencies and the acquisition of competence. The vast majority of scholars and practitioners are convinced that the training of future professionals in any sector should be conducted within the framework of this approach.

The analysis of academic works allows determining that the concept of “competency” as follows: *competency is a set of interrelated personal qualities (knowledge, abilities, skills, modes and experience of student's activities) regarding a certain range of subjects and processes of reality necessary to implement high-quality personal and socially meaningful productive activities.*

Based on the results of the analysis, we can formulate the following definition of *competence* which is defined as *an integrated quality of the individual, the ability to perform activities productively in certain socially relevant areas, based on the acquired knowledge, skills, experience, attitudes and values.*

The analysis of the terms “competency” and “competence” has shown that the mentioned concepts are not identical: competency is related to the content of a certain activity, while competence concerns a person and determines her/his ability to perform work efficiently.

The competencies that students acquire and produce while in educational institutions are certainly important. At the same time, the notion of students' competence is now relevant, which is determined by many factors. It is the competence that many academics believe are the indicator to determine students' readiness for specific activities, personal development and productive participation in society [1, p. 275].

Communicative competence is considered as a combination of language (linguistic), sociolinguistic, discursive and strategic competencies.

Game as a method of teaching, transmitting social experience, has been used since antiquity. In today's schools, game activities are used by teachers:

- as an independent technology for mastering a notion, topic or even a section of a school subject;
- as an element of a more general technology;
- as a lesson or part of a lesson (introduction, control)
- as a technology of extracurricular work.

H.K. Selevko defines game technology as “a type of activity in the context of situations aimed at recreating and assimilating social experience, in which self-governance of behaviour is formed and improved” [2, p. 256].

In order to carry out the study, the quantitative research and, particularly, the in-depth interview method is applied. The students of three forms were chosen to participate in the survey. The number of students in each class was 15, thus, the total number of respondents was 45. The respondents were asked to express their opinion to eight statements dealing with the role of games in developing English communicative competence which are represented on the slide.

One of the tasks of our work is to develop a complex of game exercises. By a complex of game exercises, we mean a set of structural units of methodological organization of educational material based on the use of the game as one of the activities and means of learning. When compiling a set of game exercises contributing to the formation of communicative competence we tried to select and develop such games which would correspond to the topics stated by the author of the English language textbook for the 6th and 7th grades (by Oksana Karpyuk) [26; 27]; as well as to the psychological peculiarities of teenage students.

The observation has shown that the use of games during the lesson helps the English teacher to solve the following tasks:

- to create a communicative situation at any of the stages of the lesson;
- to activate the cognitive and creative activity of the younger teenagers;
- to create natural conditions for the consolidation of the studied material in the course of the game;
- to increase positive motivation for learning.

A part of our research was the organization of lessons with the inclusion of games aimed at the formation of communicative competence in the learning process. The fragment of the lesson where a game was conducted included the following stages:

1. Creating an emotional atmosphere. Announcement of the theme of the game, introduction to its plot;
2. explanation of game rules;
3. distribution of roles (if required by the rules);
4. conducting the game;
5. collaborative revealing of the game results

Games can be used to master a notion, topic and even a module section at different stages of the material acquisition (introduction, explanation, reinforcement, drill, control) as well as for supplementary English lessons or extracurricular activities.

For instance, the slide represents the handout of the game “Shopping”.

We have concluded that it is necessary and feasible to develop a set of game exercises, in which we have included games for building a conversation, learning speech etiquette and norms of behaviour, as well as work on the formation of non-verbal communication.

After summarising our findings during the study, we have found out that the use of game activities in English lessons is one of the effective conditions for the formation of communicative competence. We have concluded that the systematic use of games will produce positive results. The use of game activities not only contributes to the development of verbal skills, but also to the improvement of mutual understanding, empathy and tolerance towards each other. The students gain experience of communication and interaction in a small group, moreover, the value-oriented unity of the group is formed.

Game activities are the most attractive for students, which has an impact on the effectiveness of foreign language learning. Games have a positive influence on the formation of students’ cognitive interests and contribute to the conscious acquisition of a foreign language. They contribute to the development of communicative competence.

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Формування мовленнєвих компетенцій на уроках німецької мови

Диленко Інна

*студентка факультету іноземної філології
ДВНЗ «Ужгородський національний університет»
м. Ужгород, Україна*

Згідно останніх досліджень та соціальних опитувань основним двигуном розвитку процесу навчання є конкурентоздатність серед майбутніх працівників. Особливе місце посідають знання у сфері іноземних мов, першочергово англійської та німецької. Сучасне покоління та технічний розвиток вимагають удосконаленого якісного вивчення іноземної мови, яке не буде включати у себе неосмислене завчання інформації до кожної теми. Тому більшість сучасних вчених приділяють ключову увагу інноваційному підходу до вивчення іноземної мови, особливо підрозділу формування мовленнєвих навичок, оскільки саме ця компетентність включає у себе всі аспекти мови.

Актуальність висвітленої проблеми викликана необхідністю вдосконаленні методів та форм навчання іноземної мови з метою досягнення мети – активного вільного спілкування у повсякденному житті та розвитку інтелектуальних, комунікативних та творчих здібностей у школярів.

Метою проведеного дослідження є аналіз процесу формування мовленнєвих компетенцій на уроках німецької мови в школі, прослідкувати методи, які використовуються для їх формування та визначення форм та видів роботи, які є найбільш ефективними у процесі формування комунікативних вмінь та навичок. Проблемі формування мовних компетенцій на уроках іноземної мови присвячені наукові праці І. Бех, В. Луговського, Н. Бібік., О. Семенов, Н. Кічук. Теоретичне обґрунтування поняття мовленнєвої компетенції відображено у Ю.І. Пасова, О.М. Леонтєва, Н.М. Гез.

Проблеми формування мовленнєвої компетенції досліджували такі видатні педагоги, як Л. Виготський, І. Синиця, Л. Щерба.

Методичні особливості цього питання розглядали і сучасні вчені: О. Біляєв, Л. Мацько, В. Мельничайко, Ю. Караулов. Рекомендації та концепції вивчення мови під час мовленнєвої діяльності висвітлюють Ф.І. Буслаєва, О.О. Потебня, Л.В. Щерба.

Теоретичною базою нашого дослідження є основоположні теоретичні монографії з методики викладання іноземної мови загалом та німецької зокрема. Серед них монографія І.А. Зимньої «Психологія навчання іноземним мовам у школі» та С. Ю. Ніколаєвої «Методика навчання іноземних мов у середніх навчальних закладах». Наукові принципи І.А. Зимньої допомогли сформулювати чітке уявлення про психологію підлітків та особливості формування уроків з урахуванням індивідуальних особливостей учнів. Дослідниця вказує на особливості проведення уроків іноземної мови для учнів, які вивчають іноземну мову з першого класу та яким чином вдалося б досягти вмінь та навичок вільного висловлювання німецькою мовою [4, с. 145]. С. Ю. Ніколаєва детально характеризує стандартні та новітні методи навчання, які використовують вчителі. Дослідниця розробила класифікацію вправ для розвитку усіх чотирьох аспектів мовлення [4, с. 65].

Дослідження базується на основі вивчення досвіду вчительки німецької мови в гімназії № 46 міста Запоріжжя, Клименко Олени Ігорівни. Зокрема проаналізовано 5 уроків німецької мови у 6, 7 та 8 класах. На відвіданих уроках вивчалися теми «*Die Reise*» у 6 класі, «*Mein Freund*» у 7, «*Moderne Welt. Massenmedien*» у 8-у. Нами проаналізовано навчальний процес (типи завдань, послідовність етапів роботи над темами, форми та види вправ і завдань) формування мовленнєвих компетенцій до вище вказаних тем.

Під поняттям мовна компетенція розуміють сукупність мовних знань та навичок, а саме лексичних, граматичних, фонологічних, орфографічних, орфоепічних, семантичних, які були сформовані історично. До граматичних навичок включають репродуктивні, рецептивні. Фонетичні навички у свою чергу складаються з ритміко-інтонаційних та слухо-вимовних. Під лексичними можна розуміти репродуктивні, рецептивні, користування різновидами словників [1, с. 4]. Формування мовної компетенції відбувається під час виконання різнонаправлених видів мовленнєвої діяльності: сприймання, усна та письмова інтеракція, продукція. Кожен з цих видів діяльнос-

ті, у свою чергу, формує різні вміння та навички, тому вчителі використовують їх у комплексі. Оскільки без назви слів та правил утворення граматичних форм монологічна та діалогічна комунікація не буде можливою [3, с. 13]. Мовна компетенція особистості показує рівень сформованості системи знань, умінь і навичок, які використовуються у повсякденній діяльності. Тому можна дійти висновку, що мовна компетентність – це набутий досвід і засвоєні знання в цілому, які учень може використати для вирішення певних задач і ситуацій [3, с. 8]. І. Зимня розуміє мовленнєву діяльність як «...активний, цілеспрямований, опосередкований мовою та зумовлений ситуацією спілкування процес прийому і видачі мовленнєвого повідомлення у взаємодії людей між собою» [2, с. 25].

Мовленнєва компетенція складається із 4 видів: аудіювання, говоріння, читання, письмо. Усі ці компоненти мають між собою тісний зв'язок, тому можна дійти висновку, що розвиток лише окремих видів не удосконалив мовленнєву компетенцію загалом [2, с. 117]. Проте центральним компонентом являється говоріння (монологічне та діалогічне), бо найчастіше відбувається усне спілкування у повсякденному житті. Можна сказати, що говоріння як вид мовленнєвої діяльності має такі ключові ознаки: вмотивованість (внутрішня потреба в спілкуванні); активність (зовнішня і внутрішня); цілеспрямованість (підпорядкованість практичній меті); ситуативність (співвіднесеність змісту та мовного оформлення висловлювання з умовами спілкування); евристичність (спонтанність, непередбаченість мовленнєвих дій, їхня залежність від ситуації); темп [4, с. 132].

У своїй практиці для формування мовленнєвих компетенцій вчителі використовують, насамперед, традиційні методи навчання: пояснювально-ілюстративний, репродуктивний, проблемний, частково-пошуковий, дослідницький. На сучасному етапі навчання вони не такі дієві, оскільки опираються більше на стандартне навчання, яке не підходить для сучасних учнів. Ці методи використовуються, передусім, на початкових рівнях формування мовленнєвих навичок, оскільки учні не будуть мати необхідної бази для використання інших методик. У зв'язку із сучасною ситуацією та активним впровадженням нової системи освіти з урахуванням потреб та можливостей найкраще використовувати інноваційні методи навчання.

До них належать: інтегрований, брей-ринг, диспут, подорож, «Що? Де? Коли?», вікторина.

В сучасній українській школі для формування вмінь та навичок говоріння продуктивно використовують нетрадиційні методи, одним із ефективних є сугестивний метод. Він допомагає усунути учням психологічні бар'єри, які заважають вільному спілкуванню. Наступний метод, який активно використовується – комунікативний. За допомогою цього методу викладач може сформувати повсякденне спілкування учнів, з використанням частіше вживаних фраз носіїв мови. Учитель має оцінювати не лише правильне читання та розігрування ситуацій, а і швидкість мовлення. Перевагами цього методу являється індивідуальна спрямованість, функціональність, ситуативність та новизна, що позначається у постійній зміні ситуацій мовлення [4, с. 301].

Використання інноваційних і нестандартних форм і методів сприяє оптимізації навчального процесу. На таких уроках учні можуть креативно виконувати сформульовані завдання, глибоко засвоювати навчальний матеріал. Також такі методи і форми як «Мікрофон», урок-диспут спонукають учня до висловлення власної думки, доведення своєї точки зору, і формувати вміння аргументувати свою точку зору на поставлене завдання. Проте інтерактивне навчання – це лише засіб, яким керується вчитель для створення доброзичливої атмосфери та вмінню співпрацювати у групі. Саме цей засіб допоможе якісно втілити в життя особистісно-орієнтоване навчання.

Для формування мовленнєвих навичок навчальна програма пропонує для кожних класів ситуативні вправи та завдання, при виконанні яких відбувається активний розвиток усіх мовних вмінь та навичок.

Проведене польове дослідження виявило, що особливістю проведення уроків навчання мовлення є те, що ці учні вивчають німецьку мову із 1 класу, тому мають ґрунтовну базу, що дає вчителю можливість підбирати більш складні та розширені завдання. Відвідані та проаналізовані уроки належать до таких типів: комбінований у 6 класі, бінарний у 7 класі (пов'язаний із вивченням англійської мови як другої іноземної з 5 класу) та урок узагальнення та систематизації знань із теми у 8 класі.

