



## **ДИАЛОГ КУЛЬТУР**

### **МАТЕРИАЛЫ XVII ВСЕРОССИЙСКОЙ НАУЧНО-ПРАКТИЧЕСКОЙ КОНФЕРЕНЦИИ С МЕЖДУНАРОДНЫМ УЧАСТИЕМ НА АНГЛИЙСКОМ ЯЗЫКЕ**

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**LANDSCAPE DESIGN OF A COASTAL NATURAL RECREATIONAL  
TERRITORY ON THE EXAMPLE OF RENOVATION  
OF THE “ITALIAN BEACH” IN TOGLIATTI**

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**Abstract.** Today, one of the main trends in global urbanism is the use of the potential of coastal areas to improve the quality of the urban environment. Large bodies of water have always been the starting point for the emergence and development of cities. There is now a general cultural interest in creating public parks and spaces in coastal areas.

**Keywords:** landscape design, coastal areas, landscape parks, public spaces, consumer psychology, “Italian beach”, the city of Togliatti.

**ЛАНДШАФТНЫЙ ДИЗАЙН ПРИБРЕЖНОЙ ПРИРОДНО-  
РЕКРЕАЦИОННОЙ ТЕРРИТОРИИ НА ПРИМЕРЕ РЕНОВАЦИИ  
«ИТАЛЬЯНСКОГО ПЛЯЖА» В ТОЛЬЯТТИ**

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**Аннотация.** На сегодняшний день одним из главных трендов мировой урбанистики является использование потенциала прибрежных территорий для повышения качества городской среды. Крупные водоемы всегда были отправной точкой для возникновения и развития городов. Сейчас наблюдается общекультурный интерес к созданию общественных парков и пространств на прибрежных территориях.

**Ключевые слова:** ландшафтный дизайн, береговые территории, пейзажные парки, общественные пространства, психология потребителя, «итальянский пляж», город Тольятти.

The modern era is characterized by an unprecedented pace and scale of change. In conditions when the transformative power of social production has become comparable in scale to natural processes, the need for conscious control and management of the formation of a new, technical environment of human life - a “second nature”, which makes significant changes in the relationship between man and

natural nature, is increasingly felt.

Initially, prototypes of embankments that responded to global trends appeared in major European cities in the first half of the 19th century. And then embankments gradually began to acquire a more recreational and multifunctional character, first in developed European cities, and then in Russia. Such examples include landscape parks and botanical gardens with access to water, which develop the idea of new public spaces.

The sharp complication of landscape design objects required the use of fundamentally new methods. Particular attention is paid to methods of system, design and pre-design analysis and synthesis. At the same time, it should be noted that some aspects of modern design theory and practice are formed under the direct influence of design. The main contradiction of this problem consists of two opposing messages. For ecology, places of attraction are centers of utilitarian needs (shops) or main forms of leisure (cinemas, stadiums). A modern, well-equipped beach is a kind of paradise, a place of relaxation and bodily pleasures based on playful entertainment. The Italian beach is a center of attraction based on the subconscious impulses of vacationers. Residents' ideas about this place go deep into the history of the city. These lands were acquired by the favorites of Catherine II, the territory is perceived as a place of prestige and special comfort. Particular attraction is associated with the panorama of the Zhiguli Mountains on the opposite bank of the reservoir. In "Soviet times," the country's leaders (N.S. Khrushchev) vacationed in these places. The "atmospheric zone" of an iconic holiday destination is becoming an attractive factor for young city dwellers. In addition to consumer and economic factors, it is necessary to note another dimension of landscape design related to human needs – "the center of meaning" (M. Merleau-Ponty). The worldview problems of humanity – consumer psychology – "forward and more", come down not only to the problem of effective communication or its negative component – loneliness, but also to the mental aspects of aesthetics and commercialism – the philosophy of "to be and to have" [1].

Landscape design is a search for proposals for a new quality of lifestyle. "The center of gravity of psychogeography is the subconscious realities that manifest themselves in urbanism," states the French urban environment researcher, Guy Debord [2, p. 101]. The main problem of the relationship between design and "the second culture" is not only a question of beauty and benefit, but also a question of several dimensions of designing the human world. The essential quality of design, including landscape design, within the framework of which architectural plans are created, is the cost of the project.

Before beach improvement activities are carried out, a pre-project analysis of the site is carried out, which helps to identify existing conditions, site strengths and potential problems that may affect the success of the project. Moreover, pre-project site analysis helps determine the scope of the project and set realistic goals and objectives, as well as select the best use of the site. This will allow you to estimate the costs and resources required for the project and identify potential sources of funding. In general, conducting a pre-project site analysis is an important step in the beach improvement planning process, as it can help ensure the environmental sustainability of the project, its social acceptability and economic feasibility [3]. A pre-project analysis of the Italian

Beach territory was carried out according to 5 factors: aesthetic, sanitary and hygienic, functional, environmental and technological. The aesthetic factor refers to the characteristics of the visual and sensory qualities of the environment and its influence on the development and implementation of the project. A well-designed project that respects the aesthetic qualities of the environment can enhance the quality of life of a community, attract visitors and investors, and promote the conservation of natural and cultural heritage. The health factor in pre-project site analysis refers to the assessment of the potential impact of the project on public health and hygiene. This factor is important because beaches are popular holiday destinations that attract large numbers of people and therefore the risk of disease spread can be high. By taking this factor into account, the design team can identify and eliminate potential problems early in the design process, which can help avoid costly and time-consuming modifications later on. Additionally, it can also help improve the overall visitor experience and contribute to the long-term sustainability and success of the beach. The functional factor in the pre-project analysis of the territory refers to the assessment of the purpose of the object and how well they meet the needs of the intended users of the project, as well as the possibility of organizing certain types of recreation, transport and structural relationships with the surrounding areas. This factor is important because the success of a project depends on its ability to meet the functional needs and expectations of users. The purpose of the functional factor in pre-project site analysis is to ensure that the project is designed to meet the functional needs of visitors and is functionally and effectively integrated into the environment. The Italian beach is intended for swimming and beach recreation for residents of the city of Tolyatti. It has a convenient sandy beach that provides these needs. Also, the beach is located in good transport accessibility for residents of all districts of the city; you can get there from anywhere in the city in 25 minutes, both by personal and public transport. One of the disadvantages of the functional factor is that on the territory of the Italian Beach there are no equipped paths for walking on the sand, so the flow of visitors is directed in a chaotic manner. Also, the beach is not suitable for people with limited mobility; moving on the sand without handrails is difficult for them. The environmental factor in the pre-project analysis of the territory is understood as an assessment of the potential impact of the project on the natural environment, including its biodiversity, ecosystems and natural resources, as well as the resistance of the design area to anthropogenic impact. This factor is important because any development project can have a significant impact on the environment and it is therefore important to consider the potential impacts before proceeding with the project. The purpose of the environmental factor in pre-project site analysis is to ensure that the project is designed in such a way as to minimize its negative impact on the natural environment and promote sustainability.

The technological factor characterizes technological systems and objects: communication systems, energy infrastructure and water supply and sewerage systems. Technology factor analysis helps assess the capabilities and limitations of existing infrastructure and identify potential areas for improvement. Technological factors can affect the feasibility, efficiency and sustainability of a project. For example, if the energy infrastructure is inefficient or unreliable, this could impact the project's energy

needs and sustainability goals.

There are communications on the Italian beach: electricity, water supply, sewerage. This creates favorable conditions for design and makes it possible to implement comfortable recreational area with all amenities for visitors to the Italian beach. A sociological survey of the population on the formation of the architectural design of the design object was conducted on social networks. The survey participants were residents and guests of Togliatti. There are 101 respondents in total. Based on the results of measuring citizens' opinions, it follows that the main functional zones should include: a passive recreation zone, an active recreation zone (beach volleyball, yoga), a water entertainment zone, a sports zone, an event zone, a cafe and restaurant zone, a summer cinema, a children's room, playground, street art gallery, observation deck, sanitary area (toilets, showers, changing cabins), lifeguards, first aid post, rental of beach equipment and luggage storage, walking area, parking area.

The percentage of functional zoning of the beach area is made in accordance with GOST R 55 698-2019: recreation area 40 %; sports area 20 %; sanitary zone 10 %; service area 8 %; children's sector 7 %; pedestrian paths 5 %. When zoning, the noise level was taken into account, which during the daytime does not exceed 45 db. [4].

An analysis of the volumetric-spatial and color structure of the environment and a coloristic solution for the design object were carried out. Taking into account the surrounding area is important when designing an urban environment for several reasons:

- Contextual integration: the surrounding area provides the context within which the urban environment exists. Understanding the characteristics, distinctive features and unique qualities of the surrounding area helps create a design that blends harmoniously with the existing landscape, architecture and infrastructure. Considering surrounding area, design can complement and enhance the overall aesthetics and functionality of the urban environment.

- Environmental considerations: factors such as climate, topography, natural resources and existing vegetation must be taken into account. By understanding these aspects, strategies for sustainable resource management, climate adaptation and environmental conservation can be developed. For example, designing green spaces or implementing sustainable water management systems can help mitigate the environmental impacts of urbanization [5].

- Connectivity and accessibility: The surrounding area plays a critical role in determining the connectivity and accessibility of the urban environment. This affects transport networks, pedestrian access and integration with to ensure efficient transport interchange, connection with neighboring areas and easy accessibility for visitors.

- Cultural and historical context: the surrounding area often has cultural and historical significance that should be respected and integrated into urban design. By recognizing local culture, heritage and history, it is possible to create an environment that reflects and preserves the community's identity. This can be achieved through the use of architectural styles, materials, and preservation of historical landmarks [6]. Thus, without analyzing the surrounding areas, it is difficult to design a harmonious space that will look organically combined with other city infrastructure. Color plays a crucial role in creating a visually pleasing and comfortable living environment in

architectural design. It is important to consider the integration of colors with the environment in order to make the designed object visually attractive and aesthetically complete. To achieve this goal, a color model is being developed that takes into account the color scheme of the designed object in combination with the existing architectural elements around [7]. This model provides a cohesive and harmonious color palette that enhances the aesthetics of the space, creating an attractive and visually pleasing environment. The natural environment of the beach area and the surrounding structures are interconnected and create a unique color palette. There are no prominent architectural structures in sight on the territory of the Italian Beach and beyond, so the color palette consists of shades of yellow (sand), green (trees) and blue (water and sky). All colors are natural, let's look at the meanings of each of them: green is associated with nature, balance, growth, development, fertility, and well-being. Light green with some frivolity, youth and lightness. This color has a calming effect on a person and also sets one in a calm working mood. Blue gives a feeling of trust, reliability, wisdom, peace and tranquility. It has a calming effect on humans and lowers blood pressure. The color yellow is associated with optimism, youth, and activity. The sand on the Italian beach is not bright yellow, more muted, closer to beige. The beige color creates a feeling of warmth and comfort, friendliness and peace. It turns out that beige-yellow is not so active after all. And the whole palette does not imply any kind of activity, so such a beach favors a more measured, secluded, quiet holiday, which does not fully meet the needs of the people in the opinion poll. In addition, this color scheme is typical for most beaches, which in no way distinguishes the Italian beach from the rest. Therefore, in order to create more favorable conditions for active recreation on the beach, as well as to give the recreational area a unique identity, it is proposed to use colors different from the current ones in the color scheme. Bright yellow will add dynamism, orange, salmon and terracotta – optimism, will increase your mood and desire to communicate, red will increase the level of activity and keep you in good shape. Other shades of green: azure and turquoise will create the feeling of a resort with azure water. Therefore, in more favorable conditions for active recreation on the beach, as well as giving the recreational area a unique identity, you can use colors different from the current ones in the color scheme. Other shades of green: azure and turquoise will create the feeling of a resort with azure water. This color solution fully corresponds to the atmosphere of the bright, dynamic Italian beaches.

The concept of the Italian Beach is defined by the very name and history of the creation of this place [8]. The Italian beach appeared during the construction of the Volzhsky Automobile Plant, when the Italians from the Fiat concern came to Togliatti, and it was with their help that the first Lada car was created based on the prototype of the Fiat car. The Italians lived near the banks of the Volga and often went to this place. The views of the Zhiguli Mountains were very reminiscent of the views from the island Garda in Italy [9]. As a result, they began to call this beach Italian. Therefore, the concept is based on the Italian theme, as a tribute to the brotherhood of Russia and Italy, AvtoVAZ and Fiat, as a symbol of unity, reaching a new level, development, cooperation [10]. Russia and Italy are closely connected in many directions, especially in cultural life, so the Italian theme is very close to the residents of Tolyatti, and a beach designed in the style of Italian beaches will be organically perceived by beach visitors [11].



The conceptual design will focus on the following key aspects:

1. Italian-style architecture and infrastructure: The existing beach area infrastructure will be updated with Italian-style architectural elements: Mediterranean-style pavilions, pergolas and colorful beach umbrellas, reflecting Italy's vibrant coastal culture. Facilities such as beach bars, restaurants and cafes will be designed in an authentic Italian style, providing visitors with an unforgettable experience.

2. Landscape Design and Urban Development: The beach landscape will be transformed to create a visually appealing environment reminiscent of Italian coastal towns. On the Italian beach there will be a central road with arches strewn with flowers (bougainvillea, petunia), pergolas and awnings in the summer will also be entwined with bright fresh flowers, creating a lush and picturesque atmosphere. Also, to create a warm and authentic Italian beach atmosphere, natural materials (stone, wood), bright colors, terracotta tiles and wrought iron accents will be used. Walkways, boardwalks and seating areas will be strategically located to increase accessibility and encourage relaxation.

3. Recreation Facilities: To cater to a wide range of visitors, the beach will offer a variety of recreational opportunities: an observation deck, beach volleyball, a sports field for children and adults, water sports, as well as areas for secluded yoga classes. These additions will provide an active and exciting vacation for families, sports enthusiasts and relaxing holidays of all ages.

4. Culinary delights: An important aspect of an Italian beach holiday is the availability of delicious food and drinks. The project will include authentic Italian ice cream stands, pizzerias and seafood and Italian restaurants. This will give visitors the opportunity to savor the flavors of Italy while enjoying a beachy atmosphere.

5. Cultural and entertainment events: To further enhance the Italian beach experience, the project will include regular cultural and entertainment events: live music, art exhibitions, film screenings and cultural festivals celebrating Italian traditions and beyond. These events will create a vibrant atmosphere that will attract both locals and tourists throughout the year.

Thus, combining Italian-style architecture, landscaping, leisure facilities, culinary offerings and cultural events, this project will transform the beach into a vibrant destination that embodies the charm and spirit of Italy's coastal cities. Thanks to the implementation of this project, it is possible to successfully modernize the coastal natural and recreational area and make it a popular and visited site in the city, as well as increase tourist attractiveness.

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## INNOVATIVE APPROACHES TO TEACHING ENGLISH: USING CHATBOTS

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**Abstract.** This paper represents an examination of modern methods in teaching English as a foreign language (EFL), with a particular focus on communicative approaches and the integration of chatbots. It explores Communicative Language Teaching (CLT), Task-Based Learning (TBL), as well as Elsa AI and Busuu chatbots. This article aims to contribute to the ongoing discourse on effective foreign language teaching in the digital age.

**Keywords:** English as a foreign language, communicative approaches, Communicative Language Teaching, Task-Based Learning, technology integration, chatbots.

## ИННОВАЦИОННЫЕ ПОДХОДЫ К ПРЕПОДАВАНИЮ АНГЛИЙСКОГО ЯЗЫКА: ИСПОЛЬЗОВАНИЕ ЧАТ-БОТОВ

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**Аннотация.** Данная статья представляет собой обзор современных методик преподавания английского языка как иностранного, с акцентом на коммуникативные подходы и интеграцию чат-ботов. В статье рассматриваются коммуникативное обучение языку (Communicative Language Teaching, CLT), обучение на основе задач (Task-Based Learning, TBL), а также применение Elsa AI и Busuu чат-ботов в контексте обучения. Цель статьи – внести вклад в продолжающийся дискурс об эффективных методиках преподавания иностранного языка в эпоху цифровых технологий.

**Ключевые слова:** преподавание английского как иностранного, методика преподавания языка, коммуникативный метод, задание-ориентированное обучение, интеграция технологий, чат-боты.

In modern society, technology plays an increasingly important role in education and the issue of effective teaching of foreign languages is becoming particularly relevant. In this context, communicative approaches to teaching and the integration of digital technologies are becoming key components in achieving learning goals and enhancing student motivation [1, p. 223].

Chatbots, powered by artificial intelligence and natural language processing algorithms, simulate human-like conversations and offer personalized feedback to

students, thereby providing a dynamic and interactive learning environment. This paper delves into the theoretical foundations of using chatbots in language education, discusses practical aspects of their implementation and the potential impact of these technologies on teaching practice.

Communicative Language Teaching (CLT) represents a student-centered approach to language instruction, prioritizing the cultivation of communicative competence through genuine interactions and meaningful communicative tasks. One of the key principles of CLT is its focus on fluency over accuracy, focusing on meaning and effective communication, even if students make mistakes during practice [2, p. 85]. By creating a supportive and unbiased learning environment, CLT develops students' confidence and willingness to learn English.

In addition, CLT emphasizes the integration of all language skills such as listening, speaking, reading, and writing within authentic communication tasks. Through the use of authentic language in various contexts and media, students develop comprehensive language proficiency and communicative skills [3, p. 70].

Moreover, CLT facilitates the cultivation of pragmatic awareness and sociolinguistic competence by exposing learners to authentic language usage within diverse cultural settings. By immersing learners in authentic materials such as videos, podcasts, and real-life interactions, CLT provides insights into the cultural norms, values, and communicative conventions associated with the target language [2, p. 88]. Activities within CLT settings often involve discussions, information gap exercises, and role-playing, requiring learners to express opinions and collaborate with peers.

Task-based learning (TBL) has gained wide popularity in teaching English thanks to its focus on meaningful language use and its application in real-life situations [2, p. 223]. In TBL, students are offered authentic tasks that simulate scenarios of everyday communication, such as ordering a food, shopping, solving a problem, or participating in a group discussion. These tasks serve as the basis for learning, stimulating language acquisition through active participation and problem-solving [4, p. 56]. One of the key aspects of TBL is the emphasis on learners' autonomy and independence. By allowing students to choose tasks and prioritize according to their interests and needs, TBL promotes internal motivation and engagement in the learning process.

Additionally, TBL encourages students to use their existing knowledge and skills to complete tasks, facilitating the integration of new language forms and functions into their communicative repertoire.

Furthermore, TBL contributes to the development of communicative competence by providing opportunities for meaningful interaction and discussion of meaning [4, p. 56]. By completing collaborative tasks and solving problems, students engage in authentic communication, practicing language functions such as expressing opinions, making suggestions, and seeking clarification. This interactive process not only improves language proficiency but also contributes to the development of pragmatic awareness and sociolinguistic competence.

Moreover, TBL fosters the development of critical thinking skills by requiring students to analyze information, evaluate options, and make decisions to successfully

complete tasks. By participating in problem-solving, students develop cognitive flexibility and adaptability, enabling them to apply language skills in various contexts.

In today's education landscape, chatbots have become quite fascinating for both teachers and students, particularly in English language teaching. Utilizing language learning applications such as Elsa AI can greatly enhance English speaking proficiency of students [5, p. 211]. These chatbot offers interactive dialogs on different topics, fascinating exercises to practice pronunciation of words, phrases or sentences as well as provides a feedback, aiding in the improvement of pronunciation and speaking fluency through practice.

Another great chatbot what can be integrated in teaching English is Busuu. It delivers the opportunity to practice language skills interactive exercises in real-life contexts, including speaking practice with AI chatbots. Learners can engage in conversations about hobbies, order some food in a cafe, plan a trip, inquire about a service, share opinions on different topics. The Busuu chatbot can provide instant feedback on learners' responses, helping them improve their language accuracy and fluency.

