

7. Ask students to write a letter to «an advice therapist» about their problems and ask him for advice (give them 10-15 minutes).

8. Collect the letters and exchange them (e.g. the ones from family A to family B, from family B to family C)

9. Tell them they are «advice therapists» and they have to write back and to give these people some advice.

10. Collect the letters and redistribute them. 11. Analyze the results.

В результаті проведення ділової гри можна зробити висновок про її поліфункціональність яка виховує здатність самостійно мислити та приймати рішення, тренує й закріплює професійні знання, формує мовленнєву, міжкультурну та комунікативну компетентність. Особливістю використання ділової гри в процесі вивчення іноземної мови є її комунікативна спрямованість, адже основним шляхом залучення учасників гри до спільної пізнавальної діяльності й одночасно шляхом створення та розв'язання проблемних ситуацій є спілкування, під час якого приймаються індивідуальні та групові рішення, досягаються цілі кожної конкретної гри. Перспективи подальшого дослідження вбачаємо у розробці комплексу ділових ігор та їх системного використання, спрямованих на подальше особистісне та професійне самовдосконалення студентів.

Введення ділової гри в процес формування соціокультурної компетентності студентів – майбутніх вчителів філологів сприяло формуванню професійного становлення особистості, що узгоджується з вимогами державного освітнього стандарту вищої професійної освіти.

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## **THE STYLISTIC POTENTIAL OF LITERARY URBANONYMS IN FICTION TEXTS**

**Світлана Слободяк**

*викладач*

*Ізмаїльський державний гуманітарний університет*

Literary toponyms are extremely diverse. A special place in the toponymic space of a literary text is given to urbanonyms. In real onomastics urbanonyms are defined as «the names of intracity objects (streets, squares, temples, plots of land, microdistricts, etc.) that are used by native speakers to orient themselves in intracity topos» [1, p. 108]. The use of urbanonyms in the onomastic space of a work of art goes beyond the scope of the above definition. The potential of literary urbanonyms lies not only in the function of localizing the place, but also in the stylistic function that they perform in literary texts.

The question about the stylistic function of literary onyms has been discussed repeatedly in the works of Yu. O. Karpenko, O. F. Nemyrovska, O. I. Foniakova, H. P. Lukash, K. M. Iriskhanova and others. Yu.O. Karpenko, in particular, noted that the stylistic function of literary onyms can manifest itself in two varieties: «informational and stylistic» and «emotional and stylistic» [2, p. 37]. As for literary urbanonyms, their informational and stylistic function is

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associated primarily with their etymological meaning, while the emotional and stylistic function is manifested at the associative level, causing the reader's emotional response to the events depicted.

A large number of literary urbanonyms that perform the emotional and stylistic function are found in the novels about the artist. The central figure of such a novel, as a rule, is the artist, in the broad sense of the word, trying to protect his creative independence, looking for his place in society. The latter «takes revenge on the artist with complete non-recognition and neglect, condemns him to all kinds of trials, often to cruel poverty and death in complete oblivion» [3, p. 98]. That is why such a hero is often in a state of crisis – ideological, moral, creative – the way out of which is possible only if genuine humanistic values of life and art, genuine moral positions are found. Apart from the focused attention to the personality of the artist, in the novels of this genre and thematic variety you can always feel the spirit of art, beauty and the pursuit of beauty. Such works are full of lyrical digressions, philosophical reflections and authors' descriptions, the expressiveness of which is often achieved through the use of literary urbanonyms. Let's analyze some examples. The following excerpt from the novel of R. Aldington «Death of a Hero» is the description of the walk of two people, Elizabeth and George, who are in love with each other.

*In the **Privy Garden** [...] they talked of King Charles [...]. [...] They went through the **Fountain Court** and the beautiful **Tudor Courts** [...]. They talked and argued and laughed and made plans and reformed the world and felt important [4, p. 183].*

The urbanonyms used in the excerpt give the narrative mystery and romanticism, create a sense of beauty and grandeur, as they are associated with the distant past of England. The past is a mystery that attracts Elizabeth and George with its obscurity, forcing them to reflect, argue, make plans, which they are doing while walking among the exquisite architectural buildings of the Tudor dynasty. But as soon as a crack appears in the relations of the heroes, the exalted lyrical toponymic background is immediately taken the gloss off:

*They separated at **Piccadilly Circus**. Fanny and Reggie went off somewhere in a taxi. Coming down **Shaftesbury Avenue**, George had noticed that it was a clear night with a full moon, and insisted on going to the **Embankment** to see the moonlight on the Thames. They turned into the **Haymarket**.*

*«What do you think of Fanny?» asked Elizabeth.*

*«I think she has most marvelous eyes» [4, p. 201].*

The urbanonyms listed in the episode, as in the previous example, also name the inner-city objects of London, but of the modern London, where Elizabeth and George presently live, in which the distant romance of the past gives way to prosaic reality with its problems and disappointments. Therefore, urbanonyms here sound in a different way, they sound serious, dry and casual.

Significant attention in the novels about the artist is given to aesthetic, moral and philosophical problems. For example, in W.S. Maugham's novel «Cakes and Ale: or The Skeleton in the Cupboard» the author reflects on the nature of beauty, arriving at the conclusion that perfect beauty does not exist, since in each era the category of beauty is filled with definite, historically contingent content:

*Beauty is perfect, and perfection (such is human nature) holds our attention but for a little while. [...] No one has ever been able to explain why the **Doric temple of Pæstum** is more beautiful than a glass of cold beer except by bringing in considerations that they have nothing to do with beauty. Beauty is a blind alley. It is a mountain peak which once reached leads nowhere [5, p. 105].*

In the example above the name of the famous Italian temple built in the 1st half of the 5th century BC sounds as magnificent as the phrase «a glass of cold beer», because both expressions name the phenomena which are unique (and therefore beautiful) for the definite time and space, confirming the thesis that beauty is a relative and incomprehensible concept.

The reflections of W.S. Maugham's characters on art are also of particular interest. The writer Driffield, the storyteller Ashenden, and even W.S. Maugham himself perceive art as creative freedom, loyalty to the truth of life, even if this truth is «the skeleton in the cupboard». The following example illustrates this philosophy of art.

Starting to write the biography of the late writer Driffield, the pseudoliterator Alroy Kear is trying to find out from Ashenden some outstanding facts from his life. But Driffield was an ordinary person for Ashenden, with whom he often rode a bicycle, talked on everyday topics and drank beer in public houses:

*The public houses were friendly and informal, hardly more important than other cottages, and on the porches often honeysuckle would be growing. The names they bore were usual and familiar: **the Jolly Sailor**, **the Merry Ploughman**, **the Crown and Anchor**, **the Red Lion**.*

*But of course all that could matter nothing to Roy, and he interrupted me.*

*«Did he never talk of literature?» he asked.*

*«I don't think so. He wasn't that sort of writer [...]» [5, p. 111].*

The episode presents the names of the public houses that Driffield visited to chat with ordinary people, to touch real life, which was so necessary for his work. These ordinary, uncomplicated, appellative in terms of structural components urbanonyms appear in the text as a means of additional characterization of the writer Driffield, who preferred respectable dinners with titled guests to a mug of beer in a local pub and a heart-to-heart talk with those who are really close and attractive to him. This fact from Driffield's biography is not worth mentioning for Alroy Kear, since it does not fit into the framework of canonized ideas about the great writer. As for Alroy himself, his literary career was associated with more attractive places, and it is also reflected onomastically in the novel. A mediocre but sly writer, he paved the way for his books through lunches with influential critics in expensive restaurants with fashionable names, for example, in the restaurant in central London, which was named after an ancient aristocratic British family:

*He does not want to be a bore, but if the critic has nothing to do on Wednesday or Friday will he come and lunch at **the Savoy** and tell him why exactly he thought his book so bad? No one can order a lunch better than Roy, and generally by the time the critic has eaten half a dozen oysters and a cut from a saddle of baby lamb, he has eaten his words too [5, p. 35].*

A critical approach to anomalous phenomena in art is another characteristic feature of the novel about the artist which also finds its expression in the text with the help of urbanonyms. For example, J. Galsworthy in the novel «A Modern Comedy: The White Monkey», describing Michael and Fleur's visit to the concert of the modernist composer Hugo Solstis, compares his musical performance with the noise at the railway station:

*To sleep to this restored English music, too, was impossible. Fleur, a sound sleeper, had never even tried. Michael had, and complained afterwards that it had been like a nap in **Liege railway station** [6, p. 42].*

Using the urbanonym as part of the comparison saves the author from having to describe the negative emotions of the characters from listening to this kind of music. While reading these lines everyone could grasp the author's implication because the noisy railway station in Liege, the heart of the industrial development in Europe in the early 20th century, was the last place suitable for enjoying music even if it is a piece of modernist music.