У 6 класі урок проводився на тему «Подорож» та за своєю структурою і цілями поставленими вчителем відповідав комбінованому типу уроку. До уроку була складена чотири єдина мета, це та особливість, яку мають лише заняття з іноземної мови. Вчитель ставить практичні, освітні, виховні та розвивальні цілі. На цьому уроці відбувалося повторення лексичних одиниць з теми «Місто», формування автоматизованих граматичних навичок із використання in + Akk. und zu+ Dat; введення нових лексичних одиниць до теми «Подорож», введення нового граматичного матеріалу zu + Person. Освітня мета постала у розвитку інтересів учнів до вивчення німецької мови, та формуванню уявлення учнів про важливість планомірного підходу до подорожі.

Під час уроку вчитель використовує кілька типів різнопланових завдань: для організації уроку використовується метод «Мікрофон» із раніше відомими конструкціями, для активізації мовленнєвого апарату – прийом «Послухай мене», який тісно пов'язаний із методом «Навчаючи – вчусь», для розвитку 4 компонентів мовлення використовуються вправи на підстановку, доповнення та групова і фронтальна бесіда між учнями і вчителем.

У 7 класі під час уроку основним завданням вчителя є поглибити знання з теми «Mein Freund», активізація раніше вивченої лексики з теми, формування та розвиток усного мовлення, комунікативних умінь учнів, розвиток вмінь та навичок висловлювати власну думку, вести дискусію за темою та розуміти автентичні тексти. Для розвитку мовленнєвих компетенцій використовується індивідуальний підхід та нетрадиційні прийоми мотивації учнів. Зокрема, для активізації лексичних одиниць використовується інтерактивна вправа «Wortigel», для активізації лексично-граматичних структур – вправа «Закінчи речення», розвитку комунікативних навичок – завдання «Autogramm jagd», яке передбачає групову роботу за принципом «Броунівського руху». Для розвитку навичок аудіювання і говоріння застосовуються і пов'язані між собою завдання, як спостереження та аналіз відео-сюжету, далі – написання власного сценарію та зйомка відео-фрагменту.

На уроці у 8 класі, на тему «Moderne Welt. Massenmedien» вчитель ставить перед собою такі цілі: навчити складати дітей діаграму за мовними зразками; автоматизувати навички вживання нових лек-

сичних одиниць до теми «Комп'ютер»; вдосконалювати навички читання; також розвивати мовленнєві здібності, довготривалу та короткотривалу пам'ять, логічне мислення. Актуальним у процесі формування мовленнєвих навичок вчителів вважає проведення мовленнєвої зарядки для того, аби налаштувати учнів на спілкування німецькою мовою, розвитку апарату мовлення та плавного переходу до теми уроку. Для цього вчитель обирає форму бесіди вчителя із класом та формулювання запитань до теми. Наступний традиційний етап уроку – повторення нових лексичних одиниць шляхом виконання рецептивних вправ. Під час перевірки використовується методичний прийом розгадування філворду «Сховані слова» та виконання вправи на підстановку слів. Для повторення граматичних конструкцій вчитель пропонує виконання рецептивних вправ. Окрім вище названого вчитель проводить вибіркоче читання із завданнями до тексту.

Проведене дослідження показало, що для забезпечення безперервної взаємодії всіх учасників навчального процесу вчитель керується принципом мотивованого навчання. Йдеться про цікаві тексти для читання, дискусійні теми, наприклад на тему «Комп'ютерних ігор» або «Блогери як сучасна професія». Найефективнішою нам видається групова робота або робота за принципом «2-3-5», де обговорюється питання удвох, а потім додаються більше учнів, які висловлюють свою думку. Ефективним на цьому етапі є метод «Карусель» або «Акваріум». Бажана успішність учнів досягається за допомогою завдань, які відповідають рівню розвитку дітей та їх індивідуальним особливостям, оцінюванням та реакцією зі сторони вчителя і учнів.

Підсумовуючи результати дослідження робимо висновки, що у процесі формування мовленнєвих компетенцій на уроках німецької мови в школі задля мотивації та зацікавлення учнів використовуються інформаційно-комунікативні технології, унаочнення, внутрішня і зовнішня мотивація учнів. Однією з основних форм роботи є бесіда між вчителем і учнями, що сприяє ефективному засвоєнню нових знань та формуванню умінь і навичок. Однією із головних умов для вдалого уроку є сприятливий психологічний клімат. Рівноправність, педагогічне партнерство, довіра і повага формують у учнів задоволення від навчання та посилене бажання отримувати знання. Усі ці важливі аспекти досягаються не лише коректним і відкритим поведінням вчителя, а й використанням інтерактивних

методів, які «руйнують» стару систему освіти, яка заснована на неосмисленому завчанні учбового матеріалу, і створюють нову концепцію освіти, яка буде включати учня як рівноправного члена навчального процесу, який знаходиться у самому центрі і сам процес навчання формується з урахуванням усіх зовнішніх і внутрішніх чинників, які впливають на учня.

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Testing of lexical speaking skills in senior grades of secondary schools

Flysnik Maria

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Testing is an important part of every teaching and learning experience. There is no doubt that well-made tests of English can help pupils in at least two ways. First of all, such tests can help create positive pupils' attitudes towards learning. Tests of appropriate difficulty, announced well in advance checking skills scheduled to be evaluated, can also contribute to a positive tone by demonstrating the teacher's spirit of fair play and consistency with course objectives. According to L. Bachman's

definition, a test refers to tasks that have a specific organisation allowing all students to work simultaneously under the same conditions and to mark the performance with symbols. Test tasks always have an unambiguous solution, the correctness of the answer is determined by a prepared key. The use of tests is appropriate because they give direction to students' thinking activity and teach them to vary their processing of perceived information [3, p. 25].

A second way that English tests can benefit pupils is by helping them master the language. Tests can foster learning. In short, properly made English tests can help create positive attitudes toward instruction by giving pupils a sense of accomplishment and a feeling that the teacher's evaluation of them matches what he or she has taught them. Good English tests also help pupils learn the language by requiring them to study hard, emphasizing course objectives, and showing them where they need to improve. These facts testify to the topicality of our research.

The object of the research is different types of tests used to control lexical skills at the intermediate level.

The aim of the research is to study the usage of different types of tests to evaluate lexical proficiency of intermediate learners.

The study was conducted in Uzhhorod General educational specialized boarding school. The research experiment was conducted in the ninth forms. The total number of respondents is 29. The age level of the participants varies from 13 to 14. In the process of the research, we also performed classroom observation of several classes where the teacher used testing of lexical skills.

The study has made use of the action research which is defined as a method of systematic enquiry that teachers undertake as researchers of their own practice. The enquiry involved in Action Research is often visualized as a cyclical process. Enquiring into teaching practice inevitably leads a researcher to question the assumptions and values that are often overlooked during the course of normal school life.

The research included the experiment carried out with the students from the ninth grade and a survey. A survey consisting of a structured questionnaire was used in the course of study. A structured questionnaire is a type of interview in which the interviewer asks a particular set of predefined questions. For the present research, questions concerning testing lexical skills were planned and created in advance, which means

that all respondents were asked the same questions in the same order. Therefore, it consisted of closed or prompted questions with predefined answers.

The theoretical significance of this study consists in the fact that it offers a deeper insight into the usage of testing as a means of controlling lexical skills in teaching English as a foreign language.

The practical significance of the research lies in the fact that the results of the research can be employed by secondary school teachers and students in the process of writing their scientific works on methodology.

The research paper intended to prove the importance of using tests in the process of language learning by examining the functions and role of tests in the learning process. Tests are the most time-saving form of control and an objective indicator of the degree of learners' mastery of a particular language material. Tests have two different functions: controlling and teaching.

Lexical skills control is particularly important in the process of teaching, as it is one of the most important parts of the learning process. At the present stage in teaching methodology there is a wide variety of forms and methods of lexical skills control, which allows the teacher to check exactly what knowledge and skills he/she is interested in at the time of the control, as well as to identify the effectiveness of teaching methods and techniques. Vocabulary skills control can be traditional (control paper, individual work, dictation, composition, essay, summary, credit, exam) or it can be test-based.

The following specific methodological principles also underlie the development of vocabulary: the gradual character of skill formation, the adequacy of exercises to the actions being formed, the interaction of exercises to form lexical, grammatical and phonetic aspects of speech, the interaction of oral and verbal forms of vocabulary development with the development of reading and writing, the interaction of all types of speech activity [1, p. 241].

The difficulty of mastering the vocabulary of a foreign language and the great importance of vocabulary for the formation of speech activity skills indicate the importance of controlling its acquisition. Speech activity learning implies that students perform certain actions and operations with words, i.e., not only knowledge of the form, meaning and usage of a lexical unit, but also the ability to use the vocabulary in

the process of communication. Systematic testing encourages learners to be active and attentive in class and makes them more responsible for their learning tasks.

The goals for testing are: finding out about progress, encouraging pupils, finding out about learning difficulties, finding out about achievement, placing pupils, selecting pupils and finding out about proficiency. The results of the tests are analyzed by the teacher and serve for him/her, on the one hand, as an indicator of the level of students' knowledge and, on the other hand, as a self-assessment of the teacher's work, which allows him/her to make necessary corrections in the learning process and thereby prevent repetition of mistakes of students. In order to prevent this, students write down typical mistakes in a notebook, supplemented with the rules and a few of the clearest and most characteristic examples.

The main difference between a test and a traditional test paper is that it always involves assessment. Therefore, a test grade is more objective and independent of the teacher's subjectivity than a traditional control paper, which is always subjective because it is based on the teacher's impression, not always free of personal likes or dislikes towards the student in question [2, p. 19]. A language test which seeks to find out what candidates can do with language provides a focus for purposeful, everyday communication activities. Such a test will have a more useful effect on the learning of a particular language than a mechanical test of structure. A good communicative test of language, however, should have a much more positive effect on learning and teaching and should generally result in improved learning habits.

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Textarbeit im Deutschunterricht

Hryb Kateryna

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Relevanz der Forschung besteht darin, dass in der gegenwärtigen Phase der Entwicklung der Schulbildung die Arbeit mit dem Text im Fremdsprachenunterricht in der Schule eines der dringendsten Probleme ist [4, S. 61]. Kleine pädagogische Texte finden sich bereits in fremdsprachigen Lehrbüchern für die 5. Klasse. Die Bedeutung des Lesens und Verarbeitens von Texten in einer Fremdsprache kann nicht überschätzt werden, da der Schüler während dieses Prozesses lernt, den Hauptinhalt der Arbeit zu verstehen und neue Informationen zu lernen [2, S. 14]. Aus diesem Grund sind die ausgewählten Forschungsfragen derzeit sehr relevant.

Ziel der durchgeführten Forschung ist es, die Bedeutung der Arbeit mit dem Text als eine der Methoden zum Unterrichten der deutschen Sprache zu untersuchen.

Praktischen Teil von der Arbeit habe ich in der Schule in Rostoka, in Transkarpatien gemacht. Ich habe die Erfahrung der Deutschlehrerin Hanna Schkyrta erlernt. Es wurde der Unterricht in 7, 8, 9 Klassen hospitiert. Die Lehrerin benutzt die Texte als Hilfsmittel beim Deutschunterricht. Die meisten Texte sind den entsprechenden Lehrbüchern entnommen. Aber auch die Texte aus anderen methodischen Lehrhilfen werden im Deutschunterricht gebraucht.

Die Textverarbeitung im Fremdsprachenunterricht in der Schule ist ein wesentlicher Bestandteil des Bildungsprozesses [3, S. 350]. Der Lehrplan für den Deutschunterricht setzt folgende Aufforderungen an die Textverständigung: Texte verschiedener Art lesen; die Bedeutung unbekannter Wörter aus dem Kontext oder von Wörtern erraten, die in zwei oder drei Sprachen verwendet werden und eine ähnliche Wurzel haben, und sie sich für kurze Zeit merken; den Inhalt reproduzieren; schnell lesen, die Entwicklung der Handlungslinie verfolgen; im Text das Wichtigste bestimmen. Ein fortgeschrittener oder unabhängiger

Sprachnutzer kann Artikel, Berichte zu aktuellen Themen lesen, zu denen die Autoren eine bestimmte Position einnehmen oder einen bestimmten Standpunkt vertreten, und auch moderne literarische Prosa verstehen [1, S. 23].