Elsa AI and Busuu chatbots could be integrated to both Communicative Language Teaching and Task-based learning approaches.

The integration of chatbots and new technologies in language education offers several potential benefits, including increased students' engagement, enhanced language proficiency, and greater accessibility to language learning resources. Chatbots provide learners with opportunities for autonomous practice and immediate feedback, fostering a sense of agency and motivation in the learning process [6, p. 150]. Moreover, chatbots can adapt to individual learning styles and preferences, offering personalized learning experiences that cater to diverse learner needs. However, the integration of chatbots also presents challenges, such as technological limitations, privacy concerns, and the need for ongoing maintenance and updates [7, p. 128].

By integrating chatbots into classroom activities through CLT and TBL approaches, teachers can create engaging and effective learning experiences that promote language acquisition and proficiency development. Such integration represents a transformative shift in pedagogical practices, offering innovative solutions in Teaching English as a foreign language.

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## IMPACT OF MUSIC ON THE EFFICIENCY OF THE HUMAN BRAIN

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**Abstract.** The article examines the relationship between studying and listening to music on a person's mathematical abilities from the point of view of theory – by means of a survey – and from a practical point of view – by setting up an experiment to solve standard problems with sounding music. It delves into the influence of music genres on the creation of patterns through Chladni figures: by employing a sound amplifier and vibrating plates, the study examines the distinct patterns formed on the water's surface in response to rock, jazz, and classical music. The findings highlight the differential impact of music genres on pattern generation and suggest potential correlations with cognitive functions and problem-solving skills.

**Keywords:** music, listening to music, mathematics, mathematical abilities.

## ВЛИЯНИЕ МУЗЫКИ НА ЭФФЕКТИВНОСТЬ РАБОТЫ ЧЕЛОВЕЧЕСКОГО МОЗГА

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**Аннотация.** В статье анализируется взаимосвязь между изучением и прослушиванием музыки и математическими способностями человека. Это исследуется как с теоретической точки зрения, методом опроса, так и с практической стороны, путем проведения экспериментов по решению стандартных задач во время прослушивания музыки. Также описывается эксперимент по влиянию музыкальных жанров на создание фигур Хладни. Используя усилитель звука и вибрирующие пластины, автор исследует различные узоры, сформированные на поверхности воды при звучании классической музыки, рока и джаза. Исходя из проведенной серии экспериментов, делается заключение о дифференцированном влиянии

музыкальных жанров на формирование образов, предлагаются потенциальные корреляции с когнитивными функциями и навыками критического мышления.

**Ключевые слова:** музыка, эффективность мозга человека, математика, математические способности.

Music has long been recognized for its profound impact on human emotions, mood, and overall well-being. In recent years, researchers have delved into the fascinating realm of how music influences the efficiency of the human brain. Studies have shown that listening to music can enhance cognitive functions, improve memory retention, and boost productivity. This exploration into the impact of music on the human brain's efficiency holds significant implications for various fields, including education, therapy, and cognitive neuroscience. By understanding how music affects brain function, we can unlock new insights into optimizing mental performance and overall cognitive abilities. We initiated a research endeavor to elucidate the relationship between music, mathematics, and cognitive processes.

The purpose of the study is to explore the existing correlation between music and mathematics. An observation of our musically inclined friends excelling in mathematics sparked our interest. Their adeptness at grasping mathematical concepts and problem-solving piqued our curiosity, leading us to investigate the intertwined realms of music and mathematics.

Moreover, the contemporary educational landscape, particularly concerning adolescent learning, is a pressing concern in the twenty-first century. While emphasis on intellectual and logical development has surged, educational systems grapple with crises such as outdated structures, inadequate funding, disparate standards, and diminishing educational prestige.

The educational conundrum extends beyond policymakers and educators to students themselves. Many students exhibit disinterest not only in academic subjects but also in broader cultural pursuits. This disengagement not only hampers academic progress but also restricts exposure to enriching experiences, including classical music and art, thereby limiting their intellectual horizons.

Relevance of the issue: Music, with its intricate patterns akin to mathematical problem-solving, holds promise in augmenting cultural understanding and enhancing logical reasoning crucial for educational attainment.

Problem statement: The study of music demands significant time, financial investment, and a structured approach akin to any educational pursuit.

Research goal: To investigate the impact of music on an individual's mathematical abilities using a custom-made sound amplifier.

Research tasks:

- Administer a survey through a questionnaire [1], a prevalent method in sociological research for gathering respondent opinions [2].
- Monitor the process of mathematical problem-solving while listening to music of varied genres through a sound amplifier.
- Validate or refute the hypothesis that music influences mathematical abilities.

Hypothesis: Our proposed hypothesis posits that exposure to classical music at different frequencies enhances mathematical comprehension and logical reasoning [1].



Survey: A questionnaire (Fig. 1) comprising four questions, one allowing for elaboration, was devised. The survey results were tabulated and graphed to facilitate visual interpretation of the findings.

Take part in the survey and answer some questions. Read carefully every question and possible options to it. Select an answer that matches your opinion. The answer will be used to prepare the scientific conference report. The results will be anonymous. If you do not have enough space for a comment, you can write it at the end of the questionnaire.

1. Are you interested in music?
  - Yes
  - No
  
2. How did you get the knowledge about classical music?
  - Studied independently
  - Learned some things in the secondary school
  - Studied at the music school
  
3. Do you know how to play a musical instrument and, if it's so, where did you learn to play?
  - Can't play
  - Mastered the musical instrument by myself
  - Mastered and/or continue to improve skills in the music school
  
4. Give your opinion on music (put a sign «+» in the appropriate box and write about reasons in the column «Your comments»):

	True	False	Not stated	Your comments
Classical music improves brain functions				
Rock music annoys people				
People who can play musical instruments understand math better				
People perceive music differently				

Figure 1. A questionnaire and original form of the profile

Survey analysis: Our first priority was the survey, which helped us answer the questions we were interested in (table).

Table – Survey results

	Studied in music schools and continue to play musical instruments	Did not study in music schools, but independently mastered the game of musical instruments	Did not study in music schools, have knowledge of classical music at the level of general education school	Do not know anything about classical music and are not interested in it
Interview rate (st. /%)	16 13 %	24 19 %	33 26 %	54 42 %
GPA in mathematics	4,2	4,5	3,7	3,2

The investigation encompassed college students and their social circles, unveiling a correlation between interest in classical music and mathematical proficiency. Individuals disinterested in classical music exhibited the lowest math scores, attributing their aversion to outdated symphonies and negative associations with the academic subject "music."

Students devoid of classical music appreciation demonstrated math scores ranging from 2 to 4, primarily acquiring rudimentary knowledge from school but lacking further interest. Conversely, students scoring between 2.5 and 4.5 possessed basic music knowledge from school and harbored a curiosity for classical music culture.

Graduates of music schools were a rarity, divided into two factions – some dismissing logical problem-solving as trivial, while others perceived it as beneficial despite occasional math deficiencies. The former group's lack of discipline correlated with low scores, reflecting a disregard for cultural and academic pursuits.

The second cohort, driven by academic interest, excelled in math but showed no significant improvement in mathematical abilities despite basic music knowledge. The third group, propelled by fervent learning aspirations, attained commendable math scores alongside enriched classical music understanding.

Individuals engrossed in musical instrument practice and classical music exploration struggled to maintain consistent math performance, attributing their focus on musical pursuits. Nevertheless, attending music schools correlated with heightened math achievements.

Experimentation ensued to test the hypothesis that music influences mathematical problem-solving. Rock and classical music's impacts on mathematical abilities were scrutinized using a pre-existing sound amplifier. Contrary to expectations, initial survey results contradicted the anticipated influence of music on logic and math skills.

A tailored experiment involving eight OGE students, representing each survey category, exposed participants to rock, jazz, and classical music while tackling logical puzzles. This hands-on approach aimed to validate assumptions regarding varied music genres' effects on problem-solving and the potential enhancement of mathematical abilities through classical music exposure.

The study examined the influence of music on problem-solving abilities among different groups. The first group found classical music distracting, leading them to focus on playing musical instruments instead of problem-solving. They reported difficulty in solving problems due to the familiar motifs in classical music, showing no reaction to rock music. Jazz music piqued their interest in problem-solving, but they did not achieve significant success.

In contrast, the second group found classical music calming, resulting in improved problem-solving performance. They reacted with irritation to rock music, while jazz music had an intermediate impact between rock and classical music.

The third group experienced assistance in problem-solving from classical music and showed no reaction to rock music. Jazz music had a lesser impact compared to classical music for this group.

The fourth group responded positively to rock music but performed poorly in problem-solving tasks while listening to it. They did not exhibit any noticeable reaction to classical music; however, contrary to their expectations, their problem-solving results improved. Jazz music had only a minor effect on their performance.

During observations, a significant observation was made regarding the experiment: when a stronger signal was applied to the amplifier, it began vibrating intensely, and the membrane movements became visible. This phenomenon reminded the researchers of Chladni figures, which are patterns formed on vibrating plates. Chladni, a German physicist and foreign corresponding member of the St. Petersburg Academy of Sciences, conducted research on vibrating plates, pallasites, and the speed of sound in various gases.

The experiment revealed that different types of music or individual frequencies generate distinct patterns. To further investigate these patterns, the researchers affixed the lid of a plastic water bottle to the sound amplifier, observing various patterns emerging on the water's surface in response to different music types.

To conduct a more precise comparison of rock, jazz, and classical music, the researchers utilized Chladni's drawings to delineate the differences in the patterns produced by these music genres (Fig. 2, 3, 4).



Figure 2. Figures on the water while playing classical music



Figure 3. Figures on the water while playing rock music



Figure 4. Figures on the water while playing jazz

The sound amplifier employed in the study was crucial for significantly amplifying low-power signals and matching them with subsequent cascades. The gain was adjusted to ensure that the nominal output signal fell within the range of approximately 190 to 420mV. Frequency correction was implemented in the amplifier when necessary to compensate for any irregularities in the incoming signal [3, p. 32].

The amplifier's key characteristics include its operation at low input signal levels and low source resistance, which remains consistent across a wide range of operating frequencies. The primary challenges in designing this component involve achieving a low level of intrinsic noise and minimal distortion.

Reducing the intrinsic noise of the first stage and enhancing the useful signal at its input can lead to a low noise level at the amplifier's output [4, p. 121]. The noise properties of the amplifier stage are influenced by the resistance of the signal sources, necessitating consideration of the speaker resistance when selecting the transistor mode for the amplifier's first stage [5, 6].

To generate Chladni patterns at home, the following items were utilized a speaker, a smartphone, a sound amplifier, a plastic bottle cap and water.

In this version of the Chladni pattern generator, the concept involved causing the lid to vibrate with water through direct contact with the speaker. The lid was affixed to the speaker to enable vibration, taking advantage of the speaker's rigid film diffuser [7].

Mathematics and music are both disciplines and sciences that require a deep appreciation and understanding to grasp fully. While music can serve as a supportive tool and inspiration, it cannot serve as a definitive guide in understanding mathematics. The experiment demonstrated that classical music has a more profound impact on individuals compared to jazz and rock music. This positive effect is attributed to the greater number of harmonics and variety of instruments present in classical music, as evidenced by the Chladni patterns observed in the water of the sound amplifier. Overall, regardless of the individual, problem-solving performance improved when listening to classical music.

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## FORMATION OF COMMUNICATIVE COMPETENCE IN TEACHING ENGLISH IN NON-LINGUISTIC UNIVERSITIES

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**Abstract.** The article examines the formation of professional foreign language competence in students of non-linguistic higher education institutions. It analyzes the importance of foreign language skills in today's globalized world, methods and approaches to teaching foreign languages, and the role of motivation in language learning. The study suggests strategies to enhance students' language proficiency and integrate foreign language learning into the curriculum effectively.

**Keywords:** communicative competence, active methods, general language and professionally oriented language training, dialog method.

## ФОРМИРОВАНИЕ КОММУНИКАТИВНОЙ КОМПЕТЕНЦИИ ПРИ ОБУЧЕНИИ АНГЛИЙСКОМУ ЯЗЫКУ В НЕЯЗЫКОВОМ ВУЗЕ

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**Аннотация.** В статье рассматривается формирование профессиональной иноязычной компетенции у студентов неязыковых вузов. Анализируется важность владения иностранным языком в современном глобализированном мире, методы и подходы к обучению иностранным языкам, роль мотивации в изучении языка. В исследовании предлагаются стратегии, позволяющие повысить уровень владения языком студентами и эффективно интегрировать изучение иностранных языков в учебный план.

**Ключевые слова:** коммуникативная компетенция, активные методы, общеязыковая и профессионально-ориентированная языковая подготовка, диалоговый метод.

Globalization, as it gains momentum in the global landscape, necessitates a reevaluation and adjustment of the current system of personnel training to meet the demands of the rapidly evolving international environment. Consequently, the educational sector in Russia is currently in the midst of a thorough and all-encompassing modernization process aimed at aligning with the contemporary

educational landscape. This transformation involves the incorporation and integration of cutting-edge educational technologies while also drawing upon and leveraging the valuable insights and experiences derived from traditional methodological practices that have proven to be effective over time.

Contemporary scholars and researchers have underscored the importance of ensuring that the professional development and training of modern-day students adhere to a set of specific criteria and requirements. These include the cultivation of a deep and comprehensive understanding of various subjects, coupled with the acquisition of practical skills that can be applied in a flexible manner across different contexts and situations. As modern researchers have pointed out, the professional development of contemporary students is characterized by the necessity of possessing “deep-seated knowledge and expertise, adeptness in their flexible application, proactiveness, drive for ongoing self-improvement, competitiveness, which hinges not solely on advanced qualifications but also on the willingness to tackle professional challenges in the context of cross-cultural communication” [1, p. 31]. Additionally, students are expected to demonstrate a high level of engagement, proactivity, and initiative in their learning endeavors, alongside a strong inclination towards continuous self-improvement and lifelong learning. Moreover, the competitive nature of today's professional landscape necessitates that individuals not only possess a high level of expertise and qualification in their respective fields but also exhibit a readiness and willingness to tackle complex professional challenges within the realm of cross-cultural and foreign-language communication.

A high degree of proficiency in foreign languages is required of university graduates due to Russia's integration into the global educational system and the growing significance of international collaboration in the professional sphere. Today's workforce needs a specialist who can work well with people from different countries and who can develop oral and written foreign language communication skills in a variety of contexts. By doing so, they can become a fully engaged member of the global community and enhance their competitiveness in the global labor market. As a result, language training objectives in higher education are also evolving. Teaching foreign languages now encompasses the development of a broad range of competencies rather than just the assimilation of knowledge within predetermined themes and scenarios. As E. I. Zimina considers, “in the process of teaching foreign languages it is necessary to aim at the formation of students' minimum cultural background knowledge, providing strategy and tactics of the cultural modus of the subject's behavior in relation to different situations; modeling of speech/non-speech behavior in a given context and the development of an appropriate image in intercultural communication” [2, c. 172].

Preparation for effective intercultural communication therefore requires a complex mastery of intercultural, social and communicative skills [3, p. 90]. Intercultural competence requires knowledge of the foreign language culture, which contributes to understanding the peculiarities of the worldview of other peoples [4, p. 90], which have different national norms of behavior and rules than Russian society. Furthermore, as I. N. Korzennikova points out that the competence under consideration also includes personal qualities and a culture of interaction. A modern specialist should be able to take initiative, show independence, creative personal development, strive to

improve professional skills, as well as show respect for other cultures and be tolerant of the traditions and patterns of other peoples [3, p. 89]. Social competence, which also includes professional competence and the competence of interpersonal relationships, is no less important for a successful specialist. In the modern job market, a high professional level is one of the most important components of a successful career. Therefore, foreign language teaching should be profile-oriented.

Career-oriented communication is understood as “such a type of communication, which, acting as the main condition for the existence of the international professional community and the integration of young generations into it, is primarily aimed at the exchange of professionally significant information to be transferred, stored, reproduced, while in the process of exchange an important role is played by mutual recognition and mutual understanding between communication partners – representatives of different professional communities” [5].

Information and communication skills are developed in the process of career-oriented foreign language communication both in foreign language lessons and in the real application of acquired knowledge, skills and abilities. Information and communication technologies occupy an integral place in the process of teaching a foreign language. These include electronic textbooks and manuals presented with the help of a computer and a multimedia projector, electronic encyclopedias and reference books, simulators and testing programs, Internet educational resources, video and audio devices, interactive whiteboards and others [6].

Interpersonal competence is also related to professional competence, since joint activities, including project activities, allow learning teamwork, communication with other specialists and the development of professional rules of behavior, including in conflict situations. In contrast to traditional approaches in training, the competency-based approach emphasizes action-oriented educational content and represents active learning rather than teaching as the basis of training, the most important feature of which is the mastery of various techniques as well as developed skills for self-organization and self-management, time management, self-learning and self-development [7].

Since any professional activity involves interaction with people, every professional should master communicative competence, which is a whole conglomerate of competencies that are comprehensively mastered throughout higher education: socio-cultural, discursive, strategic, action-related and basic linguistic Competencies enable intercultural communication [8, p. 157].

Linguistic or linguistic competence in preparation for intercultural communication is one of the main conditions for successful and effective communication. It presupposes a comprehensive knowledge of the language system, of the peculiarities of the functioning of language units in discourse, as well as the ability to use this knowledge to understand other people's thoughts and to express their ideas.

Also, it assumes the ability to use this knowledge to understand other people's thoughts and to express their own both in oral and written forms. Thus, linguistic competence is not just the development of skills in speaking, listening, reading and writing, as well as the acquisition of a set of knowledge about semantic, syntactic,



morphological, phonetic and lexical aspects of language, but also involves the formation of the ability to full and effective speech communication in different spheres in compliance with socio-cultural norms of behavior.

In the process of language training of future specialists it is necessary to take into account the level of foreign language discourse proficiency, because when learning foreign languages a person passes three stages: first there is a verbal-semantic level of proficiency, then the logical-cognitive level is reached, which is replaced by the activity-communicative one [9, p. 30]. Thus, at different stages of language training it is necessary to resort to different methodological solutions, which will eventually allow the formation of a “secondary language personality”. Under this concept, following Y. N. Karaulov, we understand “a set of abilities, skills, readiness of a person to foreign-language communication with representatives of other cultures” [9, p. 12].

As it has already been mentioned, at the present stage of development in higher education, professional-oriented education is dominant. Consequently, the foreign language teacher faces the task of bringing the content of the educational program in line with the professional needs of future specialists, as well as developing their skills and abilities that allow them to further expand their knowledge through the study of foreign experience.

The study of the modern educational paradigm of language training has shown that text is still regarded as the main source of information and as a basis for studying foreign language discourse [10, p. 161-162], but the methodological approach is changing. Today it is important to include “such aspects of work as browsing, introductory and study types of reading, involving work with special vocabulary and terminology” [11, p. 206]. In addition, when implementing the competence approach, texts should meet such requirements as “professionally-oriented saturation, authenticity, sociocultural orientation, sufficiency in volume and accessibility in language” [12, p. 153]. In the process of learning a foreign language it is necessary to use texts that develop all four types of speech activity in future specialists, which will remove the language barrier [13, 14].

In language training of future specialists, it is necessary to take into account that learning foreign languages is a sequential process involving mastering the next level with reliance on the previous one. However, there are basic methodological techniques, so regardless of the goals set by the teacher, work on the text involves three main stages.

Let us dwell on each stage in detail. The purpose of the first preparatory stage is to master the lexico-grammatical material contained in the text without presenting the text itself. At this stage of work authorization of a certain set of vocabulary on the basis of already passed grammatical material takes place. At the basic level of language training this will be enough, at a more advanced level it is possible to further master new grammatical structures on the basis of the newly automated lexical material. This stage is very important and should not be omitted, even if there are no unknown lexical units in the text, because it is always possible to find such lexical material, which is either very important for oral speech or poorly memorized due to language interference.