The examples above indicate that the stylistical potential of literary urbanonyms in the onomastic space of the novels about the artist manifests itself at the associative level, evoking the reader's various emotions and associations. These associations gradually appear in the reader's mind in the course of plot development and are entirely formed after reading the whole literary work. In addition, the use of literary urbanonyms in the novels about the artist helps to expand the main image of the artist character and to complete the compositional construction of this genre and thematic variety. Finally, the essential part of the novel about the artist is always devoted to onomastically abundant discussions about art, the integral components of which are often urbanonyms. The connotative meanings of such urbanonyms complement the overall genre and thematic picture and allow the reader to reveal the author's intention to the full extent.

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### **L'IMAGES DU PÈRE DANS LE ROMAN D'ALBERT CAMUS «LE PREMIER HOMME»**

**Ludmila Starodedova**

*maître de conférence*

*Université d'État Humanitaire d'Izmail*

Le jeune Albert Camus ne connaîtra jamais son père autrement qu'en photo. A la fin de sa vie il entame la rédaction d'un livre consacré à ce père inconnu. Le contexte historique et le fait qu'il soit orphelin de père, renforcent l'attachement de Camus pour l'Algérie. A un moment où lui fallait renouer avec ses racines, avec cette terre si proche et qui lui devenait étrangère, il s'aperçut qu'il ignorait tout de son père et décide de le retrouver.

Quelques mois avant sa mort, Camus s'était remis au travail. Il rédigeait un ouvrage dont il avait l'idée depuis huit ans au moins: «Le Premier Homme». Ce récit incomplet (qui ne sera publié qu'en 1994) était un vieux projet puisque Camus en parle dans ses «Carnets» dès octobre 1953, donnant la clé du titre: «Recherche d'un père ou le père inconnu. La pauvreté n'a pas de passé».

*En écrivant ce roman Albert Camus avait pour but reconstruire son passé et retrouver la personne qu'il ignorait toute sa vie et dont on lui manquait toujours.*

*Dans le roman l'auteur apporte de nouvelles significations aux codes établis. Ce code est partie prenante de son style. Ces codes culturels révèlent le système d'idées ou idéologies auxquelles ils donnent une forme codifiée. Ces connotations déclenchent la vie intérieure du héros. Les informations objectives sur le réel semblent incompatibles avec le style personnel. Pourtant, en descriptions et en portraits, l'auteur y recourt parfois. Voilà comment il dresse le portrait du père :*

*«Un Français d'une trentaine d'années, le visage fermé,.., de bonne taille, trapu, le visage long, avec un front haut et carré, la mâchoire énergique, les yeux clairs .... les cheveux coupés court...» [p. 12].*

*La description nette et précise, les épithètes brèves : « bonne », « trapu », « long », « haut », « carré », « clairs », « coupés court » présentent cet homme vivement. Les épithètes métaphoriques développent l'image et donnent les traits caractéristiques du personnage : « fermé » présente son portrait moral et « énergique » pour marquer son dynamisme et sa volonté.*

*Dans la littérature la tendance à voir dans le cosmos des situations, des intentions qui ressemblent à celles de l'homme, fait naître un nombre prodigieux de connotations codifiées en symboles . Ainsi le père inconnu suggère le monde, la vie à Jacques Cormery :*

*«Il revoyait sa vie folle, courageuse, lâche, obstinée et toujours tendue vers ce but dont il ignorait tout, et en vérité elle s'était toute entière passée sans qu'il ait essayé d'imaginer ce que pouvait être un homme qui lui avait donné justement cette vie pour aller mourir aussitôt sur une terre inconnue... » [p. 30-31].*

*Ici l'auteur a choisi les épithètes très expressives en caractérisant la vie du héros : « folle », « courageuse », « lâche », « obstinée ». Cette énumération des épithètes-antonymes détache la vie du héros d'une manière vive. Et la vie est présentée en contraste de ce « but sacré ». La terre inconnue est comparée avec un but inconnu. La phrase développée, avec beaucoup de*