Die Arbeit am Text ist im Deutschunterricht bei der Lehrerin H. Schkyrta ist sehr gut bedacht, gründlich bearbeitet und deswegen interessant und mannigfaltig. Z.B., in der 7. Klasse benutzt die Lehrerin solche Aufgaben wie Übersetzung kleiner Textpassagen; Fragen zum Text stellen und neue Wörter kennenlernen. Die Schüler arbeiten im Unterricht und zu Hause mit kleinen Texten (20-40 Wörter). Im Unterricht hören und übersetzen sie unbekannte Vokabeln aus dem Text. Für die Hausaufgaben bekommen sie Übungen zu den Texten wie: neues Vokabular lernen, Fragen zum Text stellen und beantworten. Unten werden einige Beispiele der ausgenutzten Aufgaben bei der Textarbeit angeführt.

A. Lies die Textteile

A...Flüsse sind verschmutzt. Die Industrieabwässer kommen in die Flüsse. Die Fische werden krank. Die Schiffe...

B...verschmutzen auch das Wasser. Die Ölreste kommen ins Meer. Die Wasserpflanzen, Tiere und Fische sterben. Industriebetriebe...

C... sollen Filteranlagen benutzen. So kommen giftige Abwässer ins Meer nicht. Man soll das Wasser rationell benutzen.

D...zum Autowaschen. Die Menschen verbrauchen Wasser aus dem Grund und das Flusswasser. Aber man muss es reinigen, denn die meisten...

B. Ordne den Text.

1 2 3 4 5 6

F

C. Wähle den passenden Titel.

„Die Natur wartet auf unsere Hilfe“

„Fische brauchen reines Wasser“

„Ohne Wasser kein Leben“

D. Warum ist es? Schreib in dein Heft.

Die Flüsse sind verschmutzt, denn...

Die Fische werden krank, denn...

Man soll das Wasser rationell benutzen, denn ...

Man muss das Flusswasser reinigen, denn...

Die Wasserpflanzen, Tiere und Fische sterben, denn ...

Die Lehrerin verwendet auch die Übersetzung als eine der Methoden der Textverarbeitung. Um diese Aufgabe zu erledigen, übersetzen die Schüler zuerst die Arbeit, schreiben dann einen unbekanntem Wortschatz auf und unterrichten ihn. Die Themen der Texte werden vom staatlichen Lehrplan wie „Ich, meine Familie, meine Freunde“, „Essen“, „Kino und Theater“, „Sport“ (für Schüler der 7. Klasse) und andere bereit gestellt. Es wird vorgeschlagen auch Sprachfunktionen zu Gesprächsthemen auszuführen, z. B. zum Ausdruck bringen und ihre eigene Meinung vertreten, Ereignisse bewerten, die Texthandlung beurteilen und andere.

Die Textarbeit gehört in der Lehrererfahrung von H. Schkyrta auch zur Kontrollarbeit. Z.B.. das ist eine Aufgabe aus der Kontrollarbeit für die 9. Klasse. Diese Aufgabe wie auch 2 andere Aufgaben basieren sich auf dem Lesen. Demzufolge, wenn Schüler gut Lesen besteht, dann erledigt er 25 Prozent von der Kontrollarbeit. Weil jeder Teil aus 4 Fähigkeiten: Lesen, Schreiben, Sprechen und Hören besteht.

Ergänze den Lückentext mit den passenden Wörtern aus dem Kasten

<i>Bekannteste, verwandelt, selbst, Weihnachtsgeschichte</i>
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Der Christkindlesmarkt in Nürnberg ist der älteste und (1)..... in Deutschland. Eine Fülle von Angeboten und Programmen (2)..... Nürnberg im Dezember in eine Weihnachtsstadt. Beim Lichterzug der Nürnberger Schulkinder wandern rund 2 000 Mädchen und Jungen mit (3)..... gebastelten Laternen zum Burgberg, wo man die (4)..... zeigt.

Also, die Arbeit mit dem Text im Deutschunterricht in den Klassen 7, 8, 9 ist ein wichtiger Aspekt beim Erlernen dieser Fremdsprache. Da Schüler der Klassen 5 und 6 auf der Stufe A1 eine Fremdsprache sprechen, wird die Verwendung von Texten zum Unterrichten der Fremdsprache normalerweise nicht praktiziert. Es ist jedoch möglich, dass die Schüler mit den Texten arbeiten können, bei denen die Anzahl der Wörter 15 bis 20 Spracheinheiten zu einem vertrauten Thema und die Mindestanzahl der unbekanntem Wörter 3 bis 4 nicht überschreitet.

Der Lehrer wählt geeignete Aufgaben für die Texte aus, die sich auf die Entwicklung von Kommunikationsfähigkeiten, das Auffüllen und Festigen des Wortschatzes, das Erlernen neuer grammatikalischer Strukturen und das Auswählen eines Wortes oder einer Phrase anstelle eines Bereichs konzentrieren, der den Logik- oder Grammatikregeln

entspricht. Die Studierenden lernen Texte zum Erlernen einer Fremdsprache zu Themen laut dem Lehrprogramm. Die Schüler erweitern ihre Deutschkenntnisse durch die Verarbeitung von Texten, aneignen sich neue Fähigkeiten und Fertigkeiten, verbreitern die Weltanschauung, bekommen eine Menge der neuen Informationen. Die Textarbeit ermöglicht die erfolgreiche Gruppenarbeit. Die Arbeit mit einem Text im Deutschunterricht gibt der Lehrerin viele Möglichkeiten, den Unterricht interessant zu gestalten und wie die durchgeführte Forschung erwiesen hat, macht die Arbeit mit einem Text im Deutschunterricht den Schülern Spaß, diese Arbeit ist ergebnisvoll und bringt der Aneignung der sprachlichen Kompetenzen bei.

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Fostering learners' oral production in the EFL classrooms

Kit Victoria

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Nowadays, after decades of the research into language teaching and learning, it seems clear that speaking is a very demanding skill for language learners as it is an important element of modern professional, social and personal life.

Hence, it is no wonder that in Ukraine a lot of attention is paid to implementing new methods and approaches to teaching foreign languages and especially English since it has become one of the most important languages in the world because of its international use.

According to the State standard of basic and full secondary general education in a foreign language (FL), the main goal of teaching foreign languages is the practical mastery of communicative skills by students at a level sufficient to communicate in four types of speech activities: listening, reading, oral and written production [4, p. 5].

Hence, to learn language means, to some extent, developing four “language skills” which are: Listening, Speaking, Reading and Writing. Of those, speaking seems to be more challenging and difficult for second language learners to master due to its complex nature. According to Torcky, speaking is considered to be a complex cognitive process that involves learners in the mastery of a wide range of sub-competences such as linguistic, discourse, pragmatic and fluency competences [2, pp. 30-31]. It also needs a lot of effort and practice because of the great influence of students’ native language on the FL learning process

Nevertheless, in many Ukrainian schools speaking skills seem to be neglected or fail to be dealt with successfully. The reason for this may be that traditional English teaching tends to be more focused on elements of language construction with most of the classroom time dedicated to grammar and vocabulary activities.

Hence, *the topicality of the research* into oral production in the EFL classroom is stipulated by the crucial role speaking (both spoken production and spoken interaction) plays in the development of students’ all-round language ability and the need to foster students’ spoken interaction in the EFL classrooms.

This paper is part of wider research which aims at exploring effective tools and techniques for the English teacher to employ in the EFL classroom in order to foster students’ oral production on the basis of classroom observation and surveys. This paper *aims* to identify the notions of spoken production and spoken interaction, and explore students’ perceptions of spoken production in the EFL classroom.

In our research we differentiate between spoken production and spoken interaction according to the CEFR that divides speaking into two dimensions, placing particular emphasis on the learner’s ability to

produce language and on their ability to take part in conversations and discussion [1]. However, our study focuses more on defining the notion of oral production and fostering it. Olmedo Bula considers that “oral production basically accounts for the ability to communicate effectively with others.” He also claims that speaking is one of the most fundamental and common human behaviors. We speak on a daily basis to communicate and exchange meaningful information [3, p.351].

In professional literature, these two types of speech are also referred to as monologic and dialogic speech. The first focuses on oral presentation given by a single speaker while the second on interaction between two or more speakers.

In the process of conducting the action research we came to the conclusion that teaching spoken production and spoken interaction should be addressed separately as they differ in terms of language and sub-skills involved. Based on the CEFR can-do statements, we defined possible activities to practice monologic (describing something, addressing audiences, giving instructions, introducing yourselves) and dialogic (role-plays, drama, discussion, debates, simulations, quizzes, conversation, interviews) speech.

Different issues dealing with fostering oral production were explored with the help of the structured survey of 10 multiple choice questions and teacher’s close observation of pupils’ performance during lessons. The survey also provided an “other” option for each question to give a respondent the opportunity to express their own opinion. The results for each question were compared between classes in order to see similarities and patterns.

The study was conducted at Uzhgorod Taras Shevchenko linguistic gymnasium, one of the best schools in Uzhgorod. In general, the gymnasium is well-equipped with technical means of study, providing visual aids, audio materials, scientific, educational and methodological literature. The study involved, 42 pupils from 6B, 7A and 8B forms. Their age ranged from ten to fourteen. Most of them were of average academic standard and their level of English was pre-intermediate. The research was conducted during my school practice from 24 of September to 27 of October, 2020 and from 29 of March to 30 of April, 2021.

The data obtained in the survey revealed pupils’ readiness and strong desire to improve their speaking skills and participate actively in speaking

activities. The findings of the survey show that the main students' fears and difficulties are using grammar and vocabulary properly, glossophobia, fear of making mistakes and being over-corrected or criticized by teacher or laughed at by peers and, also, lack of vocabulary needed for a particular spoken event.

The results of the study indicate the main factors in students' motivation and demotivation. They are motivated by interesting topics, positive feedback or praise, good marks, a positive speaking environment in the classroom and respect from teacher and classmates. On the contrary, the main factors which demotivate students are over-correction, disrespect from classmates, lack of praise negative thinking and a negative environment which promote future failures. The data collected through the study revealed that students have difficulties in speaking, therefore, teachers should adopt new ways of teaching speaking.

Hence, the conclusion may be drawn that apart being the corrector who corrects students' mistakes, the teacher should take on the roles of the motivator and facilitator who encourages learners during the learning process, gives constructive feedback, plans engaging activities, eliminates the reasons of students' fear and supports them. Regarding the relationship between difficulty and willingness to develop the speaking skill, the study shows that perceived difficulty had little effect on students' desire to practice it. Of course, negative feelings such as lack of motivation, lack of self-confidence and learning anxiety act as filters that obstruct language learning. But with the help of students' positive thinking, a good teacher and belief they can be overcome.

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Researching Inductive and Deductive Approaches to Teaching Grammar in the EFL Classroom

Kopanska Natalia

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Accurate and efficient grammar acquisition is integral and important part of foreign language learning. Therefore, a teacher should take into account students' preferences, attitudes and abilities in order to establish a favourable learning environment.

This research paper contains the results of the study on the approach to grammar teaching (inductive or deductive) EFL students prefer. The key idea it is based on is that English grammar teaching can be improved by encouraging students to think and make conclusions, as well as through active acquisition of English grammar. In this respect, both teachers' and students' beliefs and perceptions are of great importance. In particular, K. E. Johnson outlines three possible effects teachers' beliefs have on their teaching practices: they impact both perception and judgment, help teachers decide when and how to update their classroom practices based on new information and enhance teaching practices and teacher education program [3, p.439].

The topicality of the research into students' beliefs and perceptions of inductive and deductive grammar teaching is stipulated by the important role beliefs and perceptions play in learning and teaching English. This

paper assumes that both teachers' and students' beliefs have a crucial impact on the effectiveness of the EFL class.

The present research aims to explore two types of grammar teaching strategies – deductive and inductive – with a focus on students' beliefs and perceptions. This paper is part of the broader research aiming at exploring the effectiveness of deductive and inductive grammar instruction in the EFL secondary school classroom.

There are conflicting views and attitudes towards the role and place of grammar in the EFL/ESL classroom. However, scholars agree that the main goal of grammar instruction is to contribute to the development of students' ability to communicate.

The 'grammar debate' has a long tradition in the theory and practice of EFL teaching. As Zhang states, Webbe questioned the place of grammar instruction as early as 1622 emphasising that grammar could be acquired through simply communicating [7, p. 184-185].