An important role is played by the second stage of transformation, the content of which depends on the given goals. Thus, in order to teach students to adequately convey the content of what they have read, it is necessary to teach them to paraphrase

the content, combine and rework the studied material. The following exercises are suitable for this purpose:

- familiarization with the content of the text (students read the text to themselves, not aloud, since at this stage it is familiarization with the content that is important, not the development of expressive reading skills);
- reading a paragraph sentence by sentence (for each sentence of the paragraph the teacher asks a question and the student reads the answer from the book, the question should be put in such a way that the answer is read without changes to make the student read the phrase with the correct logical accent);
- reading the paragraph with a change of the person from whom the narrative is being told (the task should be formulated as “read this paragraph as if it were not the main character, but you yourself did everything”);
- reading the paragraph in a different tense (this task allows you to practice and consolidate the grammatical material being studied);
- false statements (the exercise consists in the teacher saying a phrase, the content of which does not coincide with the content of the corresponding phrase of the text, then it is possible to leave such statements to the students themselves).

It is worth noting that the exercises themselves are not new, but what is important is the sequence in which they are performed. This set of exercises can be modified based on the objectives of a particular lesson and the level of language proficiency. The main thing is that there should be a sufficient number of transformation exercises, and they should be varied.

The main thing is that there should be a sufficient number of transformational exercises and that they should be varied and varied from lesson to lesson.

Each of these main stages of work on the text plays its own role in the formation of students' communicative competence, providing oral anticipation, assimilating the language material, teaching the transfer of the content of the read and deriving the textual material into a speech utterance.

Another important component of the language training of a modern specialist is independent work, which gives the opportunity to sharpen the skills and abilities acquired in the classroom, to expand and deepen their knowledge on topics of interest, and also contributes to the development of creative abilities and encourages self-development [15, 16, 17].

Formation of communicative competence will be much more effective in a specially created by the teacher educational professional-language environment: for example, today it is possible to work remotely both individually with the teacher and in a collective project activity, and the involvement of native speakers through Internet technologies makes communication accessible in real time.

Thus, when studying foreign languages, the competence approach in training a future professional implies the integration of socio-communicative, educational, general scientific, value-sense, pragmatic, general cultural or universal competences through the development of students' ability to independently solve problems in different types and spheres of activity, using social experience, which includes their own knowledge and practically mastered skills and abilities. The introduction of such training helps to develop creative thinking and attract students' interest in important

issues in the subsequent professional activity. Increasing the effectiveness of training in vocational education helps to realize the competence-based approach in close cooperation with future employers, scientific and methodological content of specialist training and motivation of students to a good level of their professional activity.

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## CULTURE AND CUSTOMS OF THE IRANIAN PEOPLE

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**Abstract.** Each country has its own customs that are passed on from generation to generation. Iran is one of the countries with the richest culture and customs. A country's cultural heritage is a common platform that unites people of the same nation, no matter how far they are from each other or how different they are in customs, professions and beliefs. The traditions of Iranian culture are very diverse, thanks to the various ethnic groups living in Iran and being part of the traditional Iranian culture. All traditions that have walked side by side with Iranian culture for thousands of years are honored and preserved till nowadays.

**Keywords:** Iran, traditions, culture of peoples, tourist attractions, tourism.

## КУЛЬТУРА И ОБЫЧАИ ИРАНСКОГО НАРОДА

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**Аннотация.** В каждой стране есть свои обычаи, которые передаются из поколения в поколение. Одной из стран с богатейшей культурой и обычаями является Иран. Культурное наследие страны – это платформа, объединяющая людей одной нации, независимо от того, насколько они далеки друг от друга или насколько разные у них обычаи, профессии и убеждения. Традиции иранской культуры очень разнообразны благодаря различным этническим группам, проживающим в Иране и являющимися частью традиционной иранской культуры. Тысячелетние традиции, сохранившиеся в иранской культуре, чтятся до сих пор.

**Ключевые слова:** Иран, традиции, культура народов, туристические достопримечательности, туризм.

Iran, as a center of ancient civilization and rich history, is full of amazing sights and places to see. The name of the country "Iran" means "Land of the Aryans", and long before Islam it sounded like Iran, Eran or Iranshahr. Today, the official religion of Iran is Islam, but in the past, the inhabitants of this land followed Zoroastrianism. Iran is an ethnically diverse country made up of many linguistic groups. Many Iranians speak Azeri, Turkish, Kurdish, Lori, Lekki, Balochi, Mazandarani, Gilki, Talshi and Arabic, but the leading language of all ethnic groups in the country is Persian. Iran, as a land and a nation, has an ancient history and is considered to be one of the most historical countries in the world [1]. The capital and most populous city of Iran is Tehran, and its districts such as Mashhad, Isfahan, Shiraz, Karaj, Tabriz, and Ahvaz are the largest population centers in the country. Iran, officially the Islamic Republic of Iran, is located in Western Asia and the Middle East. With an area of 1,648,195 square kilometers, it is the second largest country in the Middle East. Iran borders Armenia and Azerbaijan to the northwest, Turkmenistan to the northeast, Afghanistan and Pakistan to the east, and Iraq and Turkey to the west. Iran is washed by the Caspian Sea in the north, and by the Persian Gulf and the Sea of Oman in the south. The total population of Iran's provinces exceeds 89.4 million people, making Iran the 17th most populous country in the world.

Modern Iran, continuing the legacy of the great Persian civilization, is one of the key regions of Middle East tourism not only due to its unique natural attractions, diverse tourist sites, four-season climate and history, but also due to its beautiful deep culture that determines the lifestyle of the population of the northern, southern, eastern and western regions of the country.

Iran is a country with different ethnic groups and cultures, the majority of which are descended from Persian speakers. There are many other nationalities in the country, such as Azerbaijanis, Kurds, Lors, and Turkmens. According to the constitution of the Islamic Republic of Iran, the official religion of the country is Shia Islam, and most of the inhabitants are followers of this religion. The official language of Iran is Persian.

Iran's historical cultural heritage is rarely seen in the modern world. Iranians consciously and carefully preserve their culture, despite the fact that everyday life in modern Iran is closely intertwined with Shia Islam. The country's deep national traditions are reflected in its art, architecture, and great literary culture, whose monuments were once spread throughout the Middle East and South Asia. From a cultural point of view, much of Iran's modern history is explained by the tension between the Shia religion and Iranian cultural heritage. Despite the predominance of Persian culture, Iran is still known as a multi-ethnic country, and Persians, Armenians, Azerbaijanis, Kurds, Lors, and other ethnic groups have their own unique, centuries-old cultural monuments and traditions. These ethnic groups are often closely related to neighboring cultures outside of Iran [2].

Iran unites people of different ethnic groups who consider themselves Iranians and still celebrate national holidays of Iran. The celebration of the Iranian New Year or Nowruz has been registered by UNESCO as a cultural and spiritual heritage of humanity, and the UN General Assembly has recognized the day of the vernal equinox on March 21 as the International Day of Nowruz. This ancient Iranian holiday is celebrated by followers of different religions, including in other countries [3]. Nowruz

is known as the most important holiday in Iran, it starts on the last Wednesday of the year and is celebrated for 13 days. On the 13th day of the new year, people go on picnics [4]. Tirgan, Mehrگان, Sepandarmozgan, Sede, Amرداد and Yalda festivals are among the surviving Iranian customs and traditions that are still alive in the country. Islamic holidays and customs are also very common. For example, the celebration of the birth of the Imams and the birth of the Prophet, Eid al-Adha, Ramadan (a month in which Muslims fast) and the celebration of the Ascension are among the Islamic traditions of Iran.

An integral part of Iranian culture is ancient and distinctive culinary traditions. The main ingredient of Iranian cuisine is rice, and meat, mainly lamb, plays an important role in almost every Iranian dish. Vegetables are also important, onions, for example, are widely used in almost all dishes. Dairy products such as milk, cheese and especially yogurt are also popular in the Iranian cuisine. Authentic Iranian cuisine tends to create subtle flavors using relatively simple cooking methods, such as stews or kebabs. The most famous spice used in Iran is saffron, but Iranian cuisine also uses a wide variety of other spices, including lemon, mint, turmeric, and rose water. Pomegranate and walnut are also important ingredients in Iranian cuisine [4].

The main ingredient in the Iranian diet is bread. Barbari, taftan, lavash and, finally, sangak are the main types of traditional Persian bread. In the restaurants of this country, most of the main dishes are kebabs. The most common meat dishes are bakhtiari kebab, chalouk kebab, joche kebab and kubideh kebab. And dishes such as abgoosht, dolme, zereshk-polo, sabzi-polo, fasanjan, ghormeh sabzi and mirza ghassemi bring considerable variety to the Iranian table. All kinds of Iranian sweets are used as desserts, for example falodeh and Iranian ice cream are some of the most important desserts of this country. The daily diet of Iranians usually includes breakfast and tea, lunch as the main meal, and a light dinner [5]. When talking about the culinary preferences of Iranians, one cannot help but mention Iranian black caviar, which is famous all over the world. Iran once held first place in the world in producing the highest quality caviar [6]. Iranian wine also has a long history, and the country is one of the oldest producers of alcoholic beverages, although they have been banned for Muslims since the establishment of the Islamic Republic [7].

One of the most important components of Iranian culture is Iranian traditional music. Iran is home to a rich and diverse music that has a long history and dates back to ancient Iran. Almost every ethnic group in Iran has its own native music [8]. For this reason, nowadays the music of Iranian peoples has gained world fame and is highly appreciated by the great musicians of the world. Local folklore usually includes songs, plays and poems dedicated to the inhabitants of a certain region and place, which are most often performed by nomads and nomadic peoples in villages and areas remote from the city. Among the most popular and famous musical trends of the Iranian peoples, we can note Lori, Kurdish, Khorasan, Turkish and southern music. This music is mainly associated with dramatic movements and is performed both by a group and solo. As has been said, the local music of Iran is rooted in the culture and civilization of its people, and one of its most important features is the simplicity of the songs. On the one hand, the music of the Iranian peoples is intertwined with beliefs, feelings, ancient art and the life of ancestors in general, and on the other hand, it contains

manifestations of the beautiful nature of Iran.

With its ancient history, Iranian traditions have deep cultural roots, and each of them has historical value. Iranians have been a sociable people since ancient times. Many Iranian traditions that are still strong today have their roots in ancient Iranian holidays. Traditions and holidays such as Yalda night, weddings, teething celebrations, moving, planting greenery, setting the Haftzin table, pouring water behind a traveler, as well as the customs of paying compliments, respecting elders, and not turning one's back on others are considered the most important Iranian rituals.

In Iranian culture, it is customary to celebrate someone's birthday the night before the actual day. It is noteworthy that if you congratulate a German on his birthday in advance, he will not consider it a good sign, and in Iran, birthday celebrations take place the night before.

Iranians have a special superstition – the belief in the evil eye, for protection against which they use smoke. With the help of smoke, on Wednesday or Friday evenings, Iranians remove all negative energy to protect their loved ones from evil. Esfand (seeds of the common harmala) is widely used for this purpose. Burning esfand is a cultural tradition in Iran and is still widely practiced today. In Iran, the dried seeds are decorated and hung in homes, cars, and even mosques to ward off the evil eye. Smudging with esfand is also widely used at weddings and festivals. The use of esfand against the evil eye is common in many countries. In Morocco, it is very popular for protection against evil spirits. In Syria, Iraq, Saudi Arabia, Jordan and many other countries, as well as in Iran, dry seeds are thrown into the fire to protect oneself and loved ones from the evil eye of strangers, while reciting a special prayer, which is different in each culture. This ritual is performed by followers of various religions, including Islam, Zoroastrianism, Christianity, Judaism and Hinduism [9].

One of the cultural features of Iranians is the specific Persian speech etiquette of *taaruf*, in which politeness is of primary importance. There are no equivalents to this word in Russian or English, and the closest equivalent is the word "compliment". According to the unspoken rules of *taaruf*, people must refuse offers or services, no matter how much they need it. By refusing, a person expects that the service will be offered to him again and again, and an offer accepted at the wrong time is considered a lack of culture and upbringing. And this causes some difficulties for foreign tourists, such behavior may seem false, but it is necessary to understand that Persian culture dictates the need to show respect to the interlocutor, to be generous, attentive, cordial and hospitable.

An important Iranian tradition is *sur dadan*, which means a banquet for a special occasion such as a wedding, birth of a child, new job, or even buying a house, car, etc. It is important to understand that sometimes this tradition can be expressed simply in treating relatives and friends with sweets, and sometimes it becomes a lavish celebration.

Like any other country, Iran has its own unique wedding traditions that combine a long and distinctive history of the people. An important custom is still the preparation of the bride's dowry. Most often, the dowry is the furniture that the bride brings to her husband's house for living together and other household items. In Iran, the preparation of the dowry lies with the woman, but in some cities, depending on the type of culture,



the man is responsible for preparing the dowry. Contrary to public opinion, according to the law, providing a dowry is not the responsibility of the woman, but the man, on the contrary, is obliged to provide it.

Another Iranian tradition, mahr is the money a man pays or is obligated to pay to his wife upon marriage. In case of divorce, the man must pay for all the material rights of the woman. The mahr of Iranian Muslim girls is most often determined by gold bars or coins, real estate documents, cash and other types of property as required by the bride's family.

The currency of Iran is the Iranian Rial. The word Rial comes from a Spanish-Portuguese word that entered the Persian language due to the Spanish presence in the Persian Gulf and their business relations with the Iranians. Around 1311 AH, the Rial replaced other currencies and remains the official currency of the country to this day.

One of the most important characteristics of Iranians is their love and sincerity for their country. They are proud of the important role their homeland played in history. Henri René Dalmanie (1861-1859 AD) says the following about the historical destiny of Iranians: "The Iranians are by nature completely attached to their ancient traditions and customs, and in all the changes that have occurred due to the invasions and attacks of foreigners in these lands, the Iranians have always tried to ignore the traditions and customs of the conquerors, but also introduced them to their customs and traditions and then resolved them in their society." And here are the words of the English traveler Grant Watson (1865 AD), who also wrote about the patriotism of Iranians: "The country of Iran arouses the admiration of every Iranian with all its diverse characters. The Iranians think that no country in the world can be compared with Iran."

Conclusion. Iran is a collection of colorful, interesting and attractive cultures and traditions that we can see in the clothes of Iranian peoples, delicious food, beautiful souvenirs. All the customs and traditions mentioned above are only a small part of the vibrant and distinctive Iranian culture. If you want to learn more about the cultural traditions of Iran, you can read books on the anthropology of the old Tehran society, thirty conversations about culture, anthropology of ethnic groups in Iran by the famous researcher Ali Blokbashi or read the book by Mohammad Ali Jamalzadeh "Civilization of Our Iranians", written based on the stories of travelers to Iran from different countries.

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## LOOKISM AS A SPREADING SOCIAL PHENOMENON AND ITS IMPACT ON LIFE IN THE REPUBLIC OF KOREA

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**Abstract.** This paper focuses on the social phenomenon of lookism, in other words, discrimination against people based on their appearance. The relevance of the study is due to the great impact of this phenomenon on the existence of Korean society, as well as the growing popularity of the Republic of Korea in the world, influencing trends in fashion and beauty. The study identifies the causes and trends of lookism that normalise discrimination in society.

**Keywords:** lookism, beauty standards, social media, bullying, plastic surgery.

## ЛУКИЗМ КАК РАСПРОСТРАНЯЮЩЕЕСЯ СОЦИАЛЬНОЕ ЯВЛЕНИЕ И ЕГО ВЛИЯНИЕ НА ЖИЗНЬ В РЕСПУБЛИКЕ КОРЕЯ

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**Аннотация.** Данная работа посвящена такому социальному явлению, как лукизм – дискриминации людей по внешнему признаку. Актуальность исследования обусловлена большим влиянием данного явления на существование корейского общества, а также растущей популярностью Республики Корея в мире, оказывающей влияние на тенденции в сфере моды и красоты. В результате исследования выявлены причины и тенденции развития лукизма, нормализующие дискриминацию в обществе.

**Ключевые слова:** лукизм, стандарты красоты, СМИ, буллинг, пластическая хирургия.

It is a common knowledge that beautiful appearance – graceful and expressive facial features, figure by beauty standards, clothes, makeup and more – has always attracted people. At the first impression, everyone scans the appearance and makes their evaluations about its attractiveness. The problem of appearance discrimination appears to be very acute, especially for the Asian region, particularly South Korea.

In this country, there are clear standards of beauty, which everyone is frantically trying to meet. If you are beautiful – all doors open in front of you, and being born in a rich family, you do not have to worry about anything. Otherwise, your life will be

more like survival as the outer shell seems to be much more important than your inner world. Comments about appearance haunt a person throughout his or her life.

The most obvious source of influence is the media. Every day the channels broadcast topics about weight loss, multi-stage skin care, the use of decorative cosmetics, numerous cosmetology procedures in programs and TV series. The topic of weight loss is particularly actively promoted, both with the help of various diets, training, and plastic surgery. Often the creators of melodramatic series such as “Gannam Beauty”, “True Beauty”, “Shadow of Beauty” build a plot on positive changes in the main characters’ life after getting rid of excess weight in different ways: cosmetics, plastic surgery and Photoshop. They immediately become the center of attention, easily show up in society and become successful in all areas of life.

In addition to TV shows, celebrities, particularly idols, have a huge influence on people. South Korea has a very developed fan culture. Celebrities broadcast their “perfect” life and daily activities to achieve and maintain their beauty in their interviews, entertainment shows and personal blogs on social networks. In turn, some people become strongly dependent on idols: they buy all things related to them, begin to imitate in everything, the cases of persecution are infrequent.

You can find one thousand and one “living like, “eating like” YouTube videos where people try out schedules that include multi-step self-care routines, full makeup, grueling workouts, self-education, and visits to aesthetic surgery and cosmetology clinics. An integral part are 500 kilocalorie diets, as some famous girls have, which include at best three meals consisting of one yam and an apple. Such videos show staggering results, but the consequences and effects on the body are missed. It does not lead to anything good. In fact, these diets are offered to idols by their companies and are often used to achieve certain parameters at check weigh-ins before performances, concerts and awards, with age and height not being taken into account when determining weight standards. The most famous and frightening diet was the one of Twice band member Momo. In 2018, the girl was given one week to lose 7 pounds to participate in the show. She shared that she ate one ice cube a day and was afraid to go to sleep thinking she wouldn't wake up again.

As a result, the media has led to a perception in Korean society about what standards of appearance one must possess to be successful in various areas of life, which in turn leads to the formation of new forms of discrimination [1, 96].

Wonyoungism is the lifestyle aesthetic of a South Korean singer, TV host and model Chang Wonyoung. This aesthetic is based on self-care, which includes always-groomed hair, natural cute makeup, and beautiful feminine clothes in pastel colors, especially pink. Basically, the movement promotes self-care and a healthy lifestyle, but what comes out of it? Chang Wonyoung has always attracted a lot of attention with her looks, figure and talent. Moreover, she looks and acts like a princess, which works very well for the audience. Whatever she does, whatever she promotes goes viral and sells out quickly. She is incredibly beautiful and looks like a living doll. Despite the fact, that the girl has been subjected to a huge amount of hate she managed to hold her position and become a role model.