In contrast to Webbe, other scholars have presented the opposing viewpoint by putting 'grammar in the driver's seat of the language development wagon' [2, p. 37-39]. More specifically, Ur stresses the importance of students' knowledge of grammar by claiming that the ability to use language involves combining words, which is governed by a knowledge of grammatical rules - both implicit or explicit [6, p. 38].

A large and grown body of literature examines deductive grammar instruction approaches and refers them to a 'top-down', direct, and explicit way of making students aware of grammatical structures. Teachers who follow this approach use grammar instruction to logically reason, explicitly explain, and demonstrate grammar rules from general to specific application [5, p. 148]. Several lines of evidence suggest that learners are expected to consciously develop required language skills. Therefore, lessons usually start with the teacher presenting a rule, followed by students practicing it. Eventually, learners are expected to reproduce the desired pattern.

Data from several studies suggest that the deductive grammar instruction approaches are generally referred to as present, practice, produce (PPP) methods. Taken together these studies support the idea that deductive grammar instruction approaches are rule-oriented and do not focus on meaning/function and context of the communication situation.

The literature on the inductive method of teaching grammar highlights that it is a bottom-up approach that places greater responsibility on learners for their own learning. Several lines of evidence suggest that grammatical rules are not given, and instead, carefully selected materials illustrating the use of the target language unit within a context are supplied. Learners explore grammar rules in a text or an audio rather than isolated sentences.

Students, therefore, discover, with varying degrees of guidance from the teacher, the target language and induce rules themselves. In her major study, Celce-Murcia emphasises that the inductive approach provides learners with samples which include the target grammar that they will learn [1, p. 198]. Then learners work on the examples and try to discover the rules themselves. When students obtain grammar rules they practice the language by creating their own examples.

An action research study, being classroom-based and teacher-initiated, has been undertaken. Action research involves collecting data on one's everyday practice and analyzing it in order to come to some conclusions about what future practice should be [4, p. 105]. It involves a self-reflective cycle of identifying a situation or problem, planning a change, acting and observing the processes and consequences, and then re-planning.

The action research conducted in this study involved the EFL students of the 6th, 7th and 8th grades. In total, 44 pupils participated in the study. It was conducted in Uzhhorod secondary school No 3. The participants' age ranged from ten to fourteen. Most of them were of average academic standard and their level of English was pre-intermediate. All pupils were polite and friendly. They respected teachers. The students had a desire to learn and want to succeed in learning. They were active and involved.

A structured questionnaire and the researcher's close observation of pupils' performance in class were used to collect the data in this study. The quantitative data were collected with the help of the questionnaire and the qualitative data – based on the observation. The questionnaire contained multiple choice questions. They are a question type in which a respondent has to select one or many responses from a given list of options.

Students' responses to the questions in this survey provide some interesting insights into their perspectives regarding their perception

of the way they learn English grammar. After the students were exposed to inductive grammar instruction both students' responses and their performance changed. The students very positively evaluated the experience in making hypotheses on their own, thinking over the grammatical form and its elements, and putting forward their ideas about the meaning and the usage of the grammar item. In particular, the students emphasized that after the inductive grammar class their ability to use the target grammar item was better. Moreover, it had also a positive impact on their understanding and ability to explain the rule. The results of the survey indicate that the students are willing to learn grammar inductively in the future.

Hence, the inductive approach to grammar teaching proves to be an engaging way to teach English grammar. The fact that it is favourably accepted by EFL learners implies that it should be promoted in the EFL classroom as an effective teaching tool that contributes to students' learning effectiveness.

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Teaching English speaking strategies in distance learning

Kostyak Maria

*Student of the Faculty of Foreign Philology
Uzhhorod National University, Ukraine*

The topicality of the research is determined by the effectiveness and the positive outcome of using distance learning to improve speaking skills which is the need of the hour in English Language Teaching. The focus of speaking skill is not only accuracy of pronunciation, but adequacy of fluency and communicative effectiveness that highlight the focus of speaking skill.

The problem of the research. Unlike face-to-face learning, when working in virtual contexts “the oral skill is weakened, since existing technologies do not have a solid methodological base for its maximum development”. In other words, in distance learning, the speaking practice is not often provided or it is limited to repetition and the learners’ progress is rarely followed up on. In this way, the oral skill, understood as an instrument for communication, should not be overcome by the writing, reading, or listening skills, which are more easily adjusted to online courses. Therefore, it was the aim of this research to find out how learners developed this skill when they were provided with opportunities to do so by means of an online language learning.

The significance of this paper lies in the efforts to identify one of the most urgent and serious problems with distance language learning, i.e. the problem of the development of speaking skills and lack of spontaneous interaction. In the attempt to find solutions to the problems, the paper reviews, for the availability and capabilities of today’s educational technology, real time technology in particular.

By the advent of high speed internet connection, the idea of using this technology prevailed the previous systems such as radio and TV. Sampson defines distance learning as “... a mode of delivery (independent learning at a distance through the means of self-study texts and

noncontiguous communication)” [4, p.103-118]. For the success of any distance language learning, it is necessary to understand and meet students’ needs. Holmberg mentioned that distance learning can be effective in motivating students if its objectives are compatible with the learner needs. The idea of analyzing students’ needs is so important since every institution has to make sure whether its objectives are fulfilled [2, p.72]. In one study, Sampson investigated the significant needs of learners in a distance education program. In his research, he found that students were greatly satisfied with the allotted time in the distance learning program, module selection and the received feedback. However, there still remained some questions concerning the amount of student support and their access to library materials.

The problem of lack of speaking training came to the fore with the inception of the distance mode of learning languages. In the face-to-face mode, presentation of subject matter is essentially a process of interactive communication.

Unfortunately, in distance education, due to the barrier of physical distance, interactivity has been divorced from the presentation of subject matter. In their constant search for solutions, it is no coincidence that language professionals have turned to technology for help. Assisted by technology, the scope and content of interaction have been continually enriched. In other words, in different phases of distance education, interaction entails different content and meaning.

We decided to use Storytelling and Cooperative learning in order to achieve the goal of our action research. Storytelling helps to develop various components of the speaking skills. Storytelling is a learning activity that allows children to develop skills such as creative problem-solving, collaborative learning, expressive design, the development of multiple forms of literacy, and the exploration of knowledge [3, p. 83].

Storytelling activities are a great way to allow students to express themselves freely and creatively in an authentic and real way. Stories can be a very versatile and powerful teaching tool. They are linguistically rich and can be a good source of new language, but also contain everything we need for an enjoyable learning experience. They are also extremely flexible, stories can be used with children, teenagers and adults and level of English can range from beginners to proficiency [5].

Cooperative Learning is an instructional method that involves students working in teams to achieve a common goal. The emphasis is on the cooperation between the children that must be established and appropriately maintained in order for the methodology to display its benefits. To this end, a number of main tenets must be met [1, p. 204].

The data collected through the study illustrated that the participants improved their foreign language skills, particularly speaking skills. The results of the study revealed that a great majority of students were satisfied with the distance language learning. As a result of digital speaking activities, students will have the chance to use technology for their education, learn not only in class but also outside the school borders and, more importantly, will become more willing to communicate in L2.

The results of this research show that the technology to support synchronous learning is in place, and it is improving and expanding rapidly. Among the innovations and changes brought about by computer technology, the change of distance language education from asynchronous to synchronous through the use of Internet-based real time technology is the most significant one. In a real time learning environment, the effect of physical distance on the interaction between learner and instructor can be reduced to the minimum.

It seems safe to conclude that advanced technology is leading modern education to an immersion of learning at a distance and on campus. The word ‘distance’ and the physical distance in education may disappear altogether. It is hoped that the results of this research will help the distance language educator and learner better understand the capabilities and potential of distance language education and what technologies can be utilized to further improve the distance mode of language learning.

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Using authentic materials in teaching young learners

Kozar Anastasia

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

In today's world, language education trends occupy a very important place in human development in general. In order to communicate freely with native speakers, avoiding possible difficulties with correct understanding, it is important not only to have formed communicative competence, but also to know the cultural norms of the country, to possess knowledge of the peculiarities of social life, lifestyle and linguistic realities, which is difficult to do being outside the country of the studied language. Unfortunately, it is not always possible to travel to the country of the target language in order to actively communicate with native speakers and become more familiar with social and cultural norms. In order to have an understanding of the national culture and to avoid possible difficulties, many scholars recommend using authentic materials to master a foreign language.

The relevance of the topic is due to linguistic and cultural reasons, since authentic materials provide additional information about the country of the target language and reveal the traditions, customs, mentality and behavioural norms of the speakers as bearers of a foreign language.

The research hypothesis: the use of authentic video materials is effective in developing students' motivation to learning a foreign language as well as beneficial for enhancing language competence.

The research aim is to explore strategies and techniques of using authentic materials and their application in the English language classroom as a way of developing language competence.

The research context. The study was conducted in Uzhhorod specialized secondary school with advanced study of Slovak №4. The research experiment was conducted in the fifth and sixth forms. The research includes 49 students in total. The age level of the students varies from 10 to 12.

Authentic materials are produced by native speakers to solve everyday situations, such as comics, newspaper articles, songs, with no didactic preparation, that motivate the learners as they are connected with situational and cultural content and reference.[1]

The figure on the slide represent authentic materials which include reading texts, audio materials, videos and any other material that stimulates the use of the language.[2,p.13] Authentic material is non-adapted, as it is particularly important to preserve the authenticity of the genre with speech clichés, phraseology and vocabulary from various spheres of life. Such material provides greater objectivity and is more informative.

The focus of the research is the process of teaching English in secondary schools in Uzhhorod and the implementation of the methods of improvement the pupils' language skills by means of authentic materials.

The present research has made use of a structured questionnaire that allowed taking into consideration the information collection method, represented by a self-administered questionnaire. The survey tool consisted of seven questions concerning respondents' attitude to the efficiency of using authentic materials during classes.

The data of the table show that three of the five postulated statements were confirmed by the respondents' answers receiving more than 50% of the positive replies. The percentage of the students' positive responses to these statements was particularly high for statement that video learning activities during a lesson make studying English more interesting. Thus, students agree that using authentic videos while studying English is beneficial for their improving listening and speaking skills as well as enhancing their vocabulary and grammar expertise.

The percentage of the students' negative responses was high for statements 5 and 6. Therefore, the results manifest that the students are

not sure that authentic video materials help them to develop their writing and reading skills.

The results of the observation of two classes with the application of the developed task to the videos “What do you like to do?” and “This is Britain – School” has confirmed the postulated general hypothesis that the use of authentic video materials is effective in developing students’ motivation to learning a foreign language as well as beneficial for enhancing their speaking and listening skills.

Both pre-watching and post-watching tasks have been devised to accompany the videos some of which are illustrated on the slide.

Thus, the use of authentic materials in foreign language teaching helps to achieve the following teaching objectives:

- to teach students to consciously and methodically comprehend and process information from a variety of sources;
- to help students develop their cognitive skills;
- to teach students to analyse information and draw conclusions;
- to facilitate the development of critical thinking;
- to imitate authentic examples of oral speech;
- to express correctly in the target language the ideas contained in the authentic material, taking into account the socio-cultural norms of the foreign-speaking society.

Despite the fact that there are still a number of problems related to the use of authentic materials in foreign language teaching (namely, the appropriateness of using authentic materials when teaching low-level students, as well as the need to adapt them in order to maintain their effectiveness [3], their use has a number of advantages for the development of language competence.

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Exploring inhibition in speaking performance in the EFL classroom

Kravchenko Anastasia

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

In this day and age, English is considered to be an efficient tool of communication in the day-to-day selection process. Due to the globalization, it is deemed to be an integral part of contemporary people. In order to be competitive and possess lifetime prosperity, people try to utilize the most widely used medium – the English language. Ukrainian government absolutely realizes this situation and, thus, obliges pupils to learn English as a compulsory subject at school.

The major goal of language teaching is to equip learners with the ability to use English fluently, effectively and accurately in communication. Those, who are able to speak English well, possess a greater chance of better education, increasing their career prospects and improving their personal life. Therefore, out of the four key skills (speaking, listening, reading and writing), the former one is said to be the most important to be acquired. Likewise, oral language production is often considered to be the most difficult aspect of language learning which calls for a lot of experience and practice.

Speaking represents a real challenge to most Ukrainian learners. Due to the fact that in most Ukrainian schools the practice of this skill is neglected, pupils become passive, hesitant and unwilling to develop it. Correspondingly, they stop talking because of many factors and obstacles that affect their speaking performance. Some of these factors are related to the affective domain. The physiological side of students can have either positive or negative impact on their speaking performance.