The benefit of the movement is to motivate routine self-care, which can be thrown in the modern busy life rhythm, to promote healthy lifestyle, healthy conscious

eating and exercise. The main set is loving yourself without thinking about outside opinions or comparing yourself to others. At the same time, there is a negative side that fills more content on the internet and overrides the positives, taking them to toxic extremes. First of all, there are unhealthy and extreme diets. In order to achieve a Wonyoung body or “skinniest in class” status, huge risks are taken, sacrificing health, because it seems that in order to get the same attention, one must have the same body, regardless of genetic traits and general differences. These actions lead to lifelong eating disorders, because eating disorder is not cured. Secondly, frequent grueling workouts promising you magical results in a short period of time when done 3 to 5 times a day are promoted. However, the idea that you are exercising not for pleasure but only to achieve a specific goal can lead to internal rejection and deplete not only the body but also the psyche. Thirdly, the movement followers tend to insult people who do not support a similar lifestyle and do not meet the inflated standards of the movement by calling them "dirty".

Discrimination based on appearance starts from the very beginning of your life, even when you do not yet realize you exist. People will absolutely not care that you are growing and forming, that your face can still change. Relatives, acquaintances and just passers-by will definitely emphasize on the child's appearance, whether the child is beautiful or not, and after the parents, obsessed with public opinion, will start broadcasting the same to you. In modern cinematography, it is quite common to find mothers' phrase “if the face did not come out, at least study well”.

The most acute stage begins in middle school. Bullying has been something commonplace in school life since the ancient times, and unfortunately, no matter how hard they try to eradicate the phenomena, it is not possible to get rid of it completely. As kids tend to be mean, we need to consider it and strictly regulate and monitor such conflict situations, that many educational institutions simply ignore.

The reasons for the prevalence of bullying in Korea have been studied by researchers in a culturally and individually sensitive manner. Several works have noted the role of Confucianism, hierarchical structures, and social conformity in Korean society as contributing factors to the spread of this dangerous phenomenon.

Many aspects of the aggressor's life, such as mental health problems, family conflicts, or lack of something in the victim's life, contribute to anger and cruelty.

According to a survey by the Ministry of Education of the Republic of Korea in 2022, nearly 2 % (54,000) of Korean students have been bullied at school. Bullying comes in many forms, including physical violence, verbal abuse and bullying (derogatory nicknames, being forced to do any “dirty work”, sharing personal information and personal photos of various kinds, often taken by the aggressors), social isolation and cyber bullying. 41.8 % were subjected to verbal abuse, 14.6 % to physical violence, and 13.3 % to social isolation.

As a result of bullying, a person experiences a range of negative emotions, including anxiety, apathy, low self-esteem, problems with communication and eating among others, and feelings of isolation and loneliness [2, 32]. In addition, ridicule and bullying can lead a person to decide to change their appearance drastically through surgery. Bullying has serious long-term psychological problems that require professional help, such as post-traumatic stress disorder (PTSD) and depression. In the

worst cases, due to despair and lack of self-acceptance, people commit suicide.

The popular “beauty cult” is fostered by the fact that a pleasing appearance is an important advantage for employment and further career advancement in an extremely competitive labor market. The job situation was particularly acute during the Asian financial crisis of 1997-1998. The recovering Korean economy was vulnerable and unable to fully support the socio-economic well-being of the population. This resulted in Korean society, which had previously gravitated towards the values of collectivism, facing increased competition in all spheres of life [4, 89].

It is important to note that the “right face” helps women succeed not only in their careers but also in their interpersonal relationships. Family and close circle often become the impetus for the decision to undergo plastic surgery. In addition, plastic surgery can be a manifestation of the desire to get away from a passive role and show their ability to use modern services. The ability to control one's body and appearance is a manifesto of Asian women seeking gender equality on par with Westerners [4, 92].

According to a 2014 study by South Korea's National Tax Service, more than 650 plastic surgery clinics are concentrated in Seoul, accounting for more than half of the total number nationwide. 74.8 % of the clinics are located in the Gangnam-dong district, from whose name the expressions "Gangnam Style" and "Gangnam Beauty" are derived. Modern beauty standards include a childlike small face, v-shaped chin, thin nose and high nose bridge, large eyes, plump heart-shaped lips, clean even pale skin, and a very lean body. The most popular surgery is the “double eyelid” [5]. Such an operation can be given as a gift for adulthood to both a guy and a girl and will be considered completely normal. Also the top of the most operations include rhinoplasty, forehead and chin plastic surgery, mammoplasty, liposuction and lip augmentation with fillers.

Modern plastic surgery can have extremely immoral marketing efforts, such as a discount on surgery when you present a report card. Such promotions will attract not only adults but also teenagers, which is a threat to their mental and physical health.

Thus, due to the promotion of certain unrealistic beauty standards and the ease of achieving them through plastic surgery, the demand for the services of aesthetic surgeons is only increasing. People from all over the world travel to South Korea to get quality plastic surgery for a small amount of money compared to Europe and North America, making this country the capital of plastic surgery.

Today, Korean beauty standards remain relevant within the country itself and outside due to the increased interest to South Korea around the world. The incorrect judgments reach a new level of discrimination, forcing more and more people to suffer from the inability to fit the parameters, as well as the lack of belonging to a particular race. Victims of lookism under the influence of the wave of Asian culture popularity begin to suffer from various mental disorders, eating disorders in fear of losing the “ideal” appearance, which can have dramatic results. All of this suggests that Korean society needs to rethink carefully its ideals regarding its own and others' appearance in order to achieve the psycho-emotional and physical well-being of the population. “My body is my business”, but it is important to distinguish the reason for your desire. Do you want to change for your own comfort or has society imposed this on you?

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## SCHOOL SHOOTINGS: WHO IS GUILTY AND HOW CAN SOCIETY DEAL WITH IT?

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**Abstract.** The subject of this paper is the phenomenon of school shootings: the main methodological approaches to the analysis of cases, the theories that allow us to study them, and some scientific ideas, and some scientific ideas about the recognition and diagnosis of this menace.

**Keywords:** schoolshooting, bullying, public danger, victim, weapon, behavior, prevention.

## СТРЕЛЬБА В ШКОЛАХ: КТО ВИНОВЕН И КАК ОБЩЕСТВУ С ЭТИМ БОРОТЬСЯ?

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**Аннотация.** В работе описаны основные методологические подходы к анализу случаев стрельбы в школах; отображены теории, позволяющие осуществить исследование данного феномена, а также представлены некоторые научные подходы к распознаванию и предупреждению данной угрозы.

**Ключевые слова:** скулшутинг, буллинг, общественная опасность, жертва, оружие, поведение, профилактика.

According to statistics [1], there are more than a hundred incidents involving the use of firearms in schools per year which have seemingly grown into a cult. It began after the incident at the Columbine School, Colorado in 1999, when two friends E. Harris and D. Klebold carried out an armed attack on their classmates. By now, the guys have become quite popular: people draw art for them on forums, write fanfiction on them, make edits, create content for the terrorist society. It may be concluded that there is a process of romanticization of the phenomenon, so widespread it illustrates a variety of social problems among adolescents: bullying, psychological trauma, deviations under the influence of the Internet, low standard of living, etc. In this regard, there is a need for a deeper study of the phenomenon of schoolshooting, determining the causes and further development of prevention methods.

One of the important aspects is the analysis of the causes of the phenomenon. Among the main factors, an unfavorable situation can be identified both in the family and at school. Teachers and parents cause moral and physical harm, show cruelty. It is also necessary to take into account the personal qualities that form deviant behavior.



However, more often than not, prolonged bullying becomes the main cause of school shootings. Most of the murderers admit they were terrified and bullied by classmates who behaved cruelly towards them, tore clothes, ruined textbooks, beat and scratched. Parents do not always pay attention to the fact that kids do not want to go to school, their academic performance decreases, they are withdrawn, look unhappy, show outbursts of anger and mood swings, although in fact this behavior indicates the risk of bullying and can lead to disastrous consequences. For example, in Finland, a country known for its improved school system claiming an individual approach to all students, regardless of their position in society, there are several incidents related to shooting in educational institutions.

Pekka-Eric Auvinen, who shot eight people in 2007, was a victim of bullying from the 7th grade. The boy studied well and was a shy student who kept in isolation and detachment, which made him the object of prolonged bullying. His parents knew about it and made attempts to figure out the situation – but the teachers at school did not consider bullying a problem [2].

Matti Saari shot 10 people in 2008, then killed himself, he fired about 157 shots. As it turned out, he also had difficulties at school, had to change nine schools in seven different cities, but in each new educational institution he faced the same problem – being bullied by classmates, intimidated, beaten and spat on[3].

Another frequently mentioned motive for the school shooters is the desire to imitate famous criminals. The scientific papers cite cases when teenage shooters reported that they wanted to surpass one or another predecessor [4].

According to statistics [5], most of the schoolshooters are boys. Scientists conducted a study which revealed that all the killers were characterized by wounded masculinity – insufficient achievements, failure in social life. The guys felt inferior, because they could not find their place in society, they became a victim of mockery, felt humiliated, and then came to take revenge. The reason for many incidents is toxic masculinity, which is expressed in the superiority of the strong over the weak, the rich over the poor, the popular over the unknown.

But not always the whole problem lies in bullying, there have been cases when teenagers didn't seem to have any communication problems, but came to kill under the influence of dangerous groups, quarrels against the background of racial, national or religious affiliation. One teenager decided to commit suicide in this way, another to show how important good grades are to him, and someone came to school with a gun just because he wanted to, there was no reason why he did so. Despite the huge variety of factors that pushed the schoolshooters to commit a crime, none of them deserves justification and forgiveness. But if we pay attention in advance to various manifestations of deviant behavior, there is a chance to save the lives and destinies of many children.

According to some professional research there are a number of warning signs and messages that should first be paid attention to, since they are the ones that pose a threat of committing a crime [6, 7, 8].

Signs of readiness to commit a crime include:

– the appearance of posters depicting shooters, paraphernalia and symbols in the house; watching films dedicated to weapons, dubious sites; reading books and comics

with violent content,

- creating a topic on the forum where shooting cases are discussed or shooting videos are published,
- hints of violent fantasies,
- change of the behavior manner into more harsh and rude (or on the contrary, extremely withdrawn and detached),
- change in the style of clothing – the appearance begins to match that of representatives of a certain subculture; previously never-used accessories such as hijab, balaclava, headbands (or masks) appear in the wardrobe.

Initially, teenagers behave in a closed manner and do not reveal their fantasies and ideas, but eventually they get overwhelmed with the desire to share their plans. These can be ambiguous jokes, hints or scary drawings. Teenagers often discuss attack plans and theories in detail in social media. The most alarming signal is the disclosure of their ideas on the eve of the attack. In most cases, on the eve of the crime, the shooters informed some person about it either directly or by hints. They usually shared it with their peers, warned in advance that it was not worth coming to an educational institution.

Messages about the upcoming crime can be published on a personal page or transmitted to the media on the eve or a few hours before the tragedy. The police do not always have time to respond to such signals in time, as happened in 2007 and 2008 in Finland.

Another form of sending messages is a pre-prepared note. If we take into account that most of the criminals give signals about their intentions in advance, then absolutely all threats of this kind should be taken seriously. But, unfortunately, in practice it is very difficult to assess the likelihood of an attack in a school. Such an assessment should be a combined approach, it is necessary to take into account some role models of behavior, personal characteristics, psychological problems, relationships in the school environment and in the family.

Publications on the topic of school shootings often contain suggestions for their prevention. Prevention aimed at students showing the first behavioral signs of a tendency to violence is more fruitful than mass preventive measures [9]. Psychologists and social workers should help teenagers who are disappointed in themselves and in the world to find a place in society. Basically, the school administration pay attention to undisciplined, lagging students, while quiet teenagers with average and even excellent academic performance in most cases staged a shooting (Columbine School shooting, Yokela School shooting, Kuahajoki School shooting, mass murder at Vladislav Ribnikar School, Viertola School shooting, school shooting Centennial) [10].

Also, schools should use extracurricular time rationally, try to introduce some interest clubs, societies or classes contributing to the disclosure of the potential of each of the students. Strengthening social ties prevents the appearance of dangerous thoughts in a student, because over time, good trusting relationships can be established, which will be very valuable for a person. If there is no such relationship, then it is easier to reproduce one's negative and destructive fantasies into reality.

One of the important measures to prevent schoolshooting is to encourage those students who report suspicious behavior of their classmates to the administration, as

well as try to establish contact with antisocial people and bring a friendly atmosphere to the team in which the guys, presumably carrying a threat, will feel differently and will be able to change their opinion about society as a whole.

As for security personnel, despite the spread of these situational forms of crime prevention, the question of the effectiveness of such measures is not yet clear, since armed crimes are spontaneous in nature, and it is impossible to predict at what point a tragedy will occur. Fences, metal detectors, and surveillance cameras neither warn nor stop shooting, since the shooters know the internal structure perfectly well attacking their schools specifically. Unfortunately, the only possible option is a full-fledged inspection, similar to airports.

Thus, it should be noted that schoolshooting is a negative and socially dangerous phenomenon, possessing a threat to moral values. It is becoming popularized due distorted values, behavioral patterns among young people, some negative impact on a person in society and family, as well as the social situation and security level in the country. In this regard, a special significance should be attributed to predictive measures aimed at preventing school shooting.

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## THE HISTORY OF COLOR WHEEL

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**Abstract.** This article provides information on common misconceptions about color theory and talks about the history of the color wheel and how to use it.

**Keywords:** color theory, color wheel, complementary colors, painting, pigments, color mixing, pigment mixing, color perception.

## ИСТОРИЯ ЦВЕТОВОГО КРУГА

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**Аннотация.** В данной статье содержится информация о частых заблуждениях о теории цвета, а также рассказывается об истории цветового круга и о том, как применять его на практике.

**Ключевые слова:** теория цвета, цветовой круг, комплементарные цвета, живопись, пигменты, смешивание цветов, смешивание пигментов, восприятие цвета.

The color wheel is a fundamental tool used in art, design, and color theory to visually organize and understand the relationships between different colors. It is often falsely used by artists as a paint-mixing guide, misleading them on how pigments interact with one another. The color wheel plays a crucial role in our understanding of color perception, its psychological properties, and the science of light and optics.

It's important to first discuss the fundamental properties of color before diving deep into its history.

Colors can be described by several key attributes, including hue, colorfulness and lightness (Figure 1).

- Hue is how similar a color is to red, yellow, blue or green.
- Colorfulness is how similar a color is to a gray that has the same lightness.
- Lightness is our perception of how luminous a color is – how much light we judge it to be emitting or reflecting in a certain context.



Figure 1. Fundamental color properties

- Chroma is an object’s colorfulness compared to the brightness of a white object that’s under the same light (like paint).

- Saturation is something’s colorfulness compared to its own brightness (like pixels). It’s best to talk about saturation when talking about pixels, and chroma when talking about paint. Saturation is a measure of colorfulness relative to brightness. A pixel is essentially a combination of three tiny lights – red, green and blue – and we can get all sorts of colors on our screens thanks to these lights. When they’re all at 100% brightness, they produce a white light, which by itself has no saturation. In this example, when we’re trying to get a vivid blue light, the red and green pixels can be adding brightness to a blue color, but they’re taking away its saturation (Figure 2).

Chroma is more about how efficient a pigment is at selectively reflecting a part of the color spectrum, so you can only judge it against a nearby white. In this example it is shown how a purple pigment reflects light (Figure 2).

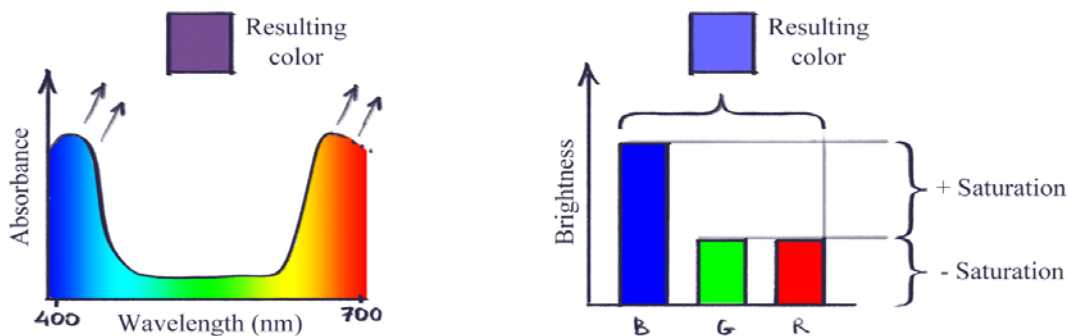


Figure 2. Difference between chroma and saturation

Now that we have a basic understanding of the fundamental properties of color, we can dive deeper into the history of the development of the color wheel.

Some of the first people to consciously choose and use colors in art and rituals were the Egyptians. They were the first people to lay the foundation for the concept of an artistic symbol. It was important to have a deep understanding of their culture and symbolism in order to understand the meaning of their works of art. Lucky for us, their logic was pretty easy to understand: the light colors symbolized the divine, and the darks—the material. Among the color palette of Ancient Egyptian art, the following colors had established meanings: white, blue, yellow (golden), green, black and red. White was used in order to show the divine and pure, while black was interpreted as the symbol of fertility and rejuvenation, particularly as it was the color of night and the underworld. The color green had similar connotations and was associated with vegetation, and qualities of freshness and vitality. Consequently, the god of the underworld, Osiris, could be depicted with green skin to signify his resurrection and regenerative powers [1, p. 175].

Ancient Greece laid the foundation for the first ever color system. Theophrastus

– one of Aristotle's students – proposed one of the earliest known color theories in his treatise “On Colors” (4th century BCE). He created a scale consisting of seven colors: white, yellow, red, green, blue, purple and black (Figure 3). He considered the primary colors to be white, black and yellow, and that all the others were derived from their combinations [2].



Figure 3. Theophrastus' color scale

We can see that Theophrastus' color system didn't differentiate blue and indigo as distinct colors in the way that modern color theory does. There was also no orange color. This might have been due to multiple factors. Firstly, in Ancient Greece people used to rely solely on subjective observations for categorizations of colors. The distinction between blue and indigo or yellow and orange may not have been perceived as distinct enough, leading to their lumping together into a single category. Secondly, Ancient Greek language lacked specific words for these colors. They used words related to objects of similar hues to describe colors. For example, the Greek word “mêlon” (μήλον) referred to the fruit of the quince tree, which could describe shades ranging from yellow to orange, and “glaukos” (γλαυκός) encompassed a range of colors that could include shades of blue, green, or even gray, depending on the context [3].

Theophrastus believed that the color of water and air was white, the element of earth in itself was white (but had become dyed due to absorbing natural elements), and the color of fire was yellow. Black wasn't the result of natural elements mixing but rather “black belonged to the elements of things while they were undergoing a transformation of their nature” [2].

Although he associated some colors with natural elements, he was the first to separate the mystical nature of light and the physical one. Aristotle and Theophrastus defined light through the concept of “translucency”, by which they meant a certain space, an environment through which visual perception was carried out. “Translucency” was something that itself, being invisible, allowed people to see other things through itself [4]. Despite the fact that, from our current stage of development, their ideas might seem a little naive, it was Aristotle and Theophrastus's teaching that served as the basis for the development of both medieval and subsequent theories of color and light.

We often consider the Medieval Times to be the dark ages, literally and figuratively, but in reality it was quite the opposite – the Middle Ages were distinguished by their love of bright colors: “The medieval taste for bright colors is well known. It was a “barbarous” taste, which favored big jewels inserted into the boards of book-bindings, glowing gold objects, brightly painted sculpture, paintings covering the walls of churches and of the houses of the powerful, and the coloured magic of stained glass. The almost colorless middle ages which we admire today are the work of the destruction wrought by time and of the anachronistic taste of our contemporaries. However, behind this coloured phantasmagoria lay the fear of

darkness and the quest for light which was salvation” [5, p. 335]

Light in the Middle Ages was perceived as the divine essence, practically the very presence of God. And colors could only exist in light, which made bright colors an important part of the entire Christian culture. Despite this, the church's attitude towards colors was complex and contradictory. On the one hand, if color was an integral part of light, then it had a divine origin and it had to be used as much as possible in the decoration of churches and temples. If color was just matter, then it had to be disowned, as everything immoral and unnatural. And naturally, there was also a split among church leaders on this issue.

Medieval painters actively used the color system developed by Aristotle and his students. That’s why in the medieval artworks we can often see the combination of red and green colors. Such a contrast might seem too harsh for the modern eyes, but back then these colors were considered harmonious next to each other (Figure 4).



Figure 4. The Manesian Code (circa 1305-1340)

During the Renaissance period, in 1435, the artists and theorists Leon Battista Alberti and Leonardo da Vinci proposed a basic set of chromatic colors, typically red, blue, green, and dull yellow, from which they believed all other colors could be mixed. However, their conclusions were limited by the pigments available at the time and a lack of sound physical knowledge about the nature of color.

The Age of Enlightenment. The star of this period was undoubtedly Isaac Newton. Needless to say, he made dozens of scientific discoveries. The most relevant to this topic was his work called “New Theory of Light and Color”, published in 1672, in which he described his experiments on the dispersion of light. He passed sunlight through one prism, dividing the white light into seven colors and collected them again through a second prism, achieving white light again. He also noticed that purple and red lights could be mixed to get a saturated magenta color, which was not present amongst the seven colors of the spectrum. The mixing of red and purple prompted him to expand the color spectrum into a circle, which marked the beginning of the tradition



of using shapes to demonstrate color models. Newton made the sizes of the color segments proportional to the intensity of each color in the spectrum and chose the number of primary colors by analogy with a musical octave having seven intervals. The main colors were arranged in the following order: red, orange, yellow, green, blue, indigo and purple (Figure 5). This way, he created the first color wheel. It was an absolute breakthrough in color theory and optics.

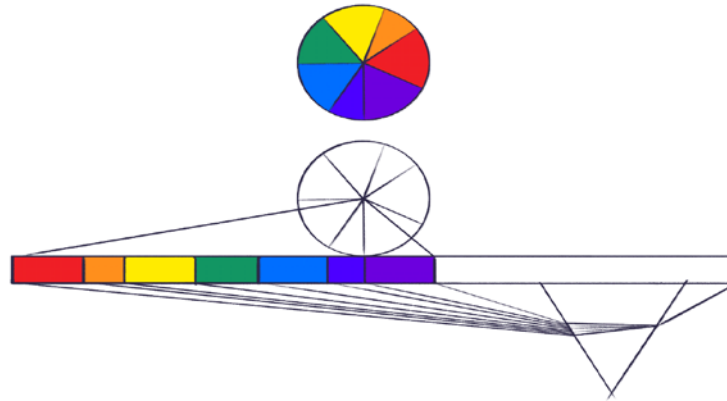


Figure 5. Newton's color wheel

Since Newton, countless others have created their own variations of the color wheel. Johann Wolfgang von Goethe – the poet – created a color wheel consisting of six colors, excluding purple. Philipp Otto Runge – a German Romantic painter – went on to develop a spherical color model that incorporated hue and brightness, but it didn't consider the color's chroma.

In the 1830's, Michel Eugène Chevreul – a French chemist – researched color contrasts. He set up a color wheel, in which red and green were opposite each other (Figure 6).



Figure 6. Chevreul's color wheel

The colors that are opposite each other on the color wheel are called complementary. Not complimentary. They don't necessarily compliment each other. Actually, they often look horrible together. It's "complementary" from the Latin



“complementum”, meaning “that which fills up or completes”. Added together, these colors complete the visible spectrum, creating white.

Chevreul claimed that if you stare at a bright patch of red, the afterimage you would see on your eye’s photoreceptors when you look at something white, was green. In reality it is cyan. Chevreul was very perceptive with colors, so why would he make such a mistake?

In the 1870’s, color theorist Ogden Rood noted that colors shown to be complementary in daylight did not remain complementary under gas light (Figure 7). The incandescent light has a warm, orange hue. This light made the cyan in Chevreul’s eye photoreceptors blend with the yellowish and orangish cast of the white paper, which he was using as a reference of white. With this conclusion, Ogden Rood demolished Chevreul’s color theory.

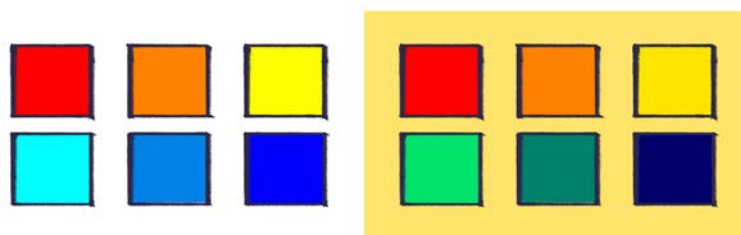


Figure 7. Same color combinations under warm light

Funnily enough, the Impressionists adopted Chevreul’s color theory, even though they were mainly revolutionary for painting outdoors, under sunlight. Chevreul’s color theory turned out to be suboptimal – incorrect to be used under sunlight. We could say Chevreul’s color theory was gaslighting the Impressionists.

George Field – a British chemist – published his treatise “On Colours and Pigments” in 1835, in which he called red, yellow and blue the primary pigment colors [6, p. 32]. He argued that these colors were fundamental and could not be created through the mixing of other colors, while all the other hues could be achieved by mixing the primaries. This concept contradicts the understanding of primary colors in modern color models. His view of primary colors had a profound impact on the subsequent development of color theory, leading to two centuries of confusion and misconceptions that persist even today.

In 1961, Johannes Itten – a Swiss expressionist painter, as well as a Bauhaus designer – published “The Art of Color”. Itten introduced his own version of the color wheel (Figure 8), which was built upon George Field's primary colors (red, yellow, blue). Itten's color wheel emphasized the relationships between colors and their psychological effects, exploring concepts such as complementary colors, harmony, contrast and temperature. Unfortunately, this has become the most influential color wheel ever since.



Figure 8. Itten's color wheel

The problem is that Itten created a model where colors aren't visually evenly spaced. As we remember, Newton made the sizes of the color segments in his color wheel exactly proportional to the intensity of each color in the spectrum. Itten had thrown optic science out the window and based his work off of how historical pigments mixed together, going as far as removing magenta from his color system altogether.

In that regard, Itten's color wheel is actually still marketed as a paint-mixing model – a guide for thinking about how to mix intermediary hues. However, the secondary and tertiary colors proposed by Itten's color wheel are impossible to obtain through mixing any known red, yellow or blue pigment, which was scientifically proven by Eric Kirchner – a paint and coating researcher from the Netherlands – in 2023 [7].

Here's a little experiment that we have conducted. We recreated Itten's color wheel with mixtures of "Master Class" (on the left) and "Art Creation" (on the right) gouache paints, trying different pigment formulations (Figure 9).



Figure 9. Recreations of Itten's color wheel

This means that the red-yellow-blue (hereafter referred to as "RYB") color wheel is misleading about what results to expect. People might think that it's not an exact science. But there are implications here. Students attempting to match colors, especially vivid greens, purples and oranges, will encounter frustration and discouragement, believing that they are doing something wrong. Who knows how many potential artists and designers have dropped out of the field believing they didn't have the aptitude for understanding and applying the color mixing rules? How many

of them had teachers who themselves invested in Itten's faulty model and couldn't explain its limitations?

In the end, the trouble with the RYB wheel is a cultural one. It's a self-reinforcing dogma that functions to deny access to creative self-expression.

We criticized almost all of the color systems. So which one should a modern person use anyway?

Luckily for us, in 1942, Friedrich Wilhelm Ostwald – a German chemist – created a proper, perceptual color model. Unlike Johannes Itten, Wilhelm Ostwald was not a professional artist, but he was a major scientist who devoted his whole life to scientific research and work in chemical laboratories. Therefore, all the conclusions and rules created by him contain serious scientific justifications.

A significant difference between Ostwald's color wheel and Itten's work was the change in the composition of the primary colors. Instead of RYB, Ostwald proposed to build a spectrum built from a combination of red-green-blue (Figure 10). The choice of these colors was justified by the fact that in the course of research and experiments it was found that the physiology of color perception with our eyes distinguishes these three colors and forms others based off of them.

The theory of color perception is called “Trichromatic theory”. Two scientists – Thomas Young and Hermann von Helmholtz – independently came to the conclusions that still form the basis of understanding how we perceive colors. There are three types of cones in the human eye's retina, each sensitive to different wavelengths of light. These cones are primarily sensitive to short (blue), medium (green) and long (red) wavelengths of light, respectively. Our visual system combines the signals from these three types of cones to perceive a wide range of colors. This theory also helps to explain color vision deficiencies.

Ostwald's color wheel is a circle divided into exactly 24 parts, each part filled with a certain chromatic color (without black, white or gray shades).



Figure 10. Ostwald's color wheel

He later improved upon his color model and created a 3D color space, which finally took into account all three properties of color at the same time: hue, lightness and colorfulness.

Ostwald's goal in his in-depth study of color was to develop principles for the

selection of harmonious combinations that can be directly used in production. He managed to systemize colors and create a Color Harmony Manual, which included 680 documented color chips, each one with a matte and glossy finish. However, as time went on, the colors of the first and fourth editions of his manual stopped matching each other due to substitution of some pigments.

If we want to work with a limited paint palette and use just three colors to create a gamut, the combination of cyan, magenta and yellow (hereafter referred to as “CMY”) will provide the widest range of colors possible (Figure 11). In fact, it’s what inkjet printers use.

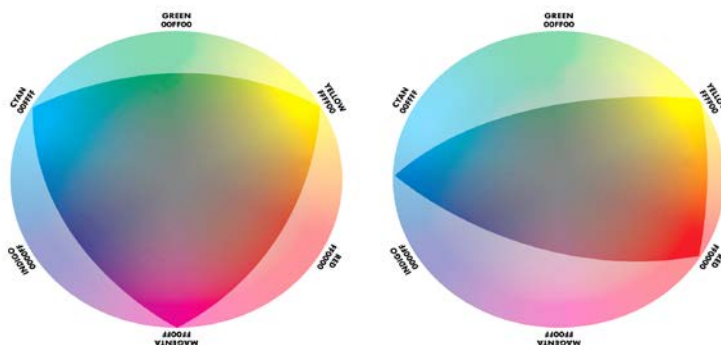


Figure 11. Comparison of CMY and RYB color gamuts

In order to predict pigments’ behavior when mixing, we could refer to Peter Donahue’s Color Disk (last updated in February 2024). Peter Donahue is an American color science educator, who based his color wheel on a scientifically accurate perceptual color model. He used a spectrometer – a scientific instrument used to measure the intensity of light at different wavelengths across the electromagnetic spectrum – in order to allocate the most used pigments on a color wheel.

Pigments usually do not mix in straight lines. Peter Donahue came up with a very handy model, called Trillium, which shows the paths of pigments across the color wheel when they are being mixed. Some pigments tend to get more colorful when mixed with others, while the rest do the opposite – they get duller and less colorful. In order to see the path you’re looking for, you put one of the pigments in the center of the “blossom”, and point one of the three “petals” at the second pigment’s closest primary color (Figure 12). In this example we mixed PB35 (Cerulean Blue) with PG36 (Phthalo Green), and we can predict that any of the resulting turquoise colors will lose some chroma.

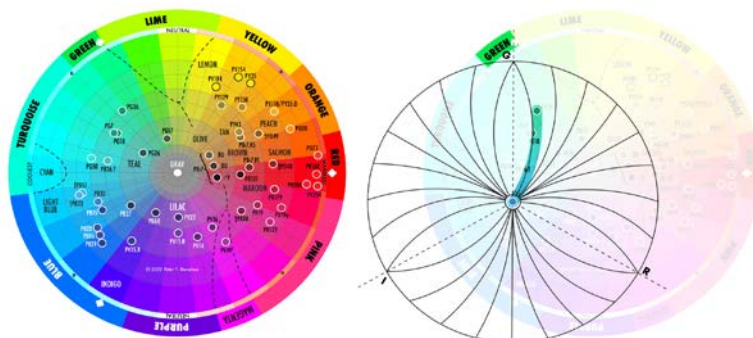


Figure 12. The Color Disk and an example of its use

In this article we have put a lot of emphasis on colors, but it is important to know that we can't really build effective color harmonies based just on hue intervals. Current research indicates that the chroma and lightness relationship of colors are actually more influential in how we perceive and respond to color combinations. We first register the tonal differences before we consciously process the specific hues. Nowadays, it's often demonstrated in contemporary works of modern painters who use crazy colors and still make their paintings look coherent.

In conclusion, in this article we wanted to bring attention to misconceptions about color theory and the color wheel.

Physical and digital colors mix differently. When mixing, most of the time paints get darker and duller (they mix subtractively), while lights and colors on digital screens get brighter (they mix additively).

The color wheel should be based on a human eye's perception, not on an outdated 200-year-old theory on how historical pigments used to mix. We can not get all colors from a combination of red, yellow and blue, as proven in practice by us and other indifferent color theory enthusiasts.

Complementary colors do not compliment each other. Together they complete the visible color spectrum, creating white.

And finally, colors are not as important as tonal relationships of colors, because we perceive the difference of contrasts first.

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## CORMAC MCCARTHY'S BOOK COVERS

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**Abstract.** The article analyzes the designs of the book covers of “Blood Meridian” and “The Road” by Cormac McCarthy, a contemporary American author. The consecutive consideration of the covers of American and British editions and Russian translations allows to single out the key features of artistic reception reflected in their designs. The analysis shows that there are two principal strategies in developing the cover designs of the selected novels.

**Keywords:** Cormac McCarthy, book design, “Blood Meridian”, “The Road”, western, post-apocalyptic.

## ВНЕШНЕЕ ОФОРМЛЕНИЕ РОМАНОВ КОРМАКА МАККАРТИ

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**Аннотация.** В статье проводится анализ внешнего оформления романов «Кровавый меридиан» и «Дорога» современного американского писателя Кормака Маккарти. Последовательное рассмотрение обложек американских и британских изданий и российских переводов позволяет выделить ключевые особенности художественной рецепции, отраженные в их дизайне. В результате анализа делается вывод о двух принципиальных стратегиях при разработке внешнего оформления выбранных романов.

**Ключевые слова:** Кормак Маккарти, дизайн книги, «Кровавый меридиан», «Дорога», вестерн, постапокалиптика.

Cormac McCarthy (1933 – 2023) became one of the most important authors in the southern literary tradition of the United States. He is best known for his Pulitzer Prize-winning and screened novel “The Road” (2006), his screenplay “No Country for Old Men” (2007), which was adapted into a novel of the same name in 2005, and his National Book Award-winning and screened novel “All the Pretty Horses” (1992). McCarthy has also often been compared to William Faulkner because of his characteristic commitment to the Southern Gothic genre and novel form and writing style.

McCarthy’s literary legacy includes twelve novels (seven of them have a Russian translation), three short stories, five screenplays, a philosophical essay, as well as two plays, and is well studied in the United States. The massive corpus of research in

English includes both articles and monographs, as well as a significant number of dissertations. It is curious that the scholarly attention is attracted mainly by “The Border Trilogy” (“All the Pretty Horses”, “The Crossing” and “Cities of the Plain”), and the post-apocalyptic parable “The Road”, while “Blood Meridian; or, The Evening Redness in the West” (1985), repeatedly named one of the greatest English-language novels, is discussed much less frequently.

For his debut novel “The Orchard Keeper” (1965), McCarthy was awarded the PEN/Faulkner Award for Fiction. The results of his further creative activity were positively evaluated by both critics and the reading public: he won major literary prizes more than ten times; the University of Pennsylvania Press has been publishing “The Cormac McCarthy Journal” since 2001; seven of his works have been screened.

In Russia, McCarthy’s work has not yet attracted close scholarly attention; however, there are several articles about “The Road” and “No Place for Old Men Here” which reveal the peculiarities of genre uniqueness, realization of the author’s worldview and film adaptations [1, 2, 3, 4]. In addition, V. V. Pereyashkin in his doctoral dissertation [5] analyzed the work of a number of American authors of the second half of the 20th century – including Cormac McCarthy – as representatives of the southern literary tradition, formulated its main ideological and aesthetic features.

This article analyzes the covers of two books by McCarthy – “Blood Meridian” and “The Road”. The choice is not accidental: the novels occupy a special place in McCarthy’s work and have been repeatedly reprinted.

“Blood Meridian” [6] is the first novel of McCarthy following the traditions of Western fiction: its action unfolds in 1849 on the southwestern border of the United States with Mexico – the mythogenic territory of the frontier.

Back in the late 19th century, Frederic J. Turner formulated the concept of the American frontier – a geographical, sociopolitical and cultural phenomenon, a historical place of contact between savagery and civilization [7]. He defined the American frontier as the internal territories of the North American continent with a dynamic border, actively colonized and developed by the representatives of the new nation until the 20th century. According to Turner, the frontier played a significant role in the formation of the national character, cultural characteristics and political institutions of the United States.

The concept reflected the idea of regression, cultural “rollback” for the sake of developing new areas and prosperity of the nation [8, p. 141]. Turner believed that westward advancement strengthened American identity and was another attempt of the new nation to dissociate itself from the experience of European civilization, “invent” its own history and form a definition of its identity. Despite the obvious contradictions and subsequent criticism of the concept, its elements have been successfully incorporated into both the field of scientific knowledge and public and political discourse and remain highly influential.

An important circumstance is the genetic kinship of McCarthy’s novel with a much earlier tradition. The primary basis for “Blood Meridian” is “My Confession: Recollections of a Rogue”, an autobiography by Samuel Chamberlain (1829–1908), an American military officer, written in the mid-19th century. Like Chamberlain, the main character of “Blood Meridian”, a fourteen-year-old unnamed kid, sets out on a quest

for adventure and better fortune in the southern United States to the Mexican border and joins former Captain John Glanton's infamous gang of scalp hunters in 1849. Mexican governors hire them to exterminate the Indians, but as a result of the massacre unleashed, the bandits kill and scalp not only Native Americans but also Mexicans. Glanton's gang is accompanied by Judge Holden, a hairless and powerful giant, a demonic and brutal infanticide. After months of looting, slaughter, and mayhem, the bandits are defeated and almost completely outnumbered by a group of Indians, and the kid and Judge Holden escape. The novel ends with their meeting in 1878 in a Texas saloon.

The semantic structure of the double title – “Blood Meridian; or, The Evening Redness in the West” – clearly reduplicates the opposition of principled ethical neutrality on the one hand, and the triumph of violence on the other. The first element – “blood” – functions in the novel both as a biological fluid and as a symbol of life and death. An old Mexican man, whose son has been stabbed because of a card fight, comments on the bloodshed as the fate of the country, addressing Glanton's gang in Chapter VIII. Thus, blood, life and death become “nothing” either because of the predestination of colonization or because of the fatal grandeur of the civilizing design.

The second element – “meridian” – is a geographical abstraction, but in the text it acquires concrete physical outlines: it is a physically tangible “bloody line” going further westward with the expansion; it is a meridian of blood, bringing horror and chaos to everything it touches. Furthermore, one of the lexico-semantic variants of the lexeme “meridian” is “a point or period of highest development, greatest prosperity, or the like” [9]. In the novel, this corresponds to the time of “evening redness”/“bloody sunset” – the peak of Glanton's violent “achievements” shortly before the Yuma attack and the gang's defeat.

The second part of the title also refers to the highlighted opposition. The scarlet of the red sun is an optical phenomenon that was often captured by American painters, giving it a romantic essence: “...to speak of the ‘color red’ is almost a redundancy. Red is the archetypal color, the first color humans mastered, fabricated, reproduced and broke down into different shades... This has given it primacy over all other colors through the millennia” [10, p. 7]. Blood red is the color of the “royal” life of the bandits enriched by violence. However, only “evening” – the proximity of twilight and night – awaits them ahead. This is “a truly American apocalyptic novel,” as Bloom characterized it [11, p. 254].