One of the affective variables that prevents learners from oral production is inhibition. Researchers consider it to be a negative feeling that hinders students from their speaking performance and makes them act in a reluctant, hesitant or anxious way. Extensive research has shown

that inhibition comes together with psychological factors and develops with cognitive ones. Even when learners show comprehension in language skills such as vocabulary, pronunciation and grammar, different aspects of mental inhibition frustrate them and hinder their speaking performance.

Hence, *the topicality of the research* is stipulated by the important role active speaking performance plays in acquiring the target language as well as developing its all-round language competence in the EFL classroom.

At this stage the present research *aims to* investigate and analyze factors that cause inhibition in English speaking performance among students in EFL classroom. It is expected that this paper will contribute to the reduction of inhibition as well as the enhancement of the teaching and acquiring English speaking skills at Ukrainian schools.

William Levelt considers speaking to be the fundamental product of building a language and a complex skill that is unique to a human [2, p. 413]. In this respect, several lines of evidence suggest that speaking performance is the process of producing an oral text for one or more listeners as well as receiving and processing information from the other speakers. For instance, Brown points out that it is “an activity involving two or more people in which the participants are both the listeners and the speakers having to act what they listen and make their contribution at high speed” [1, p. 140].

Nevertheless, speaking skill is considered to be the most challenging aspect of language learning. Many learners struggle to express themselves by means of spoken language. It is now well established from a variety of studies that students’ oral production can be affected by internal factors. While participating in the classroom, most learners experience inhibition. Richards and Schmidt add that inhibition is considered to be a negative factor that hinders students from their natural performance and makes them act in a reluctant, hesitant or anxious way [3, p. 242]. As such, one definite conclusion should be drawn: negative affective factors, such as inhibition, must be reduced in the EFL classrooms.

The research mostly employed quantitative instruments for collecting data, namely the closed-ended questionnaire, which was designed to survey the participants. It consisted of 16 items asking about factors causing inhibition in speaking performance. All of the items of the questionnaire

were specially designed according to 5-point Likert scale ranging from (5) strongly agree, (4) agree, (3) neutral, (2) disagree, or (1) strongly disagree. The mode and the median of the results of each statement were calculated and a brief description of each matter was provided.

The study was conducted at Svalyava Secondary School of I-III Degrees № 1 named after T. G. Masaryk. In general, it is well-equipped and possesses modern facilities to ensure that pupils have enough equipment at their disposal. The data collection for the study was carried out from 15 March to 29 March 2021. The participants were 17 pupils of the 8th, 9th, 10th and 11th forms. The age level of the learners varied from thirteen to sixteen. Most of them possessed average academic standard. Their level of English was pre-intermediate and intermediate.

The results of the study indicate that the most common issue encountered by students in speaking performance and language acquisition process is inhibition. It is described as an emotional tendency which causes timidity, restraint and cautiousness in response to oral production. The findings revealed that there is a wide range of affective factors which rapidly increase the level of inhibition and, accordingly, negatively affect speaking performance in the in the EFL classroom. Importance is attached to the fact that, out of sixteen psychological means that were presented in the questionnaire, fear of making mistakes, nervousness, stress, shyness and the lack of motivation were singled out by the pupils as the ones which contribute to inhibition the most.

The data obtained in the survey revealed that the previously mentioned emotional dispositions may give rise to such negative psychological responses as the loss of concentration, a fear of criticism, a feeling of shame, hesitation, reluctance, apprehension and anxiety. What is more, these filters unfavorably affect the speed, the efficiency and the long-term development of the English language acquisition. On the contrary, it was elucidated that the right level of self-confidence, self-esteem, risk-taking and language ego serve as the best predictor for successful outcomes in language learning.

Hence, the conclusion may be drawn that speaking is undoubtedly the most important aspect of language acquisition, the primary preference for a large number of learners and the indispensable facet which requires

lots of attention, practice and effort. It provides speakers with the ability to perform communicative functions in accordance with situations and participants. It is usually affected by internal factors which are the crucial constituents of effective English speaking performance. Affective factors encompass positive and negative feelings and emotions, framing the input and output of the second language learning. Since they have a considerable impact on pupils, it is significant for teachers to be aware of the impetus and outcome of these mental factors in order to facilitate learners' affective development and get them actively involved in oral production.

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Developing listening skills of EFL learners by means of television shows

Marhitych Khrystyna

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukrain*

This study focuses on implementation of different techniques for teaching students watching English TV shows that enhances students' listening and comprehension skills. The emphasis placed on listening in second language teaching tended to be poor for many years. Judi Brownell maintains that listening may be the single most important skill promoting personal and professional development since it influences the effectiveness of individuals. But still, it seems that listening continues

to be one of the least developed abilities of foreign language students [1, p. 62]. Therefore, further research on extensive listening ought to be carried out to throw new light on this field of EFL teaching and learning. The listening skill was regarded as one of the primary skills in foreign language teaching. When we communicate, we spend around 40-50% of our time listening, 25-30% speaking, 11-16% reading and only 9% writing (although that last one might have changed in recent years due to the rise in social media) [3, p. 152]. Thus, the significance of listening skills in EFL teaching and learning is undeniable. D. Gardner states that presenting audio with the written text at the same time has positive effects on recording spoken words and increasing language memory [2, p. 152]. Therefore, watching Netflix movies or shows with subtitles allows learners to read while listening, thus practicing two aspects of the language at once.

The aim of the present action research is to help the learners develop their listening skills and foster their motivation towards the use of the Netflix platform with learning aims, prompting the students' interaction with specific content. The aim of the research is reinforced by providing information about students' attitudes and points of view, suggesting program refinements and, finally, getting a deeper understanding of the problem.

The reason this topic was chosen for the research is that we noticed the necessity to modify traditional English lessons integrating Netflix platform. It is essential and has been proved to be an important factor for improving listening skills.

The study was conducted in Uzhhorod specialized school №3 with in-depth study of English. I was assigned to conduct lessons in the 9th form, so my pupils became the participants of the research. There were 20 pupils in total. The majority of learners had studied English for a number of years.

Both quantitative and qualitative data collection methods were applied in the research. The data was collected mainly by means questionnaires, which offered an efficient method of gathering the views of many participants of the experiment at a time. At the initial stage of the research I suggested a questionnaire for the students, which was designed to survey their degree of interest when learning listening. The results of the survey showed that students still do not consider listening skill to be

an essential one. However, the majority of students answered that they take every opportunity to study English, focusing on acquiring listening skills inside and outside the classroom. The second questionnaire was devised to find out how students evaluate the quality and variety of the teaching materials they are provided with. The general results showed that students do not consider their learning materials challenging and interesting enough. The third questionnaire was prepared for teachers to survey the roles they play in encouraging autonomy in their educational context. The results showed that teachers often play multiple roles in order to foster learner autonomy behind the classroom. It also shows regardless of the autonomous learning that students are still being taught in teacher-controlled classrooms.

The findings lead me to the conclusion that it is necessary to apply different teaching techniques in order to foster listening skills in an English classroom and beyond it. One of the most required approach is motivation, as a motivated learner expends effort, is persistent and attentive to the task at hand, has goals, desires and aspirations, enjoys the activity, makes attributions concerning success and/or failure, is aroused, and makes use of strategies to aid in achieving goals [5, p. 111].

Having surveyed the learners' and teachers' opinions concerning the problem under investigation, I have elaborated the classroom and out-of-classroom activities based on watching the Netflix TV show "The Crown". During my practice, the students were to watch 4 episodes of the fourth series with English audio and English subtitles as their homework for developing of listening skills.

The project consisted of two aspects: suggesting activities for the classroom studying and organizing autonomous learning behind the classroom. There were listening activities, based on "The Crown" episodes for the school lessons and the activities for autonomous learning beyond the classroom. The tasks were designed according to the learners' language level, interests and preferences.

For the activities in the classroom I devised a lesson plan, which consisted of listening activities of different stages. The lesson was to begin with a couple of pre-listening activities as a warm up, e.g. watching a video extract to listen to specific information, answering questions, related to the topic, or translating words for enriching

vocabulary. The while-listening block of activities, presupposed watching the episode extracts with dialogues and filling in the sentence gaps. The post-listening activity was to read Margaret Thatcher's quotation and discuss it.

The second aspect of my research dealt with the problem of autonomous learning beyond the classroom. One of the learners' tasks was to watch the 1st episode of 4th season at home and fill in the gaps with the appropriate words during watching. There was also the activity with questions, based on the episode's plot, and students were to provide the answers after watching.

In conclusion, I can state that the data, collected in the process of action research was used to identify and analyze different activities the teacher can apply in the process of his or her work to enhance learning listening at English classes. Students' knowledge about learning listening was fostered by implementing TV shows with learning aims. They became deeply involved in the learning process, as the practice of developing their listening skills in an entertaining way was unusual for them. Learners also gave feedback about the importance of the subtitles when watching TV shows or movies in the original. Active and consistent listening to a new language helps expose learners to various aspects of that spoken language in a fluid manner [4, p. 63]. This includes average talking speed, pronunciation, slang, and accents.

The experiment proved that Netflix can be used for learning purposes and the activities based on TV shows can make the learners more interested in the learning process. The approach can be further developed for teaching writing, speaking and reading.

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The peculiarities of teaching lexical skills in speaking in pupils of secondary school

Popovych Myroslava

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

The *topicality* of the research is determined by the necessity of improving the way of teaching lexical skills with the knowledge of situational, social and contextual rules on the basis of learner's speaking abilities.

The *problem* of the research is that the new words are possible to learn in a context and separately. Introduction to new vocabulary should be based on the teacher-sounding speech in a foreign language, as well as on various kinds of visual support. [1,164]

The *aim* of the following action research is to improve the way of forming and teaching lexical skills at learners' speech.

The *hypothesis* of the research. In this regard, a great responsibility rests on the scope of pedagogical education, where in the transition to new educational standards that should be implemented in training program for an innovative type of foreign language teachers, destined to ensure the formation of humanistic values in a creative cooperation with learners, and self-realization in the pedagogical activity. Modern teacher must be free to carry out foreign-language cross-cultural communication, effectively teach it to their students to form their readiness to implement the cross-cultural dialogue; in short, they must have a highly professional competence, a key component of which is a foreign language communicative competence. [3,23]

The *theoretical value* of the work consists in the fact that it considers the major characteristics of learners relevant for teaching lexical skills in speaking, identifies the notion “vocabulary”, “the process of learning vocabulary” and the necessity to acquire lexical skills. [4,228-230]

The *practical value* of the work is that it contains methods, approaches and techniques that were used to design activities and exercises to teach lexical skills in speaking and illustrates how this works during the lesson. [2,327]

The main methods used are:

1. the analysis of literature;
2. observation and generalization;
3. interview;
4. rank questionnaire.

During this research, we have discovered new insights, challenges and possible solutions to the problems experienced by the teachers in the English classes at schools. Firstly, most schools have a deficit in second language vocabulary and teachers have a limited time for direct instruction. Secondly, some teachers have a difficulty in choosing whether to concentrate on developing vocabulary or promoting speaking during lessons.

After analyzing the result obtained in the post speaking test, I found that it helped for improvement. I followed the action plan as in my action research proposal. My aim was to improve the way of forming and teaching lexical skills. As I conducted my research, I found the result as I assumed. The interventions I applied in my pupils really increased the participation in different new activities.

The results obtained in the class allow us to affirm that the pupils’ communication level of this group improved significantly, overcoming deficiencies and improving their communication abilities in English language, it was a consequence of the stimulus received from the Action Research “The peculiarities of teaching lexical skills in pupils in speaking at secondary school”.

The methods I used helped me to understand that vocabulary instruction should involve many opportunities to see and hear how words are used and to use, discuss, and relate new words with previously

learned words; to focus on understanding what students are trying to say, then giving positive feedback that includes the most accurate parts of their words in addition to missing important information.

The achievements found in this research also let us demonstrate the hypothesis of this investigation, since the activities and strategies used in the program of the action research focused on the improvement of pupils' lexical skills in English language.

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Designing EFL materials by students to promote Learner autonomy: exploring students' experience at Uzhhorod National University

Stebalak Yevhenia, Fejer Hanna

*Students of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Nowadays there are a large number of new methods which can be applied to teach foreign languages. This paper is devoted to the problem of designing EFL materials by students as a way to promote their learner autonomy.