This is emphasized by the red color of the cover of the first edition of “Blood meridian” (Figure 1) [12] and many subsequent ones.



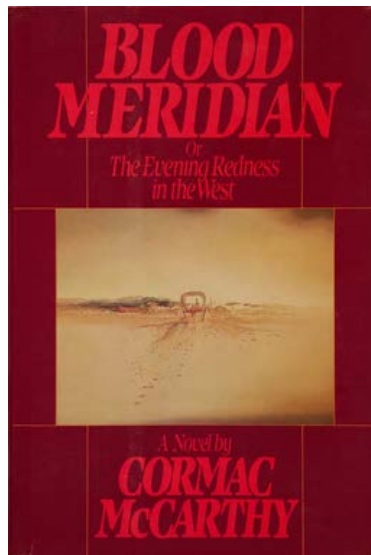


Figure 1. Blood Meridian

The dominant colors in the central image are dirty yellow and black. They correspond to the desert landscape. The image shows a lone cart drawn by a single horse. The man in the wagon rides toward the distant white silhouette of a town, most likely Mexican. The wagon leaves a trail gradually erased by the desert. The top and bottom of the image are darkened: this appears to be a design technique; however, in a later edition, the area of darkening is extended. This might also represent the main plot conflict: Western civilization is gradually fading into the darkness of violence and lawlessness.

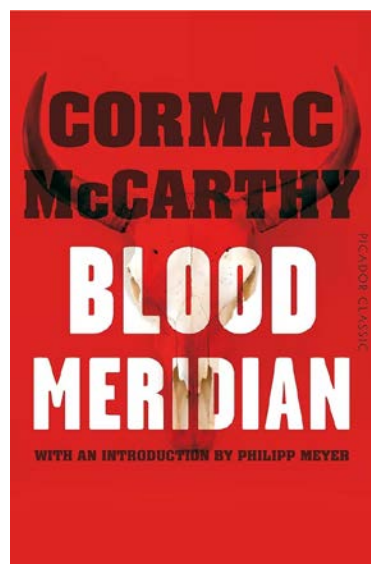


Figure 2. Blood Meridian

The cover of the British edition (Figure 2) [13] is also distinguishably blood red. The center of the cover is an image of a buffalo skull. It correlates with a number of key motifs in the work: death and the southwest of the United States. It also sets up the figurative mode of the western genre. The position of the skull is noteworthy: its empty eye sockets are turned towards the viewer, as if it is gazing into them and looking for kinship with the characters, primarily the kid who is the least bloodthirsty member of

the gang. However, the kid also lacks the infallibility of an “American Adam,” and acts of violence do not become a point of identity restructuring for him.



Figure 3. Blood Meridian

The cover of the first Russian edition of “Blood Meridian” (Figure 3) [6] sets the paradigm of the western genre: the center of the composition is the figure of a cowboy against the backdrop of Monument Valley, on the border of Arizona and Utah. Indeed, McCarthy’s “Blood Meridian” has traditionally been defined as a revisionist western, a particular transformation of the classic formulaic genre. After World War II, the western gained a deeper psychological dimension, and in the last third of the 20th century – the era of new historical upheavals – the western myth acquired even more serious features: writers began to actively raise a number of issues related to actual colonization, which had been obscured by the ethnocentric narrative. As a result, a number of works emerged that reconsidered the stereotypical relationship between colonizers and the local population.



Figure 4. Blood Meridian

The later Russian edition (Figure 4) [14] features images of red human skulls in an abstract form reminiscent of stylizations of the Day of the Dead, a famous Mexican holiday. These seven skulls surround the title of the novel and refer to the motif of death and the southwestern border of the United States. Moreover, the images of stars have a special place in the design. The novel reveals a Gnostic worldview, and the stars function as holes that open the way to another world.

McCarthy's late novel "The Road" is set in a post-apocalyptic future: the familiar world is destroyed by a powerful cataclysm of unknown origin, and the survivors are busy looting and exterminating each other for the remaining resources in a lifeless ashy desert. The description of an unnamed father and son's journey to the coast of the United States is filled with biblical allusiveness and references to European and American literature and philosophy. It is both symbolic and physically concrete – "the quest for the Holy Grail" along existing highways.

The remnants of lost nature in "The Road" are captured in a Southern Gothic landscape: in order to create it, McCarthy focused on the visual imagery of science fiction films and "post-apocalyptic wasteland" novels of the second half of the 20th century. Detailed descriptions of the landscape, which never existed in reality, add credibility to the image.

The first edition of "The Road" (Figure 5) [15] has a simplified design that represents the idea of endless and impenetrable darkness. The novel describes crimes – murder, cannibalism, violence, robbery – unfolding against an ashy wasteland.

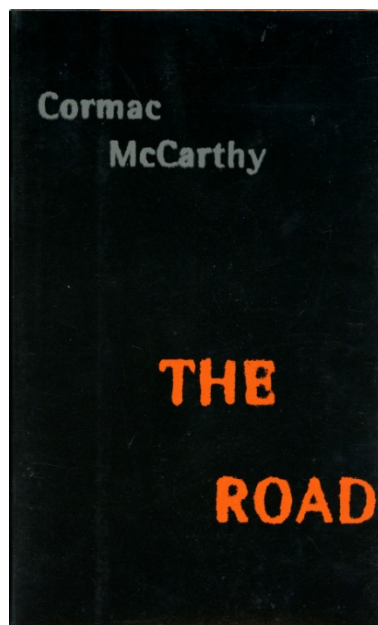


Figure 5. The Road

The cover is midnight black and the author's name and title are printed in plain type. The title of the novel is in orange capital letters: it stands out like the light of a lantern or torch. It actualizes the motif of undying hope for the future.

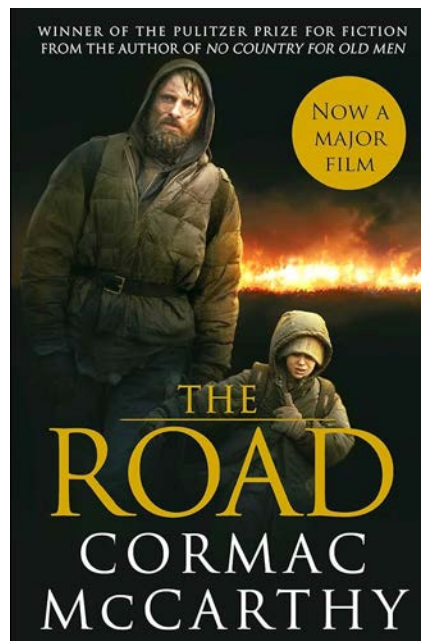


Figure 6. The Road

Julia Stepanenko's Russian translation of "The Road" was first published in 2008 in the magazine "Foreign Literature". The cover of the Russian edition reproduces the design of the British edition [16, 17]. They both use a still from John Hillcoat's 2009 film adaptation with Viggo Mortensen as a father and Kodi Smit-McPhee as his son. Their characters look exhausted and tenacious at the same time. There is a fire burning behind them, showing that they have nowhere to go back to.

The analysis of the cover designs shows that they represent two types of concepts. The first type is an abstract image; it could be the setting of the novel (such as the desert) or a minimalist design. The second type is more specific: it is a cinematic design (e.g., a still from the movie that best reflects the plot conflict with faces of the actors clearly recognizable). Alternatively, it might be a cinematic image, as if familiar from a typical western. The second type of design enables immediate recognition of the novel subject matter.

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**FORMATION OF THE CONCEPT OF “THE CIVIC THEATER”  
IN THE WORKS OF THE AMERICAN POET AND PLAYWRITER  
PERCY MACKAYE**

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**Abstract.** The article is devoted to the concept of “civic theater” by the American poet and playwright Percy MacKaye and his theoretical works. For the first time in the Russian-language scientific field, the work analyzes the main ideas proposed by MacKaye for the reorganization of American theatrical art in accordance with the social problems relevant to his era. As a result of the research, the main criteria of Percy Mackay’s theory were identified, which allow to use the theater for creation a civic identity in conditions of ethnic pluralism.

**Keywords:** civic theater, identify, symbols, masque.

**ФОРМИРОВАНИЕ КОНЦЕПЦИИ «ГРАЖДАНСКОГО ТЕАТРА»  
В ТВОРЧЕСТВЕ АМЕРИКАНСКОГО ПОЭТА И ДРАМАТУРГА  
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**Аннотация.** Статья посвящена исследованию концепции «гражданского театра» американского поэта и драматурга Перси Маккея на примере его теоретических работ. В работе впервые в русскоязычном научном поле анализируются основные идеи, предлагаемые Маккеем для реорганизации театрального искусства США в соответствии с актуальными для его эпохи социальными проблемами. В результате исследования выявлены основные критерии теории Перси Маккея, которые позволяют средствами театра создать гражданскую идентичность в условиях этнического плюрализма.

**Ключевые слова:** гражданский театр, идентификация, символы, маска.

The first quarter of the 20th century was marked by a global rethinking of the role of art in society. The elitist bourgeois concept of theater no longer resonated with the technologically and socially progressive times. In many countries ideas emerged to transform art and theater into social institutions that actively served society for its moral



unification and intellectual enlightenment. These transformations were most harmoniously intertwined in the mass spectacles of England, the United States, Russia, Germany, and France in the early 20th century, taking the form of politically engaged open-air historical plays.

Thus, at the beginning of the 20th century, theories emerged to bring art closer to leisure and to involve the masses in co-creation. In this case it is necessary to put on a par the concepts by Vyacheslav Ivanov, Romain Rolland, Platon Kerzhentsev, Firmin Gémier, and Percy MacKaye. Most of these theories have long been the subject of numerous studies by the Russian-speaking scientific community. However, Percy MacKaye's concept of "the civic theater" remains unexplored not only among European theorists and practitioners but also among their American colleagues. His concept of involving the masses in collective theatrical creation was formed and tested earlier than others and could have influenced theorists and practitioners of subsequent decades.

MacKaye outlined his vision of civic theater in a number of theoretical works: "The playhouse and the play" (1909), "The Civic Theater in Relation to the Redemption of Leisure: A Book of Suggestions" (1912), "A Substitute for War" (1915), and "Community Drama: Its Motive and Method of Neighborliness" (1917). Percy MacKaye's concept is comprehensively reflected in all his theoretical works. Each of his essays complements each other, introducing more relevant proposals and ideas depending on the circumstances in which American society finds itself between 1909 and 1917.

MacKaye's entire concept is focused on the realization of the social and civic functions of theater, which could lead to the enlightenment of the population, the instilling of artistic taste in it, and the unification of the masses for the development of democracy. MacKaye emphasizes that with the implementation of his ideas, society is able to peacefully throw off the energy, which leads to conflicts and wars, and to satisfy the craving for aggression. Considering the author's theoretical works in chronological order, it is possible to trace the development of his theatrical concept stage by stage: its formation and elaboration.

In his work, "The playhouse and the play"[4], MacKaye envisions a radical transformation of theater, shifting it from a passive form of entertainment into an active catalyst for social change. MacKaye stands up for a theater where the audience actively participates in the performance, no longer confined to the role of a spectator. This metamorphosis, he argues, demands a profound realignment of the theater's relationship with society, anchoring it in the community's needs and permeating all aspects of leisure. From schools and universities to nature sanctuaries and parks, the entire structure of cultural life should be brought under the guidance of professional directors, who would engage amateur actors in creative endeavors for free.

Delving into the dual nature of American theater in his first theoretical work, MacKaye characterizes it as both "A house in which to produce plays" and "A house in which to sell the product" [4, p. 45]. This commercial orientation, he contends, exerts a detrimental influence on the form and content of plays, catering to the psychological law of "increasing emotional and decreasing intellectual demand" [4, p. 52]. Audience seek intellectual, emotional, or aesthetic stimulation, but theatre present mere

emotional gratification. This phenomenon, MacKaye terms “The Law of Dramatic Degradation” [4, p. 52]. He locates the root cause of this theatrical decadence in the profit-driven motives of theater owners, who shy away from producing new and innovative works that may not appeal to a guaranteed audience.

So MacKaye proposes an administrative solution. He advocates for the establishment of a body of leading experts in each field of artistic endeavor, empowered to make judgments based solely on artistic standards of excellence rather than by “a jury of merchants, whose standards of selection necessarily are those of the demands of their constituency and of their own personal profit” [4, p. 64]. Such experts, he notes, are already presented in most art forms, excepting theater. To remedy this oversight, Mackaye urges the adoption of European practices of subsidizing theaters, granting them the “absolute freedom” [4, p. 86] to pursue their artistic visions without commercial constraints.

In the three years following his initial theoretical publication, Percy MacKaye put his concept of “the civic theater” into practice, staging the pageant “The Masque of Labor” in Pittsburgh in 1910 and writing the sharply satirical comedy “A Thousand Years Ago” (1910) and the utopian play “Tomorrow” (1912).

In 1912 MacKaye published his most comprehensive work “The Civic Theatre in Relation to the Redemption of Leisure: A Book of Suggestions” [3]. This work elaborates on his concept of civic theater in the form of specific proposals for changing the structure and status of theater in the United States.

MacKaye called for the creation of numerous civic theater committees under the auspices of the American Federation of Arts bureau in Washington in all major American cities and communities. Such centralization, he argued, was necessary for the unified promotion of the organization’s fundamental goals. MacKaye also called for the creation of civic theater committees within the American Playground and Recreation Association. This proposal was approved by delegates at the association’s convention in Pennsylvania (1912).

MacKaye also had specific instructions and advice for urban planners and architects, whom he urged to take a thoughtful approach to planning buildings and cities so that they would create ample public spaces where people’s leisure needs could be met. Of course, this was within the framework of the concept of “the civic theater”, which proposed using public spaces to activate the audience and their imaginations in symbolic productions about important for the community themes.

MacKaye proposed introducing outdoor dramatic practice in industrial districts, schools, colleges and universities, and rural areas for free. Also MacKay proposed creating a magazine of spectacles and dramatic leagues that would promote the improvement of drama and dance. It was necessary for public education.

Next, the author proposed actively using symbols of nature and national culture. One of the researchers of the concept of “the civic theater”, Michael Peter Mehler, notes the continuous presence of the American landscape or neoclassical facade in MacKaye’s masques. Mehler concludes: “MacKaye’s masques implied that American identity begins in untamed nature and succeeds in the improved environment of neoclassical architecture” [5, p. 18]. This conclusion accurately reflects MacKaye’s concept, which takes Greek culture and the structure of that society as its ideal.



The ideologue of civic theater tested his theory on two masques performed in 1914. One of them was presented to an audience of 450,000 in St. Louis and told the allegorical story of the city, while the other, "Sanctuary: a Bird Masque", was a performance played in a bird sanctuary dedicated to the problems of the extinction of rare bird species.

Civic theater implies relevance and a quick response to contemporary audience problems. Therefore, when the Great War breaks out in Europe, MacKaye feels the need to clarify his concept and its impact on society in such difficult times. In 1915 he publishes the essay "A Substitute for War" [2], in which he analyzes the possibilities of art and masques to become peaceful equivalents of war.

MacKaye views inter-ethnic aggression as a social service within the same nation. He compares various attributes and symbols that stimulate citizens to spiritual unity in such conditions. War, in Percy MacKaye's opinion, offers people transformed "order, discipline, organization, imbued with a majestic unity of design" [2, p. 26] instead of the chaos of everyday life. The author equates this process with "a national drama, in which people themselves participate" [2, p. 26]. The authorities use elements of theater to transform the image of war: the power of imagination of people is appealed to with the help of music and visual elements, patriotism is achieved through the symbolism of flags and uniforms, the war march and choral chant become equivalents of dance and poetry. And the terrible elements of war are deliberately hushed up - its realism is replaced by images of solemnity and charm.

MacKaye delves into a comparison of the symbols of peace and war and comes to the conclusion that the visual images of war are more dynamic. The most popular image of peace -the dove- is in the highest degree anemic. In its place "some other, more compelling" [2, p. 29] symbol must come, which can prevail over the attractiveness of war. It is dynamic theatrical art that can achieve a believable and effective symbolic expression of peace.

The next two years the pioneer of civic theater is occupied by a new form close to his ideology - community drama. It is to this form and the interpretation of its essence that the author devotes his new essay "Community Drama: Its Motive and Method of Neighborliness" [3], which was published in 1917.

In it the author comes to the conclusion that community self-activity should take such a dramatic form that the process of its expression becomes a "technique of neighborliness" that will be able to resolve "the estrangement and conflict of social elements into harmony" [3, p. 45].

An analysis of Percy MacKaye's theoretical legacy reveals his meticulous attention to detail. Each of his essays refines the previous one, leaving the reader with no doubt about the necessity of incorporating civic theater and community drama into mass spectacles. To reinforce this conviction, MacKaye presents a concrete program for this new theatrical direction, including clear repertoire content and administrative organization.

The most significant influence on the formation of MacKaye's concept was the migration crisis of the early 20th century, when millions of people flooded the country, working, overworking, and dying in industrial slums. As someone with a European and

American education, Percy was familiar with a multitude of theatrical practices, and he saw an opportunity to use his artistic powers for the benefit of his country.

Thus, the foundation of his theory emerges: the model of ancient Greek theater. However, it is worth noting that proposals for a “new Hellenism” have been repeatedly voiced by art theorists throughout the centuries. But history has not seen successful examples of the revival of ancient theater without substantial reworking and adaptation to the realities of modern society.

His proposals were distinguished by a thorough approach, based not on far-fetched assumptions but on historical facts and parallels with other countries. It is noteworthy that, as a practitioner, Percy himself brought the ideas described on paper to life. The theory of masques and community drama was tested in theatrical performances that he staged. It helped to give a clear idea of what “civic ritual” meant to MacKaye. The people who participated in the mass performance, as if on a different scale, repeated an individual cognitive revolution. Switching to the language of fiction and imagery, they consolidated into a single social group around a single idea and event.

The director’s attempts to create an organizational structure for civic theater were expressed in his active participation in the work of various associations and committees throughout the country. The practical implementation of MacKaye’s theory proved its viability and suitability for cultural and mass reformation of society. United by a single national symbol, and therefore an idea, the spectator is able to find a common civic identity. Percy MacKaye’s concept allows for the transformation of destructive tendencies in a multicultural society into a peaceful and creative dialogue.

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## THE INFLUENCE OF DIFFERENT PARENTING STYLES ON THE EDUCATIONAL MOTIVATION AND ANGER OF ADOLESCENTS

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**Abstract.** A sample of adolescents (N = 265) was analyzed. The influence of various styles of parenting on the educational motivation and anger of adolescents has been established. The positive interest and directivity of the mother, the autonomy of the father, the absence of parental hostility, and the low level of screen time have a beneficial effect on educational motivation and achievement motivation. The anger of a teenager depends on the hostility of parents and the inconsistency of maternal upbringing.

**Keywords:** parenting styles, educational motivation, teenagers, anger, screen time.

## ВЛИЯНИЕ РАЗЛИЧНЫХ СТИЛЕЙ РОДИТЕЛЬСКОГО ВОСПИТАНИЯ НА УЧЕБНУЮ МОТИВАЦИЮ И ГНЕВ ПОДРОСТКОВ

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**Аннотация.** В статье была проанализирована выборка подростков (N = 265). Установлено влияние различных стилей родительского воспитания на учебную мотивацию и гнев подростков. Позитивный интерес и директивность матери, автономность отца, отсутствие враждебности родителей, низкий уровень экранного времени благотворно влияют на учебную мотивацию и стремление к достижениям. Гнев подростка зависит от враждебности родителей и непоследовательности материнского воспитания.

**Ключевые слова:** стили воспитания, учебная мотивация, подростки, гнев, экранное время.

Introduction. According to D. I. Feldstein, the ideal for a younger teenager is embodied in a certain person. In his parent, teacher or friend [1, p. 31-41].

Relationships with parents, peers and educational activities embodied in interaction with a teacher constitute a motivational and emotional component of a teenager's personality. D. B. Elkonin identifies two stages of adolescence: at the first, intimate and personal communication is the leading activity, and at the second, educational and professional activities [2]. Adolescence is a system of adolescent relationships with peers, teachers and family. According to a recent empirical study [3, p. 720-724], adolescents are characterized by emotional instability and an increased risk of emotional destruction. The influence of parenting style on educational motivation has already been studied before. The study [4, p. 55-59] shows that positive interest, autonomy and directivity in parental education are associated with the cognitive motivation of a child. It was also revealed that positive interest positively correlates with the motivation of adolescents' achievements. Modern research also finds a connection between the motivation of adolescents and the parenting style of their parents. A recent study [5, p. 156-161] revealed a connection between a low level of autonomy and a low level of motivation of schoolchildren. A modern literary review [6, p. 35-40] emphasizes the connection between destructive parenting styles and adolescent aggression.

The purpose of the study: to study the relationship of various aspects of parenting with the emotional and motivational sphere of adolescents.

The sample consisted of 265 people. The average age is 13.8 years ( $M = 13.8$ ,  $Me = 14$ ,  $SD = 1.62$ ). The number of female respondents was 54 %, male – 46 %. The study was conducted from November 27 to December 1, 2023 using Google Forms in the personal presence of the researcher. The questionnaire consisted of 3 parts. The first part included questionnaire questions about gender, age, class, average score in Russian, mathematics and literature, screen time, etc. The second part consisted of the questionnaire "Teenagers about parents" [7] for father and mother for teenagers from full families or only for father or only for mother for teenagers from single-parent families. Teenagers living without parents (guardian, grandparent) were referred to the third part of the questionnaire. The third part consisted of the questionnaire "Motivation of teaching and emotional attitude to teaching" [8, p. 33-38]. Further statistical analysis was carried out in the Jamovi 2.3.16.0 program.

Screen time (on average per day per week) was 5.24 hours without gender differences. There is a significant correlation between age and screen time (Spearman  $r = 0.228$ ,  $p < 0.001$ ). A posteriori tests (Games-Howell) of single-factor analysis of variance show significant differences in screen time of grade 6 ( $M = 4.48$  hours) and grade 9 ( $M = 6.3$  hours) ( $p = 0.031$ ). Telegram (27.6 %), YouTube (18 %) and Tik Tok (15.5 %) were among the most time-consuming applications. There were no gender differences in the average score from the electronic diary in mathematics (algebra). The average score in Russian language and literature is significantly higher among female respondents ( $p < 0.001$ ).

Of the 265 respondents, 152 respondents completed the PORE questionnaire for father and mother. Below are the results of the PoR questionnaire for mothers from adolescents from two-parent families.

Table – Values on the scales of the PoR questionnaire for mothers and fathers from adolescents from two-parent families

Parent (two-parent family)	Parameter	M	SD	Me	Min	Max
Mother	Positive Interest	2,91	1,15	3,00	1	5
	Directiveness	2,23	1,11	2,00	1	5
	Hostility	2,86	1,21	3,00	1	5
	Autonomy	3,16	1,09	3,00	1	5
	Inconsistency	2,95	0,965	3,00	1	5
	The proximity factor	3,03	1,18	3,00	1	5
	The criticism factor	2,41	1,07	2,00	1	5
Father	Positive Interest	2,97	1,12	3,00	1	5
	Directiveness	2,59	1,10	3,00	1	5
	Hostility	3,03	1,12	3,00	1	5
	Autonomy	3,34	0,898	3,00	1	5
	Inconsistency	3,07	1,08	3,00	1	5
	The proximity factor	2,99	1,17	3,00	1	5
	The criticism factor	2,51	0,949	3,00	1	5

There was no gender difference in the assessment of maternal upbringing (among respondents from a full family and among respondents living only with their mother) (Mann-Whitney U-test). By gender, significant differences in parenting styles for the father are observed in the raw scores of the directive scales ( $p = 0.011$ ), hostility ( $p = 0.029$ ) and the criticism factor ( $p = 0.017$ ), the results according to these scales are higher in male adolescents. According to the Parishioners' questionnaire "Motivation for learning and emotional attitude to learning" of schoolchildren, the values are within the average levels. The level of motivation for learning corresponds to level IV (reduced motivation, experiencing school boredom, negative emotional attitude to learning). Cognitive activity is significantly positively correlated with positive interest  $r = 0.3$  and proximity factor  $r = 0.249$ . Anger is positively correlated with hostility  $r = 0.486$  and inconsistency  $r = 0.477$ . The level of educational motivation significantly correlates positively with positive interest  $r = 0.463$  and proximity factor  $r = 0.539$ , negatively with hostility  $r = -0.486$  and inconsistency  $r = -0.436$ . Achievement motivation ( $p = 0.005$ ) and anxiety ( $p = 0.002$ ) differ by gender, the results according to these scales are significantly higher in girls.

A general linear model (GLM) was compiled with the level of educational motivation as a dependent variable and factors of positive interest, directionality,

hostility and inconsistency on the part of the mother and hostility and autonomy on the part of the father. The model explains 43.2 % of the variance. The level of educational motivation is positively influenced by the positive interest of the mother, the directivity of the mother and the autonomy of the father. The hostility of the mother and father, as well as the inconsistency of the mother, negatively affect the level of educational motivation. A general linear model (GLM) was also compiled for anger, explaining 38.6 % of the variance. The directive and inconsistency of the mother, as well as the hostility of the mother and father, turned out to be significant factors. The mother's directionality reduces the level of anger. The hostility of the mother and father, as well as the inconsistency of the mother, increase the level of anger. A general linear model with achievement motivation as a dependent variable explains 24.4 % of the variance. Significant factors were screen time, positive interest and autonomy on the part of the mother, as well as autonomy on the part of the father. The positive interest of the mother and the autonomy of the father have a positive effect on the motivation of achievement, screen time and the autonomy of the mother have a negative effect.

The maximum involvement of the mother in the process of raising a child (positive interest and directivity) has a positive effect on his educational motivation and achievement motivation. Autonomy on the part of the father, the absence of hostility on the part of parents, and a low level of screen time also have a positive effect on educational motivation and achievement motivation. The negative emotional state of the child (anger) is associated with the hostility of both parents and the inconsistency of the mother's upbringing.

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## INTERPRETATION OF THE MOTIF OF LIGHT IN THE CONTEXT OF F. M. DOSTOEVSKY'S CREATIVE WORK

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**Abstract.** The article examines the motif of light in the story “White Nights” by Fyodor Mikhailovich Dostoevsky. Its ideological significance and possible sources of influence are explored. The “two worlds” of the novel are considered. The motive explored in the article is the opposition between the lonely and unsuccessful life of the main characters before they met and the attractive, colorful life after their meeting.

**Keywords:** dichotomous principle, story, motive, light, faith.

## ИНТЕРПРЕТАЦИЯ МОТИВА СВЕТА В КОНТЕКСТЕ ТВОРЧЕСТВА Ф. М. ДОСТОЕВСКОГО

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**Аннотация.** В статье рассматривается мотив света в повести «Белые ночи» Федора Михайловича Достоевского. Исследуется его идейное значение и возможные источники влияния. Рассматривается «двоемирие» романа. Исследуемый в статье мотив является оппозицией той одинокой и безуспешной жизни главных героев до знакомства и привлекательной, красочной жизни после их встречи.

**Ключевые слова:** дихотомический принцип, повесть, мотив, свет, вера.

In his development as a writer, F.M. Dostoevsky attaches great importance to the fact that he had the opportunity to experience a life of hard labor: “It was only in hard labor that I came to know myself and God. And now I am sure that as much as a person needs happiness in life, he also needs unhappiness, because he will not understand his own happiness” [1]. Faith is light. This idea is present in many novels: “Crime and Punishment”, “The Brothers Karamazov”, “Demons”, “The Idiot”.

The motif of light is one of the key ones in the work of Fyodor Mikhailovich Dostoevsky. It is clearly manifested through such images as a candle flame, sunlight



and the slanting rays of the setting sun, which are woven into all the works of F. M. Dostoevsky. In our article we will consider the story “White Nights” as the most vividly reflecting the aspect we are studying.

The motif of light, already indicated in the title of the story, absorbs all possible details and narrative elements filled with light. According to Yu. M. Proskurina, in this case Dostoevsky resorts to a play on words, since the expression “sentimental novel” here “is used not in a literary-aesthetic sense (a major work going back to the aesthetics of Karamzin), but in an emotional-everyday sense: we are talking about the love relationships of the heroes, sensitivity, etc.” [2]. Those feelings that are described by F. M. Dostoevsky are a bright event in the life of each of the main characters. It is no coincidence that he weaves together the seemingly incompatible words “white” and “nights”.

There are six chapters in F. M. Dostoevsky’s story “White Nights”. Most of them clearly indicate the time of day-night: “Night One,” “Night Two,” “Night Three,” “Night Four.” In addition to the above, the composition of the work includes such chapters as “The Story of Nastenka” and “Morning”. Five of all six chapters feature light in one form or another in the title.

“White Nights” figuratively and poetically reveal the landscape of St. Petersburg. In the first chapter, “The First Night,” one can feel the hero’s solemn address to the world, woven for him in the canvas of the inaccessible starry sky. He turns to him with a question that worries him about how evil and capricious people live under such a shining horizon. When the image of the night is revealed, a slightly enhanced motif of light sounds: “the sky was so starry, so bright” [3]. The dreamer rejoices at the onset of night so that he can be left alone with his thoughts and experiences, turning to the night sky as a friend. The night scenes are replete with romanticized character. Undoubtedly, the image of the night is a trend of romanticism. The story takes place at night. The sensual and sentimental worldview of the characters unfolds precisely during the St. Petersburg white nights.

Meeting Nastenka as a reflection of the “white streak” in his destiny. The name Anastasia itself translated from ancient Greek means “resurrection.” In Orthodoxy there is a holiday of the Holy Resurrection of Christ, which undoubtedly carries a positive connotation. Also, the day of the week itself, Sunday, is always sunny, even if there are clouds in the sky and it is raining. This is to remind people that God exists.

Following the dichotomous principle, which determined the two-dimensionality of time, was reflected in the entire artistic structure of the “sentimental novel.” His “two worlds” are naturally connected with the writer’s reflections on the dual nature of man, which consists, as he wrote back in 1838, “of the merging of heaven with earth.” According to Dostoevsky’s thought, which merged with the rich religious and artistic tradition, man is not equal to his earthly existence; the reciprocal relationship between it and eternity makes it potentially equal to the universe [4].

After the first night in the story, a description of the day follows almost immediately. The dreamer feels his loneliness among the bustling and rushing residents of St. Petersburg. The hero’s perception of the city during the day is devoid of any romantic outlines; it combines accurately noticed details of everyday life with a sensitive attitude towards them. Petersburg is shown through the eyes of a “sentimental

naturalist” [5]. The color palette is modified from warm, light-filled, almost transparent tones of “a pretty little light pink house” to the rich yellow color of the same house: “and they paint me yellow!”, “the walls from a dark yellow bright color have become piebald” [3]. But not only the details of everyday life are correlated with feelings, also nature itself: “your dreams will drown and fall off like yellow leaves from trees,” “this yellow cloud now covers it (the moon)” [3].

The motif of light is also embodied in the appearance of the heroes: “thin fingers, white as sugar”, “but a smile was already sparkling on the lips”, “tears of a recent fright were sparkling”, “my friend turned yellow like a canary” [3]. The light colors of the clothes used by the author convey a correlation with the inner world of the characters: “she was dressed in a lovely yellow hat” [3].

In the morning, with the sun rising, the romantic mood gives way to sadness and disappointment: “The walls and floors have become faded, everything has become dim.” The bright glare of dawn destroys the Dreamer’s bliss after a sleepless night: “...the dawn will illuminate the gloomy room with its dubious fantastic light” [3]. As daylight approaches, the sentimental perception of things disappears, all colors take on shades of gray and the tradition of realism in the cityscape begins to emerge. The Dreamer's mood changes from melancholy to positivism with the awakening of the sun.

A lyrical digression about the St. Petersburg spring and a description of nature in the light of day give birth to the joy of being in the hero. Daylight not only reveals the imperfections of the world, but also gives new joyful sensations.

The protagonist’s feelings seem to have a mental connection with nature: “We won’t see each other today. Yesterday, as we were saying goodbye, clouds began to cloud the sky and fog rose. I said that tomorrow will be a bad day” [3]. With the joyful emotions of the Dreamer, nature is spiritualized, calm, filled with light. Nature quickly adapts to the hero’s emotional experiences and captures the melody of his heart. As soon as the main character does not see Nastenka for a long time, the day is filled with gray colors: “It was not a good day. It was raining and sadly knocking on my windows” [3]. The disappearance of light and the gloom of days contribute to the mental illness of the Dreamer. As soon as Nastenka appears, the world is filled with light and sparkle: “I glanced at her... tears still glistened on her black eyelashes” [3]. In the portrait of the heroine there is brilliance, a peculiar concentration and refraction of light. The meeting with Nastenka was like a bright flash of light for the sensitive young man.

In the description of Nastenka that the Dreamer gives us, romanticization prevails, which reflects his sincerity and warmth. Thanks to him, the main character is saved from the stranger, and this is what gave him hope for a meeting. In these meetings, which take place against the backdrop of white nights, F. M. Dostoevsky captures the whole essence of chastity and sensuality. Their previous life was spiritually “incomplete.” However, each of them lived in their own special other world, more beautiful and brighter than real life. In general, Dostoevsky repeatedly draws a parallel in his work between light and the outside world. After their meeting, life took on a new flavor, everything was painted in bright colors. The dreamer can no longer simply read a book without sweet memories of Nastenka. The hero's life was filled with light.

The motif of light is thus realized at all levels of the text. It is obvious that the word light in European cultures is associated with positive connotations, and darkness with negative ones. This symbolism undoubtedly has an evangelical genesis. Although nowhere in the play is it stated declaratively with which particular worldview the light poles of its characters are correlated.

The motive we are exploring is the opposition between the lonely and unsuccessful life of the main characters before they met and the attractive, colorful life after their meeting. Thus, we can conclude that light is not only a physical category, but also a spiritual one.

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## USING HOLOGRAMS OR A ZOO WITHOUT ANIMALS

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**Abstract.** Using holograms instead of zoos can be an interesting and innovative approach to providing an educational and entertaining experience for visitors. They can represent different species of animals in their natural habitat, allowing people to observe and study their behavior without the need to keep animals in captivity. This approach can also help to reduce the negative environmental impact associated with keeping animals, as large areas of land are not required to house and care for them. In addition, the use of holograms can be more cost-effective, since no financing is required for the maintenance and care of animals. This article presents the advantages and disadvantages of such zoos.

**Keywords:** holograms, animals, zoo, innovation, artificial intelligence, biodiversity, technology.

## ИСПОЛЬЗОВАНИЕ ГОЛОГРАММ ИЛИ ЗООПАРК БЕЗ ЖИВОТНЫХ

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**Аннотация.** Использование голограмм вместо зоопарков может быть интересным и инновационным подходом к обеспечению образовательного и развлекательного опыта для посетителей. Голограммы могут представлять различных животных в их естественной среде обитания, позволяя людям наблюдать и изучать их поведение без необходимости содержания животных в неволе. Этот подход может уменьшить негативное воздействие на окружающую среду, а также быть более экономически эффективным, поскольку не требует финансирования содержания и ухода за животными. В данной статье представлены преимущества и недостатки таких зоопарков.

**Ключевые слова:** голограммы, животные, зоопарк, инновации, искусственный интеллект, биоразнообразие, технологии.

Holograms are three-dimensional images created using a special technology that allows you to recreate three-dimensional images without the use of special glasses or

virtual reality devices.

Creating a hologram involves several key steps and techniques. Here's a general overview of the process:

1. Light source: to create a hologram, a laser light source that emits coherent (single-color) light is used.

2. Light division: the laser beam is divided into two parts - a reference beam and an object beam.

3. Object reflection: the object beam is reflected from the object to be captured in the hologram.

4. interference: the reference beam and the reflected object beam meet and create an interference pattern that is captured on a photographic plate or other medium.

5. Fixation process: the photographic plate is treated by chemical processes to fix the interference pattern.

6. Reproduction: a light source is used to view the hologram, which reproduces the interference pattern, creating a three-dimensional image of the object [1].

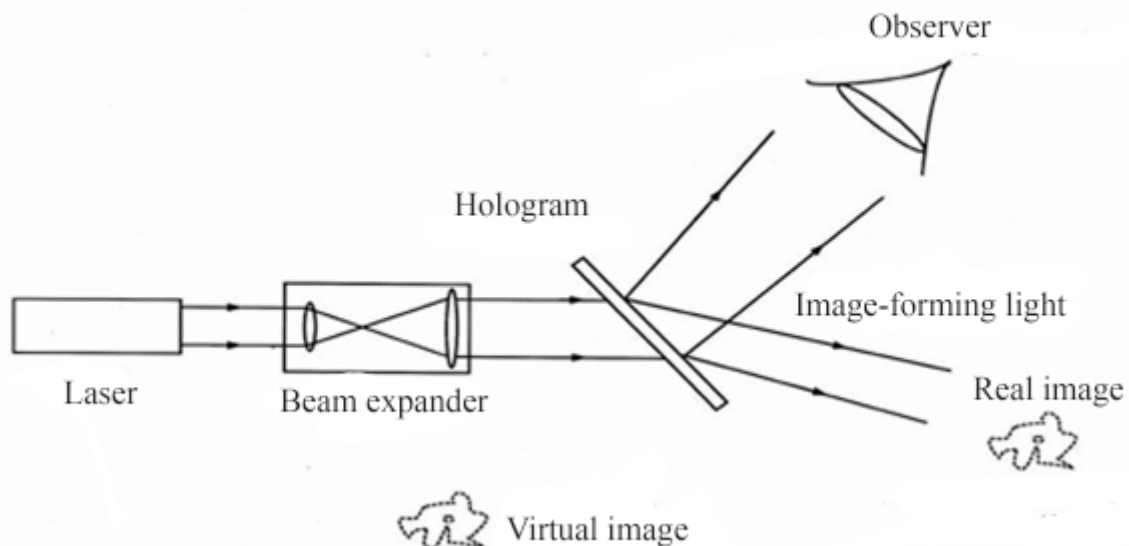


Figure 1. Laser operating principle

Creating a hologram zoo will require the use of advanced virtual and augmented reality technologies. First, research needs to be done on what animals should be included in the zoo and what technology will be required to create them. Next, three-dimensional models of the animals that will be displayed as holograms need to be created. The next step is to develop special software that will control the display of the holograms on specific devices, as well as selecting the right equipment to project the holograms. To make a visit to the zoo exciting, it is necessary to develop interesting scenarios and content for each animal with the help of artificial intelligence. It is mandatory to test the system and customize all components before opening the zoo.

Creating a hologram zoo is a complex and technical process, but with the right planning and resources, it can be a unique and exciting place to visit [2].

A holographic zoo would be a unique combination of entertainment, education,

and innovative technology, creating an exciting experience for visitors of all ages.

First, it would include all kinds of animals, ranging from those we are used to seeing in regular zoos, such as elephants, tigers, monkeys, penguins, and others, to species that are considered extinct, such as mammoths, marsupial wolves, and even dinosaurs.

Second, a holographic zoo could recreate different ecosystems such as jungles, deserts, oceans, and tundras. Visitors could watch the animals in their natural environment, which would create a more realistic look.