At present a lot of attention is paid to students' independence and technologies which allow teachers to provide more engaging lessons in the language learning. Learner autonomy is one of the tools that create

conditions in which learners are more willing to engage into language learning. Learner autonomy as a set of strategies for individual learning has been a key concept in the field of foreign language learning for a lot of years [3, p. 6].

Hence, the concept of learner autonomy is the learner's ability to take responsibility for their own learning. It appears to be clear that this concept allows learners to be more active and become effective language learners. The autonomy itself contributes to learners' high motivation and self-efficacy [2, p. 1].

Nevertheless, a lot of teachers hardly ever involve learners into preparing learning materials. This may be attributed to the fact that traditional teaching appears to be more focused on basic materials.

The topicality of our research into involving students in designing their own materials is stipulated by a growing tendency to view autonomy as one of the tools that create conditions in which learners are more willing to engage in the language learning process. There are also a large number of controversies about how teachers should understand learner autonomy and how to use it in the classroom.

This paper ***aims*** to explore the concept of learner autonomy in EFL classrooms and examine the potential of involving students in the development of EFL materials as a way to promote it.

Our research mainly focuses on the concept of learner autonomy and its structure. Based on the analysis of the definitions provided by scholars in the field, learner autonomy is primarily referred to the ability of students to make their own decisions and their awareness of the learning process [3, p. 9]. In particular, learner autonomy is defined as 'a responsibility for all the decisions concerning all aspects of a student's own learning' [1, p. 6].

Learner autonomy is viewed as a construct consisting of different components which play their role in the language learning process. To start with, learner autonomy includes a cognitive and metacognitive component which is related to learners' awareness and beliefs. The next is an affective and a motivational component that includes learners' feelings, emotions, willingness and motivation. An action-oriented component comprises learners' skills, learning behaviours and decisions. Finally, a social component implies learning and negotiating learning with partners, advisors; hence, it directly refers to students making decisions about the teaching content and learning materials.

There are lots of tools that help teachers to promote learner autonomy in the EFL class. Based on the results of our research we suggest that involving students into designing their learning materials should be considered as a separate way to promote learner autonomy. According to Nunan, providing students with opportunities to modify and adapt classroom tasks is the next step after letting them make their own choices [cited in: 2, p. 2]. Apart from that, having the opportunity to choose topics, content and design their own learning materials is highly motivating. It also raises student awareness of their own learning strategies and promotes using new technologies.

This research employed both primary and secondary research tools. In order to explore the concept of learner autonomy and examine how designing EFL materials by students contributes to building their autonomy observation and generalisation of pedagogical experience were used. They are considered to be secondary research tools. The present study also employed a short questionnaire survey as a primary research tool. The survey consisted of 4 questions or statements the participants were asked to respond to. It was used to examine different issues dealing with learner autonomy and designing EFL materials. The questionnaire consisted of 3 questions with suggested options to choose from and 1 statement the students were asked to agree or disagree with. Both questions and statements contained options students can choose from.

The study was conducted at Uzhhorod National University and involved 10 second-year students of the English philology department. The data were collected from the first to the fifth of May, 2021.

The results of the survey show that all the participants evaluate themselves as autonomous learners, but half of them are not satisfied with the level of their autonomy development. Moreover, all the participants agree that it is important to develop learner autonomy. According to the survey results, the respondents have different ideas about what learner autonomy is. Most of them consider learner autonomy to refer to making choices about how to learn. All the respondents very positively evaluated their experience in designing their own learning materials emphasizing its high potential for engagement.

To sum it up, the results of the survey show that all the students are aware of the concept of learner autonomy and its high value for student

learning. This can be attributed to the fact that all the participants did the module on ‘Learner Autonomy’ within the framework of their pre-service teacher training program “New Generation School teacher”. However, more research is needed to identify the way learner autonomy is perceived in order to help the students to develop their autonomy more.

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Modern tendencies in methodology of teaching foreign languages Exploring EFL Teachers’ CPD perspectives

Terpay Khrystyna

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Today more than ever, the leading place in the system of education is given to the teacher who is well versed in new information and communication technologies, is at the forefront of social and educational transformations, is motivated, competent, and qualified, has academic freedom and develops professionally throughout life.

The epoch of innovative social development increases the requirements for the modern teacher, and requires constant improvement

of his/her skills and qualities. As a result, teachers are likely to search for new pedagogical systems, techniques, organizational forms, and methods of teaching and learning.

Hence, the strongest arguments for professional growth are that it prepares teachers best for being able to teach our future generations. The educational service provider should be original, creative, and innovative; professionally own an arsenal of pedagogic tools and constantly strive for self-improvement and self-development. It is universally admitted that up-to-date teachers should act not only as information providers, but also perform the roles of a facilitator, a mentor, a manager, a supervisor, a coach and an assessor.

The topicality of the research into teachers' CPD perspectives is stipulated by the important role professional development plays in the improvement of the quality of teaching and learning.

Therefore, at this stage the present research ***aims to*** identify the English teachers' attitudes to continual professional development.

In our research we put emphasis on CPD as the key element for meeting today's educational needs and demands. It helps to keep up with the pace of change; to become more effective in the workplace; and to stay up-to-date, interesting and, at the same time, interested. Professional development can be defined as "the process by which teachers acquire the new knowledge, skills, and values that positively impact students" [3, p.17]. Thomas Guskey (2000) states that "one constant finding in the research literature is that notable improvements in education almost never take place in the absence of professional development" [2, p.4]. Day's (1999) definition of CPD encompasses all behaviours which are intended to effect change in the classroom: "Professional development consists of all natural learning experiences and those conscious and planned activities which are intended to be of direct or indirect benefit to the individual, group or school, which contribute, through these, to the quality of education in the classroom. It is the process by which, alone and with others, teachers review, renew and extend their commitment as change agents to the moral purpose of teaching; and by which they acquire and develop critically the knowledge, skills and emotional intelligence essential to good professional thinking, planning and practice with children, young people and colleagues throughout each phase of their teaching lives" [1, p.4].

Grundy and Robison identify three interconnected purposes of CPD: extension, growth and renewal. Accordingly, the following approaches to the continual professional development of English teachers are identified: retooling, remodeling, revitalising and reimagining.

In the process of conducting the action research we came to the conclusion that different aspects of CPD should be addressed, especially its types, models and possible outcomes. More specifically, Lieberman classifies CPD into three types:

- direct teaching (such as courses, workshops and so on);
- learning in school (such as peer coaching, critical friendships, mentoring, action research, and task-related planning teams);
- out of school learning (such as learning networks, visits to other schools, school-university partnerships and so on) [5, p.4].

Furthermore, Kennedy describes nine models of CPD: 1) training (with a focus on skills and expert delivery); 2) award bearing; 3) deficit (addressing shortcomings in an individual teacher, thus, being individually tailored; 4) cascade; 5) standards based; 6) coaching / mentoring (developing a non-threatening relationship); 7) community of practice; 8) action research (enabling teachers to experiment with different practices); and 9) transformative – the integration of several different types of the previous models, with a strong awareness and control of whose agenda is being addressed [4, p.236-237].

Different issues dealing with continuing professional development were explored with the help of the structured survey and the observation. The survey also provided an “other” option for some questions to give a respondent the opportunity to express their own opinion.

The study was conducted in Uzhhorod Taras Shevchenko linguistic gymnasium during my school practice. The participants, 12 non-native English teachers, were selected out of teachers giving English classes. The age level of participants varies from 23 to 50. Their teaching experience varies from less than two years to fifteen years, and they are teaching students of different age groups and levels (from low-intermediate to advanced). All of them have attended teacher training courses at least once.

The data collected in the questionnaire revealed teachers’ readiness and willingness to improve their knowledge and skills, and participate actively in all the possible professional development courses. With the help of the survey questions we have determined the EFL teachers’

attitudes, ideas and beliefs about continual professional development. Different aspects of it, such as: the quality, the place of training, scheduling, delivery formats etc. were taken into account. More specifically, it was found that continual professional development courses are essential and integral part of every teacher's carrier path. The teachers take part in such courses at least once a year. The EFL teachers are willing to participate in different types of CPD and agree that the professional development courses have a great impact on their proficiency and productivity. However, most teachers consider that the quality of the CPD courses they have done is good rather than high against the background of their current professional needs.

The results of the survey show that the main reasons for CPD are improving teaching effectiveness and up-to-date materials and techniques. Out of a lot of possible professional delivery formats series of topic-related workshops are of strong interest among the teachers. the decision that the majority of the responders prefer to participate in CPD courses at work or not far from their homes, and also during school calendar days. They also consider that effective CPD courses are supposed to be various, involve different fields for development. What interests the EFL teachers the most is up-to-date teaching methods and techniques. A knowledge and understanding of their subject field, classroom management and personal management are also highly needed and requested.

The survey also identified the main factors of motivation and demotivation. As a result, we can find possible solutions to the issues which usually prevent teachers from taking part in continual professional development courses. What is more, it was stated that an employer and a school play a significant role in employees' professional growth being one of the most powerful motivating factors. In addition, the staff should feel valued, appreciated and supported. It follows that personal requests and desires should not be neglected.

Hence, the conclusion may be drawn that professional skills for English teachers are not a fixed static system; it should always evolve. Just as the world is quickly changing around us, so should the teachers strive for self-improvement. CPD creates and offers us new and exciting opportunities, however, they often can seem challenging and demanding. It is really a difficult task for teachers to stay up-to-date, engaging and meet students' needs, desires and interests. Hence, there are many issues

to be thought about and considered when dealing with CPD. Continual professional development is one of the main aspects of carrier growth for English teachers.

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Students’ Perceptions of the New Pre-Service Teacher Training Curriculum within the Project “New Generation School Teacher”: a Case Study at Uzhhorod National University

Tsendra Victoria

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Nowadays, the national educational EFL teacher standards for Secondary Education are being reformed in Ukraine. Following the new trends of the Bologna Process requirements, Ukraine has been transforming higher education at large and pre-service teacher training in particular. The latter involves upgrading the very system of pre-service teacher training (PRESETT) as well as approaches to it.

The British Council Ukraine and the Ministry of Education of Ukraine launched “The New Generation School Teacher” project to formulate and circulate a new programme of methodology in Ukrainian pedagogical institutions involved in the preparation of English language school teachers [3].

Hence, *the topicality of our research* is stipulated by Ukraine reforming its national educational EFL teacher standards for Secondary Education and the crucial role “The New Generation School Teacher” project plays in the transformational processes.

Our study aims at exploring the students’ perceptions of the “New Generation School Teacher” curriculum at Uzhhorod National University.

The primary goals of the PRESETT project are as follows:

- to place emphasis on methodology of EFL teaching as a key subject at Bachelor and Master levels of ELT teacher training;
- to promote a wide range of strategies, methods, approaches and initiatives to learn or teach the English language;
- to establish national EFL teacher training standards;
- to improve the education management system;
- to refine the content and the quality of teacher training and
- to integrate school-based experience into teacher training [1, p. 6].

The PRESETT project was launched to solve the most serious drawbacks of traditional teacher training in Ukrainian higher education that were identified during the baseline study. To start with, training foreign language school teachers-to-be was performed by using old teaching styles that caused a generation gap. Moreover, teacher training tended to place special emphasis on theory that prevailed over practice. Some of the other weak points of the traditional teacher training system identified in the baseline study were following text books, lack of authentic materials and a small number of contact hours that made it impossible for graduates to develop the appropriate English language and teaching skills. Moreover, the EFL methodology course was delivered in learners’ native language without paying much attention to methodology itself. On top of that, school-based experience involved only one- or two-week school-based observation in the final year of bachelor’s studies. This could be the main reason for graduates’ lack of basic professional skills [2, p. 73].

According to A. Mackenzie, the new PRESETT curriculum has brought a number of beneficial changes in foreign language teacher

training [1, p. 8-9]. Those changes involved all the aspects of the methodology course: its content, approaches, language of delivery, key components, etc. Some of the most important innovations of the experimental methodology course (EMC) seem to be the following:

- a substantial increase in time allocation for the methodology course study (from 150 to 660 hours);
- making English the only language used in the EMC;
- developing the EMC content taking into consideration the national priorities regarding international communication and intercultural skills, Council of Europe recommendations on curricula of the future and CEFR levels and the 21st century skills;
- implementing a new system of school-based experience by changing the procedure and integrating school-based experience and university in-class activities throughout the whole three-year-long methodology course. Hence, students are involved into school-based experience starting from the second year as observers, proceeding to be teacher assistants in the third year to finally have a chance to conduct independent practice-teaching in their fourth year of instruction [3].

In order to explore the EMC students' perceptions and attitudes to the new PRESETT curriculum a questionnaire survey was conducted. It involved 15 second and fourth year students of the English philology department. The study was carried out at Uzhhorod National University. The data were collected from the first to the fifth of May, 2021.

The results of the survey show that most of the participants are satisfied with learning according to the PRESETT curriculum. According to the respondents' answers, the most distinct advantages of the new curriculum are its focus on the development of professional and personal skills and qualities, a variety of approaches to instruction and the EMC delivery in English. Other strong points of the new PRESETT curriculum deal with its content itself and ways of the content delivery. Balancing theory and practice, interactive and engaging tasks, in-depth methodology learning were found to be beneficial as well. In addition, carefully phased school experience was also ranked as one of its biggest advantages.

The disadvantages of the PRESETT curriculum can be referred to the following groups: confusing or difficult terminology; heavy workload; and the COVID-19 pandemic. There were students who found it difficult to name any disadvantages or indicated that there were no disadvantages

at all. Confusing or difficult terminology can be attributed to the fact that the language of the EMC delivery is English and most of the respondents were second year students whose English may not be sufficient to cope with difficult methodology concepts. Heavy workload referred to a lot of practical in-class and out-of-class assignments. Some students indicated that they would appreciate it if they had more time to think in class.

More specifically, some students' suggestions refer to changing the structure of the course so as to balance the input and make it more comprehensible. It should be noted that the COVID-19 pandemic has had its negative impact on the students' perceptions of the new PRESETT curriculum. Since the main delivery format is workshops, many students would like to come back to university rooms and experience face-to-face instruction. The students' desire to have more school practice can also be attributed to the COVID-19 pandemic since lockdown has affected this year school practice in terms of its delivery and length.

Most of the respondents are satisfied with the PRESETT curriculum. However, the fact that a substantial number of the respondents found it difficult to answer and having some students who do regret choosing the EMC needs to be addressed and considered more deeply.

To sum it up, in general the new PRESETT curriculum proves to bring many benefits to English teacher training in Ukrainian higher education. Students appreciate that it is competence-based, it is delivered in English and it balances theoretical instruction with hands-on school experience. However, there are some issues that need to be addressed in order to make it more effective.

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Catering for learning styles in the EFL primary classroom

Voloshyn Myroslava

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Foreign language learning, like other subjects, is part of the overall development of all students. Through learning a foreign language, students can enrich their life experience, broaden their world vision, and enhance their thinking skills.

Every person learns in a different way. From kindergartner to postgraduate levels, it is learners who do the learning, and they do it in their own particular, individual way depending on their learning style. Everyone has his/her special style of learning. It is universally accepted that learning styles influence how students learn and how teachers teach. Taking into account students' needs and interests by the teacher is certain to result in more engaging teaching, while on the part of students being aware of one's learning style will definitely lead to productive learning.

A knowledge of the learning style a learner belongs to is important for both the teacher and students. Taking into account students' basic learning characteristics by the teacher is certain to lead to more effective teaching, while students who are aware of their learning style prove to achieve better learning outcomes. According to Dr. Rita Dunn and Dr. Kenneth Dunn not only can students identify their preferred learning styles, but students also score higher on tests, have better attitudes, and are more efficient if they are taught in ways to which they can more easily relate. Therefore, it is to the educator's advantage to teach and test students in their preferred styles [1, p. 31]. It follows that teachers who desire to enhance learning to optimal levels will want a deeper understanding of learning styles and ways to accommodate them in the EFL classroom. This involves an awareness of learning style theories, an understanding of one's

own learning preferences, and knowing how to match instruction to learning styles [2].

The *topicality of present research* seeks to evaluate how significant it is for the teacher to know learners' preferred learning styles in the EFL primary classroom. This study is part of wider research into catering for learning styles in the EFL primary classroom. At this stage, the research *aims at* identifying young learners' learning styles and exploring young learners' perceptions of their learning styles.

In theory and practice of EFL teaching, learning styles can be defined in different ways. Based on the analysis of the definitions provided by different scholars, the conclusion can be drawn that a learning style is the way in which different students learn. More specifically, it refers to an individual's preferred way to absorb, process, comprehend and retain information.

Learning styles can be defined, classified, and identified in many different ways. The present study sticks to the classification according to which learning styles are grouped into three categories: visual, auditory, and kinaesthetic (VAK). The VAK learning style model uses three major sensory receivers (Vision, Auditory, and Kinesthetic) to determine a person's dominate or preferred learning style.

It should be noted that learning style research is not just a concept anymore but rather seems to be a "reality check" for educators. As practitioners become more aware of various learning styles, they are more apt to modify their teaching behaviors. Although some educators do not favor learning style research, there is support for the use of this research in the classroom [3, p. 53].

As far as research methodology is concerned, this study is action research. It employs both primary and secondary research tools to collect data for analysis. As a primary research tool, it makes use of a questionnaire survey. In particular, it was used to collect data connected with EFL students' perceptions of their learning styles. The research also employed observation during the school-based practice and generalization of pedagogical experience that are considered to be secondary research tools to explore the concept of learning styles and examine how to identify learning styles in practice.

The study was conducted at Uzhhorod secondary school No 8. It involved 46 students. The data were collected from the 12th to the

16th of April, 2021. The questionnaire included 19 statements the respondents were asked either to agree or disagree with. The statements were developed based on John Morgan's research taking into account the learners' age [4]. The statements were provided in Ukrainian.

Using a survey questionnaire is one of the most effective ways of gathering data collection, which helps to deal with the issue of identifying learning styles and using this information in the classroom.

The results of the survey show that most of the young learners in the study (75%) belong to an auditory learning style. This group is followed by kinaesthetic learners with visuals constituting the smallest group.

The survey results had salient implications for my classroom management and instruction during my school-based experience. The research findings indicate that if students are to have a meaningful English developmental experience in the classroom, instruction must be tailored to pupils' learning styles. The use of a combination of different activities in the EFL classes had a positive effect on young learners' performance. They appeared to be more active and willing to participate in the classroom activities.

The conclusion may be drawn that being a participant who engages in action research inevitably provides an empowering experience. As for me, the action research has had positive effects for many reasons. Learning how to identify pupils learning styles and cater for them in the classroom is invaluable in terms of my future professional activities as an English teacher. Seeing students grow is probably the greatest joy all teachers can experience.

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Exploring the guided-discovery potential in teaching grammar in the EFL classroom

Yashchyshyn Monica

*Student of the Faculty of Foreign Philology,
Uzhhorod National University, Ukraine*

Nowadays, after decades of research into language teaching and learning, it seems obvious that grammar is very important in language learning and that one should always find the right approach to teaching it.

Teaching grammar is probably one of the most challenging aspects of teaching a foreign language. Guided discovery is an instructional design model in which learners find out information within a suitable environment facilitated by the teacher to develop their understanding.

Hence, the key postulate of this method is that students learn the material better when they discover something new on their own, rather than when the material is presented to them by the teacher. In practice, guided discovery is realized in the following way: the teacher exposes students to language input containing an example of the target language (for instance, a reading text containing the passive voice or a video fragment with examples of the Present Continuous), and asks students to identify a regularity or a pattern and formulate a rule. This method is often combined with PPP, TBL and the function method.

The topicality of the research into the guided-discovery potential in teaching grammar in the EFL classroom is stipulated by the important role grammar plays in EFL learning and by the need to make students' grammar learning in the EFL classrooms more effective.

Therefore, at this stage the present research *aims to identify* the English learners' attitudes to learning grammar and grammar activities in the EFL classroom. In particular, this research explores the method

of guided discovery and the way to use it in the EFL classroom most effectively.

Guided Discovery Learning (GDL) approach is a learning process in which students are guided by the teacher to discover a new knowledge [1, p. 2]. It is supposed that teachers' guidance may be different depending on students, a learning situation and a target grammar item. It follows that teacher's scaffolding involves teachers' instructions, his/her knowledge and active experience.

Based on the analysis of the GDL model suggested by Dea Permatasari and E. W. Laksono to teach chemistry, it can be assumed that in language teaching it can be realized in two main stages: pre-discovery and post-discovery [2, p. 3]. The pre-discovery stage includes discussion, observation, problem formulation, creating hypothesis, and experimenting with the target grammar item. The post-discovery stage implies observation, interpreting data, and finding a concept.

In order to identify and explore students' perceptions of and attitudes towards grammar instruction, a questionnaire survey was conducted. The study was conducted in Uzhgorod Taras Shevchenko linguistic gymnasium. The gymnasium gives the opportunity for pupils to study such languages as English and German. Classrooms are well-equipped with technical means of study, computers and recorders. The research was conducted in the spring 2021. The study involved 37 pupils in total (18 pupils from the 5th grade and 19 pupils from the 7th grade). The age level of the participants ranged from 9 to 14. The majority of them have studied English for a number of years since kindergarten. The pupils are at pre-intermediate level. The questionnaire consisted of 10 multiple-choice questions related to grammar teaching. The results for each question were compared between classes in order to identify similarities and differences. The results of the survey show how students feel about their grammar skills, participation in grammatical activities and developing their grammar habits in class.

In general, students' opinions about their grammar skills were fairly consistent in both classes and at different levels of English. Students in this survey indicated that they are ready to learn more about grammar and are interested in it, and they want to practice their grammar skills more. Some students were unmotivated while others had a strong desire to learn.

The results of the survey show that negative affective factors also have their effect on students' grammar learning. In particular, many students confessed that they experience a fear of making mistakes, which prevents them from practicing a new grammar item and putting it into active production. However, most of the students indicated that due to their teachers' strategies and techniques they had managed to overcome their fear so far. In this respect, one of the effective teacher strategies proves to be creating a positive friendly environment in which students are not afraid to lose their face. According to the results, it is also important that grammar activities should be engaging.

The data collected in the survey show that students display readiness and a strong desire to improve their grammar skills and take active part in grammar activities.

Based on the results of the survey, both motivating and demotivating factors for students to learn grammar were identified. In particular, the strongest motivator was found to be the teacher approach that was tailored to students' language level, needs and interests. Overcorrecting by the teacher proves to be the factor that demotivates the students most.

Hence, the conclusion may be drawn that proper grammar teaching involving appropriate strategies and techniques is very important for both teachers and students. In this respect, guided discovery is considered to be an effective grammar teaching tool due to its ability to actively engage students in the process of grammar learning.

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Аспект граматики на уроці німецької мови в школі

Шпраха Наталія

*студентка факультету іноземної філології
ДВНЗ «Ужгородський національний університет»*

м. Ужгород, Україна

Соціально-економічні та культурні тенденції розвитку сучасного суспільства викликають потребу вивчення іноземної мови як важливого засобу міжнародного спілкування, адже мова є невід'ємним критерієм на шляху євроінтеграції. Метою оволодіння іноземною мовою є набуття комунікативних навичок, тобто здатності спілкуватися за різних умов середовища та з різними співрозмовниками. Однією з складових мовної і мовленнєвої компетенції учнів є грамика, яка є своєрідним фундаментом у вивченні мов. Граматична компетенція як здатність правильно будувати речення для передачі змісту відповідно до Загальноєвропейських рекомендацій з мовної освіти є «центральною ланкою» комунікативних навичок і тому вимагає особливої уваги до організації процесу навчання. Саме аспект граматики викликає в учнів найбільше труднощів.

Актуальність дослідження навчання аспекту граматики на уроках німецької мови обумовлена важливою роллю граматичних навичок у розвитку всебічних мовних здібностей учнів та необхідністю сприяти мовленнєвій компетенції учнів. Оскільки аспект граматики грає різноманітну роль як в навчанні іноземної, так і рідної мови, а також є невід'ємною їх складовою навчальних ситуацій, то для початку нам необхідно з'ясувати поняття граматики. Відомо, що даний термін відображає два поняття: граматичний лад мови і науку про граматичний лад. Під терміном «граматичний лад мови» лінгвісти розуміють насамперед граматичну структуру мови, тобто систему правил відмінювання, словотворення і об'єднання слів в одному реченні. Тільки завдяки систематичному вивченню граматичних правил і граматики в цілому можливе повноцінне спілкування, тобто здобуття комунікативних умінь. До того ж вивчення граматичних

явищ, що мають аналогію в рідній мові, допомагає краще усвідомити граматичний лад рідної мови. [2, с. 98]

У сучасній лінгвістиці дослідження аспекту граматики на уроках іноземної мови постійно викликають інтерес науковців, серед яких дослідження Н. Д. Гальскової, Н. І. Гез, С. Ф. Шатилова, Н. К. Скляренко, С. Ю. Ніколаєвої, Є. І. Пассова тощо. О. Е. Михайлова, Ю. А. Сітнов, Т. О. Стеченко висвітлюють у своїх дослідженнях принципи навчання граматичного матеріалу на заняттях з іноземної мови. Серед закордонних дослідників такими питаннями займалися Ч. Лоув, В. Флеміг, Г. Хельбіг, Й. Аллен, Й. Гармер, Й. Ісенберг. Особливої уваги заслуговують наукові публікації Н. І. Гез, Н. Д. Гальскова, та В. А. Бухбіндер, які вивчили та запропонували класифікації навчальних вправ у вивченні іноземної мови з точки зору аспекту граматики.

Теоретичною основою нашого дослідження послужили фундаментальні монографічні дослідження та наукові публікації багатьох вчених, методистів, педагогів, серед яких, насамперед, «Методика викладання іноземних мов у середніх навчальних закладах» С. Ю. Ніколаєвої та Н. Д. Гальскова, «Теория обучения иностранным языкам. Лингводидактика и методика» Н. І. Гез.

Метою дослідження є: прослідкувати та проаналізувати процес формування граматичних компетенцій на уроках німецької мови в школі, зокрема, вивчити, якими методами послуговується вчитель для досягнення цих компетенцій та які форми роботи і види вправ виконує клас.

Науковці відзначають, що для оволодіння граматичними вміннями вкрай важливим є зосередження уваги учнів на формальних ознаках. Це суттєво з різних точок зору: для оволодіння вмінням навчитися змінювати слово, утворювати його форми, для впізнання граматичних структур при читанні на основі формальних ознак, до яких належать: а) умлаут; б) закінчення; в) займенники, артиклі, сполучники, прийменники, допоміжні дієслова; г) порядок слів; д) розділові знаки в письмовій мові, інтонація, паузи – в усній мові [2, с. 100]. Труднощі формування граматичної компетенції полягають насамперед в тому, що німецька мова володіє специфічними особливостями, які відрізняють її від інших мов. Щоб уникнути труднощів в опануванні німецької граматики С. Ю. Ніколаєва вказує на

необхідність виокремлення фрагментів уроків, метою яких є формування відповідних навичок мовлення і наголошує на трьох групах факторів, що зумовлюють труднощі в опануванні мовою: а) індивідуальними особливостями учнів; б) іноземною мовою, що вивчається; в) навчанням: учителем, технологією навчання і навчальними матеріалами [3, с. 240]. До факторів першої групи належать, насамперед, чинники психологічного характеру, обумовлені тим, що іноземна мова як другорядний засіб спілкування не є життєвою необхідністю учнів, тому потрібні «спеціальні зусилля для виклику мотивації щодо вивчення мови взагалі та граматики зокрема» [3, с. 241]. До другої групи належать труднощі, зумовлені інтерференцією рідної мови, наявністю чи відсутністю певних граматичних явищ у рідній мові [3, с. 241]. Аспект граматики на уроках німецької мови супроводжується інтерференційними явищами. До прикладу, артикль, який відсутній в українській мові, натомість у німецькій йому належить важлива роль: артикль вказує на рід, число та відмінок іменника. Невідповідність роду іменників у рідній та німецькій мовах часто спричиняє помилки у вживанні артиклю. Тому сучасні уроки німецької мови орієнтовані при викладанні аспекту граматики на зіставлення граматичних структур німецької та української мови. Такий підхід до навчання граматики на уроках німецької мови в школі євкрай важливим оскільки, на перший погляд, схожі з українською мовою граматичні конструкції вимагають зовсім іншого граматичного оформлення і як наслідок – можуть змінювати значення структури.

Нормативні документи щодо проведення та змістового наповнення уроку іноземної мови в школі містять вимоги відбору граматичного матеріалу, які вимагають, щоб матеріал був достатнім для використання мови як засобу мовлення в наведених шкільною програмою межах і реальним для його засвоєння в умовах шкільного заняття. Надто велика кількість матеріалу може бути причиною недостатніх знань, тому як правило вчителі обмежують його у ході відбору тем для уроків.

За С. Ю. Ніколаєвою граматичний мінімум складається з активного та пасивного. До активного граматичного мінімуму належать ті граматичні структури, якими учень повинен оволодіти для вираження власних думок іноземною мовою [4, с.72]. Структури пасив-

ного граматичного мінімуму, які потрібні для розуміння мови під час читання та аудіювання, є менш поширеними, тому їх краще вивчати у старших класах. Так, наприклад, часові форми *Präteritum*, *Perfekt* належить до активного граматичного мінімуму німецької мови, оскільки є досить вживаними у розмовному мовленні. Натомість *Plusquamperfekt*, який є складовою пасивного мінімуму, поширений в письмовій мові і тому входить до шкільної програми 10 класу. Н. Д. Гальскова та Н. І. Гез виділяють принципи відбору продуктивної граматики та принципи відбору рецептивної граматики. Такий поділ співвідноситься із поняттями активного та пасивного граматичних мінімумів [1, с. 310-311].

Для опанування граматикуою як активного, так і пасивного мінімумів на уроках німецької мови використовуються різні методи навчання. Н. Д. Гальскова та Н. І. Гез виділяють дедуктивний та індуктивний. Навчання при використанні дедуктивного підходу відбувається від загального до конкретного, від правила до дії. Цей метод вчитель використовує у старших класах, тому що за програмою вивчаються складніші теми, які потребують пояснення вчителя. При використанні індуктивного методу учні самостійно формулюють правило, вивчають граматичні явища від одиничного до загального. Цей етап має свої переваги на початковому та середньому етапах вивчення граматики, тому що учні виводять правило самостійно, краще засвоюючи і запам'ятовуючи його.

Дослідження навчання граматики на уроках німецької мови проводилося в Тячівській загальноосвітній школі I-III ст. ім. В. Гренджі-Донського №1. Для спостереження вибрано досвід вчительки з п'ятнадцятирічним стажем Гапун Ярослави Іванівни. Для дослідження було відвідано по 6 уроків у 5 і 8 класах в онлайн-режимі. До граматичних тем, підібраних для занять, належать «Артикль», «Вживання означеного та неозначеного артикля», «Визначення артикля іменника за значенням» та «Часова форма *Präteritum*». Проведене практичне польове дослідження мало за мету зробити детальний аналіз форм та методів пояснення граматики на заняттях німецької мови, а саме – застосування індуктивного способу на уроках німецької мови у 5 класі, внаслідок якого учні дійшли висновку, що кожен німецький іменник вживається з артиклем, котрий вказує на його рід, відмінок і число. Обрана вчителем тема уроку є обгрун-

тованою, адже учні 8,9 класів середньої школи часто помиляються, співвідносячи рід іменника німецької мови з іменником в українській, адже роди не завжди збігаються, наприклад, *das Mädchen* – дівчина, *das Kind* – дитина, *der Weg* – дорога, *die Straßenbahn* – трамвай тощо. Тому вчитель послуговується принципом, що саме на початкових етапах оволодіння граматичною будовою мови потрібно закласти міцну основу для вивчення артикля іменника, оскільки він є одним з основних явищ у німецькій мові. Знайомство з граматичною темою «Артикль» вчитель починає з прикладу вживання його у контексті. З метою більш ефективного засвоєння матеріалу учням водночас запропоновані унаочнення предметів, які згадані у вірші:

Die Tafel ist schwarz, das Heft ist blau, die Kreise ist weiß, der Radiergummi ist grau.

Учні краще зрозуміють вживання означеного і неозначеного артиклів на прикладі комунікативної ситуації, тому наступним кроком є контроль розуміння учнями функції означеного та неозначеного артикля. Він полягав насамперед у вправі *Was ist das? Wer ist das? Erzähle.*

Упродовж уроку учні взаємодіють з учителем, відповідаючи на запитання. У відповідях вживається структура «*Das ist eine Maus. Die Maus ist da*» і використовується фронтальна форма проведення, що дає можливість проконтролювати розуміння учнями відмінностей означеного та неозначеного артиклів. Вчитель намагається приділити увагу кожному учневі та скоригувати помилки, причиною яких найчастіше були недостатні знання лексики. Для різноманітності на уроці було використовується текст з пропущеними артиклями відповідно до теми уроку з метою збагачення лексичного запасу, а саме – «*Die Familie*». На основі відповідей та виконаного домашнього завдання на наступному уроці вчитель підсумовує результати засвоєння граматичної теми учнями. Проведене дослідження дозволяє стверджувати, що ефективність застосування пояснювально-ілюстративного методу, тобто подання граматичного матеріалу у формі презентації, є дуже високою. Для закріплення даної теми на уроці вчитель подає різноманітні письмові вправи для індивідуального виконання, наприклад:

Bestimmt das Geschlecht der Substantive der Bedeutung nach. Ordnen Sie die Nomen mit den Artikeln zu.

Löwe, Kirsche, Deutsch, Harz, Abend, Sekt, Forelle, Donnerstag, Huhn, Apfelsine, Gurke, Apfel, Zwiebel, Kohl, Dollar, Spanisch.

Для узагальнення та перевірки засвоєного граматичного матеріалу на наступних уроках ефективним є застосування у гри «Memory»/«Пам'ять». Даний прийом перевірки та закріплення матеріалу є особливо доречним. Особливістю проведення цієї гри є те, що вона, по-перше, повинна сприяє успішному запам'ятовуванню граматичної структури, а по-друге, викликає інтерес до подальшого вивчення іноземної мови. Таким чином, використання кольорових карточок, ігор, текстів на різну тематику є важливим позитивним моментом, адже сприяє значній зацікавленості учнів до вивчення теми.

Для автоматизованого вживання часової форми Präteritum у 8 класі як одного з найбільш поширених граматичних явищ письмового мовлення, пропонується низка вправ та завдань, у процесі яких відбувається активізація не тільки граматичних, але і лексичних умінь. До прикладу, для розпізнавання форми і розуміння функції граматичного явища Präteritum (вправа на пошукове читання) на занятті було запропоновано невеликий текст у даній часовій формі: *Findet im Text das Präteritum. Unterstreicht bitte! Übersetzt ins Ukrainische.*

Die Sommerferien von Sven und Markus

Sven hatte einen Freund – Markus. Im Sommer wohnten sie auf einem Campingplatz. Sie erholten sich fantastisch. Sie machten zusammen Morgengymnastik und gingen zum Meer. Am Strand sonnten sie sich, spielten Volleyball und badeten. Die Jungen hatten schöne Sommerferien.

Серед вправ на репродукцію граматичної структури вчитель пропонує вправу на підстановку, спираючись на формальні ознаки граматичного явища та загальне правило. До прикладу, речення з вправи:

1. Der Himmel (sein) blau. 2. Viele Kinder (sein) im Dorf. 3. Wo (sein) ihr im Sommer?

Завдяки вправі-грі «Penopner» школярі не тільки ефективно вивчають часову форму, а також і активізують свої комунікативні уміння:

L.: Wir spielen jetzt "Reporter". Ich bin Reporter. Ich will ein Interview machen. Ich frage und ihr antwortet! Schaut bitte das Bild an! Sagt bitte, welche Jahreszeit ist es?

Sch.: Es ist Sommer.

L.: Der Sommer ist schon vergangen. Aber wir denken an den schönen Sommer zurück. Beantwortet meine Fragen:

1. Wie war das Wetter im Sommer? (Das Wetter war schön.)

На заняттях учні виконують усні завдання, в яких наводять приклади з власного життя, використовуючи при цьому часову форму *Präteritum*. Ключовим моментом у цій справі є можливість для вчителя визначити, хто з дітей володіє недостатнім словниковим запасом і спрямувати свою увагу на його розширення.

Таким чином, щоб набути граматичних навичок, вчитель спонукає учнів регулярно займатися вивченням граматичних форм слів з метою правильного зв'язку слів у реченні. Але вони зіштовхуються з низкою труднощів. Не тільки складний матеріал, а також і занадто велика кількість матеріалу може бути причиною недостатніх знань, тому вчитель старається обмежити, щоб досягти кращого ефекту в опануванні граматичними структурами. Різноманітні прийоми роботи над навчальним матеріалом і те, як вчитель співпрацює з учнями й навпаки, у процесі навчання будь-якого граматичного явища можна назвати основними компонентами в ефективному засвоєнні граматичної структури іноземної мови.

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