Third, a holographic zoo could offer educational programs that explain the characteristics of each animal species, their behavior, ecological role, and the threats they face.

Fourth, some animals could be interactive, allowing visitors to interact with them in a holographic zoo through special interactive devices such as holographic glasses or special touch screens. It is possible to create special areas where children can interact with holographic images of animals, such as feeding and playing with them, observing their behavior, and learning about the characteristics of each species. Educational programs can also be offered to help children learn more about animals and their environment through interactive holographic models. It is also important to ensure that children are safe and comfortable when interacting with holographic animals. Finally, advanced holographic technology would be used to create the zoo to ensure that the images are of high quality and realistic reproduction.

Artificial intelligence (AI) can be used to create animals to enhance the visitor experience and provide interactive interaction with the animals. AI can create realistic animal behavior, movement, reactions to the environment and interaction with visitors. The AI will also be able to teach the animals behavioral patterns, allowing them to adapt to new situations [3].

A hologram zoo would be an amazing and innovative place where visitors could observe three-dimensional holographic images of animals in their natural habitat, and the use of artificial intelligence in a holographic zoo could greatly enhance the visitor experience and create a unique environment where virtual animals would come to life through advanced technology. A holographic zoo is less expensive because a regular zoo requires a lot of resources for feeding, caring for the animals, medical care and creating conditions for them to live comfortably. In a holographic zoo there is no need for these expenses, as all animals are represented in the form of holograms. Also, the creation of such a zoo does not require the construction of large cages, enclosures and other infrastructural facilities, which saves on costs. It is worth noting that conventional zoos often have to spend money on transportation of animals from different parts of the world. With a holographic zoo, there is no need for such transportation costs, and a holographic zoo can also be automated and require less staff to maintain it, which also reduces operating costs [4].

Let's look at animal costs using the Moscow Zoo as an example.

Below are the figures for the maintenance of five animals (per day):

- Elephant - 4,000 rubles
- Walrus - 3,000 rubles
- Giraffe - 2,000 rubles

- Lion - 1 500 rubles
- Cheetah - 800 rubles

And that on the maintenance of these animals per day costs about 11300 rubles, multiplied by 30 days, and then 12 months. It turns out that the content of the elephant, walrus, giraffe, lion and cheetah in the month goes 339 000 rubles, and in the year 4 068 000 rubles, and after all in the zoo is far from five animals. We should not forget about the cost of salaries for employees. For 2024, the salary of the chief veterinary specialist of the Moscow Zoo is 150,000 rubles, and zoologists, zootechnicians and ornithologists receive from 50,000 to 70,000 rubles.



Figure 2. Hologram

And, although the creation of a holographic zoo may require significant investments in advanced holographic technology, in the long term, the operation and maintenance of such a zoo may be more economical than a traditional zoo [5].

Overall, creating a hologram zoo seems like an interesting and innovative idea to me, providing a safe and engaging environment for both animals and visitors.

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## GENDER CHARACTERISTICS OF STUDENT RESILIENCE

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**Abstract.** Resilience is a person's faith in himself, in others, and in relationships with the outside world. Human resilience manifests itself in different ways: it will be associated with the ability to cope with stress, maintain a high level of physical and psychological health, as well as with optimism, the ability to self-control, subjective life satisfaction, and the ability to constant personal development. This article presents an analysis of an empirical study that identified gender differences in the vital signs of student resilience.

**Keywords:** students, resilience, stress, loneliness, control.

## ГЕНДЕРНЫЕ ОСОБЕННОСТИ ЖИЗНЕСТОЙКОСТИ СТУДЕНТОВ

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**Аннотация.** Жизнестойкость – это вера человека в себя, в других и в отношения с внешним миром. Жизнестойкость человека проявляется по-разному: она связана со способностью справляться со стрессами, поддерживать высокий уровень физического и психологического здоровья, а также с оптимизмом, способностью к самоконтролю, к субъективной удовлетворенности жизнью, к постоянному личностному развитию. В этой статье представлен анализ эмпирического исследования, в котором были выявлены гендерные особенности жизненных показателей жизнестойкости студентов.

**Ключевые слова:** студенты, жизнестойкость, стресс, одиночество, контроль.

Resilience allows you to overcome anxiety when a person has to make a responsible choice. Resilience consists of three components: acceptance, control and risk. The first component of resilience – acceptance – is an important description of a person's attitude towards himself, the surrounding world and the nature of his interaction with it, which gives him strength and motivates him to self-realization, self-expression, common sense and conscious behavior; gives him the opportunity to feel his place in society. The second component of resilience is control. Control of

situations organizes the search for ways to influence stressful changes, in contrast to falling into a state of helplessness and passivity. The third component of resilience – risk – helps a person to be open to the environment, other people and interpersonal relationships. Its essence is manifested in the fact that a person perceives life events and problems as a test for himself personally.

S.Maddy emphasizes the importance of all three components at the optimal level of health maintenance, ability to work and vital activity. At the same time, it is difficult not to ignore the fact that each of the three components in the composition of resilience has an individual difference and the need for their mutual compatibility.

The first to talk about the concept of resilience and its importance to man was the American psychologist S. Maddy. In his view, the concept of “resilience” embodies the psychological life efficiency of a person, which is associated with the motivation to overcome complex internal and external life situations. The term resilience, i.e. ability to live, is literally translated as flexibility, agility, perseverance, and the ability to quickly restore physical and mental state [1, p. 17].

Russian scientist L. A. Alexandrova approaches resilience in a slightly different way. In his opinion, resilience is a special ability of a person to help him successfully adapt in society. Its main components are included in two blocks: the general abilities block includes the main personal Masters, intellect, self-awareness, sense of responsibility; and the special abilities block includes the skills of interacting with people, as well as the skills of overcoming various difficult situations [2, p. 85].

The ideas of the exponents of Existential Psychology served as the theoretical basis for the development of this concept. According to representatives of this direction, all internal and external phenomena that occur in our life are expressed as a result of how we make decisions. Any decision is a choice. In addition, the choice of the future is often accompanied by ontological concern. The more changes are implied in this, the higher the effect. Therefore, in order to avoid it, a person acts normally, that is, he chooses the past. However, the choice of the past leads to stagnation, thereby increasing the sense of meaninglessness of life. Choosing a future, despite natural anxiety, brings new experiences and opportunities in a person’s life, motivates a person to personal development.

Resilience consists in the influence of relationships on the assessment of the current life situation and the willingness of a person to actively act for his future. Meanwhile, S. Maddy and D. Fiske mentioned that the individual has characteristics with high and low levels of activity, that his characteristic level of activation seeks to preserve a person [3, p. 31]. However, mainly due to his awareness of the importance of his activities, unlike passivity, a person understands that he can influence his life, and it is this that becomes the main changing force that prevents the emergence of internal tension.

A number of influencing factors associated with educational activities in the environment of students, in particular, adaptation to the university environment, emotional situations at the time of taking exams, the need to maintain a high level of intellectual activity for a long time, the complexity of the process of personal self-determination in future professional activities are manifested in connection with their Also, overloading in student activities and the manifestation of the variety of

requirements for the individual outweigh the tradition of optimistic assessment of their own health, self-care in them. Because students imagine that their personal strength is inexhaustible. Fears associated with being in conditions of long-term stress are transferred to the psyche of students through dominance motivation. Striving for higher status and recognition in the group of their peers encourages students to carry out risky behaviors, to use agents that undermine their health. In the context of modern globalization, the impact of another dangerous factor for maintaining mental health during the student period of a person's life is significantly increasing – this is the uncertainty in the professional social activity of a future specialist in society, the need to find a job in the future. In this regard, the task of identifying psychological tools that help students cope with difficult situations without losing mental health is becoming more and more relevant. The determinant of resilience plays a key role in order for students to maintain their emotional-emotional balance in situations of educational and professional activity. Resilience characterizes the degree of formation of students' ability to resist the state of acute or chronic loneliness, maintain internal balance without reducing the success of activities. Resilience is one of the main indicators of self-management of students, the foundation of their personal potential. In the educational activities of students, a feeling of loneliness can accumulate and become a source of many stresses that prevent comprehensive self-awareness and disclosure of the creative and spiritual potential of the student's personality, disrupting his mental health [4, p. 11].

The student must pass responsible exams, attend classes characterized by uniformity, show intellectual activity while mastering various scientific materials, establish and develop interpersonal relationships with peers, teachers, university administration, etc. While some teachers require students to change creativity, stereotypes, and take a creative approach to scientific problems, others require them to memorize a huge amount of real information and develop a clear ability. All this is a test for the student's personality in an unstable equilibrium state. The student's mental health is a multilevel phenomenon and represents criteria specific to individuality. The educational process in a higher school is determined by the limit of safe viability for the student. The fact that the vital force of an individual determines how reliably and easily it compensates for existing influences prevents the disruption of mental processes in students.

S. Maddy argued that resilience had an effective effect not only in stressful conditions, but also in the expression of emotions in the psyche of students, maintains the internal mental balance of young people, determines the success of their activities [4, p. 7]. Its high level is positively associated with the direction of novelty, imagination and creativity of the student's personality. At the same time, resilience contributes to the personal growth of students and self-expression in the field of Education.

Resilience also helps to give effective results in student activities consisting of uniformity. Resilient subjects who perform the same activity can successfully resist the development process of fatigue. Resilience is undoubtedly directly related to the emergence of a sense of satisfaction in all aspects of activity. The phenomenon of the correlation between indicators of ability to cope with life problems and the speed indicators of the use of various coping strategies in these processes has been studied in

research. In this process, the behavior of overcoming difficulties is carried out.

Our research was directed to clarify the specific aspects of resilience in students. To do this, we used the methodology “Resilience test”. The test was developed by American psychologist Salvatore Maddi. Hardiness, which is considered a personal changing aspect of a person, that is, resilience expresses the ability of a person to withstand stressful situations while maintaining internal balance and success of activities. This personal disposition is made up of subchals of involvement, control and risk [1, p. 17-20].

The subfield of attraction-what is happening to a person-expresses a confident attitude to and from the point of view of positivity to events that are happening to a person. If an individual has a high level of attraction, they will feel personal satisfaction with the activity they are engaged in. On the contrary, he feels as if he is denied in life, as if no one needs him, and becomes lonely.

Priority is observed in girls under the “attraction” subfield. It also shows that it is different for student-boys and student-girls to access what is happening from a positive point of view and express a confident attitude towards them. This is a sign that the personal disposition that student-girls have in high school is different. Student-girls pay high attention to existing life events, feel personal satisfaction with the activities they carry out. At the same time, it should be said that student-guys will not have a “significant” position in the positions they occupy. That is, attention is less focused on their thoughts and ideas expressed. As a result, they perceive themselves as an “abandoned person” and feel “helplessness” and “uncertainty”. Such a state enhances the tendency to loneliness in student-guys and is clearly expressed in their psyche. Such a result also occurs in relation to ontogenetic properties. Student-girls, on the other hand, indicate that they have a high level of attraction to life identities, firmly entrenched in the position of students in contrast to them.

The development of the “resilience” scale made it possible to draw final conclusions. The life tolerance of student-boy has become different from that of student-girls. It can be seen from this that, in general, student-girls have a high tolerance for student-guys in finding solutions to problems with a focus on life complexities, overcoming problems, weakening in the emotional sphere, in particular, optimizing the feeling of loneliness.

As can be seen from the results from the methodology “Resilience test”, the degree of tolerance of students to life-specific changes contributes to making their inner “I-image” look assertive. This indirectly reduces students’ sense of loneliness or provides opportunities for use by directing loneliness towards optimality. If the life tolerances of people are developed from the very beginning of childhood, this will serve to find buds of positivity in their future life, even from emotional phenomena with their determination, patience, perseverance.

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**TENDENCIES IN THE AUDIOVISUAL TRANSLATION  
OF IN-GAME DIALOGUES (BASED ON THE VIDEO  
GAME “THE LAST OF US PART II”)**

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**Abstract.** This study is devoted to the analysis of tendencies in the audiovisual translation of in-game dialogues of the video game “The Last of Us Part II”, which are due to both the popularity of the analysed video game and to the increasing interest in video game industry in general. As a result of the qualitative and quantitative analysis accomplished with the help of linguistic description methods, the means of implementing shortening and expanding tendencies have been identified and systematized.

**Keywords:** localisation, translation, translation tendencies, audiovisual translation, video game, English.

**ТЕНДЕНЦИИ АУДИОВИЗУАЛЬНОГО ПЕРЕВОДА  
ВНУТРИИГРОВЫХ ДИАЛОГОВ (НА МАТЕРИАЛЕ  
ВИДЕОИГРЫ “THE LAST OF US PART II”)**

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**Аннотация.** Статья посвящена анализу тенденций аудиовизуального перевода внутриигровых диалогов видеоигры “The Last of Us Part II”, что обусловлено как популярностью данной видеоигры, так и возрастающим интересом к индустрии видеоигр в целом. В результате проведения качественно-количественного анализа с использованием методов лингвистического описания выявлены и систематизированы средства реализации стратегий сокращения и расширения.

**Ключевые слова:** локализация, перевод, переводческие тенденции, аудиовизуальный перевод, видеоигра, английский язык.

Interactive entertainment plays one of the leading roles in the field of leisure in modern society. Nowadays the video game industry is in constant development rapidly releasing new products that attract game lovers from all over the world. Such a demand

for video games generates the need to create localised versions of them, which contributes to international promotion. The localisation process includes a deep study of the culture and mindset peculiarities of various countries, which is significant for the adequate adaptation of the product to the specifics of a particular market [1, p. 16].

According to the rating of games published on Metacritic in 2020 [2], the video game “The Last of Us Part II” was recognized as one of the best games of our time. It is known to be a highly rated game based on well-developed technical parameters and narrative elements. In this regard, there is a need to study the video game which has received universal recognition around the world from a linguistic perspective. It determines the relevance of our research, the purpose of which is to analyse the linguistic features of the audiovisual translation of dialogues in “The Last of Us Part II”.

Translation is one of the essential components of video game localization. The main feature of in-game dialogues translation is the format combining both audio and visual components. Audio-visual translation is used to localise this type of text.

E. A. Lutkov in his study “The multiformat of audiovisual translation” [3, p. 164] identifies three of its formats: dubbing, voiceover, and subtitles. In the video game under study we are dealing with a dubbed translation, in which the original soundtrack is completely replaced by a new one. The main difficulty of dubbing is the need to match the characters’ speech in the target language with the original soundtrack in duration and (sometimes) articulation. Due to this feature, certain translation transformations are used. E. A. Lutkov identifies two tendencies in translation [3, p. 165]: the tendency to shorten and to expand the text. The first is a situation in which the length of the text in the source language exceeds the length of the translated text and, accordingly, requires shortening. The second tendency, on the contrary, is related to the need to enlarge the text.

Let us trace the implementation of these trends on our empirical material. The undertaken analysis revealed that among the two strategies presented, the most prevalent one is the shortening tendency (89 %).

Using modulation, which serves to shorten the text, localisers tend to choose brief (therefore, sometimes colloquial) constructions. The following Ellie’s lines may serve as examples:

- Ellie: And if the facts match, *they’re telling the truth.*

*Элли: Если ответ совпал, значит, правда.*

We can observe the use of a shorter version of the translation “*значит, правда*” instead of the literal “*они говорят правду*”. The meaning of the sentence remains the same with this modulation.

For the sake of shortening, localisers also resort to modulation which changes the type of a sentence, for instance, from declarative to interrogative:

- Ellie: Let’s see where this takes us.

*Элли: И куда он нас выведет?*

In addition, translators often prefer elliptical constructions in order to shorten the text:

- Dina: How old were you?

*Дина: Сколько тебе было?*

- Ellie: Fourteen. *How old were you* when you first killed someone?

*Элли: Четырнадцать. А тебе, когда ты впервые убила?*

A vivid example of modulation is represented inside the following dialogue between Dina and Ellie:

- Dina: Well... she's dead. How do you feel?

*Дина: Ну... она мертва. Ты расстроилась?*

- Ellie: *I'm pissed* we couldn't talk to her.

*Элли: Мы не смогли ее допросить.*

To implement the shortening tendency localisers anticipate Ellie's phrase "*I'm pissed*" and transfer it into Dina's preceding utterance. Thus, instead of asking "*Как себя чувствуешь?*" Dina clarifies "*Ты расстроилась?*" so that Ellie does not have to say it again in her statement. It allows not only to match the duration, but also to create a natural dialogue.

However, it is not always possible to shorten the text without losing the meaning or its shade. It is noticeable, for example, in the following lines:

- Ellie: She *traveled hundreds of miles* to torture him. I don't care whether she held the club or not.

*Элли: Она знала, что они идут его пытать. Мне плевать, что она стояла рядом.*

In this extract, despite the preservation of the key idea, significant information is lost. Leah, who is referred to in the statement, not only knew that they were going to torture him ("*знала, что они идут его пытать*"), but also travelled a long way to harm Joel, which is, from Ellie's perspective, a direct confirmation of her guilt.

- Jesse: You *get her to tell* you why they did it?

*Джесси: Она сказала, почему они это сделали?*

There Jesse asks about a girl named Nora, who was *compelled* by Ellie to tell her of the reason for Joel's abuse. To synchronize the duration of speech localisers have to omit the information about forcing Nora to answer, which makes Jesse's phrase sound much softer than expected.

In the example below we observe the possibility of a dual understanding:

- Manny: Okay, but... Those "kids" attacked *our guys*...

*Мэнни: Но пойми... Эти "дети" угрожали нашим.*

Due to the translation of "*our guys*" as "*нашим*" instead of, for instance, "*нашим людям*", a player might get the impression that the children were threatening not the soldiers, which is most likely meant in the original text, but other children. In this case, the word "*нашим*" can both act as a noun in the meaning of "comrade" and be a part of the elliptical construction "*нашим (детям)*". Despite the absence of significant semantic loss, the variability of interpretation of this fragment is still present and affects the gaming experience.

The omission technique is no less common in the video game. Linguistic units that are not essential for the storyline and general understanding of phrases are often omitted:

- Ellie: Boston didn't have a *full-blown* civil war.

*Элли: В Бостоне не было гражданской войны.*

Omission of the adjective "*full-blown*" is appropriate because the sentence does



not lose its meaning or significant plot information. It is not that important to the player whether the civil war in Boston was full-scale (“неполноценной”) or did not happen at all; the only significant point is that the city remained in a good state.

In addition, the details that are obvious from the context tend to be omitted. A video episode in which Dina bursts into the kidnappers’ room and shoots one of them with a gun may serve as an example. Having dealt with the second one, she hurries Ellie and says:

- Dina: Somebody would’ve heard the *gunshots*.

*Дина: Они наверняка услышали.*

In this instance omitting the word “*gunshots*” is possible due to the context. It is clear to a player that Dina is referring to the sound of gunshots that was heard half a minute ago.

Within the shortening tendency not only words can be excluded, but also whole expressions:

- Jordan: Y’know that smuggler *that we killed out* in Jackson?

*Джордан: Помнишь того контрабандиста в Джексоне?*

The recipient is familiar with the previous events of the video game. “Контрабандист из Джексона” is a key character named Joel, which is easy to understand from this short description. The information that Joel was killed is already known to the player and, therefore, can be freely excluded.

Entire sentences may also be omitted:

- Mel: I am glad I’m here with you guys. *I’d hate to hear you got in trouble* and I couldn’t help.

*Мел: Я рада, что я здесь, с вами. А то иначе я бы не смогла вам помочь.*

It is also worth mentioning that words and phrases expressing uncertainty (such as “*I think*”, “*probably*”, “*might be*”, etc.) tend to be omitted. It leads to the loss of doubt in the speech of the characters.

- Dina: We should put some of those trip wires up around Jackson. *Might be* a good way to deal with the hordes.

*Дина: Надо бы такие растяжки расставить вокруг Джексона. Хорошее средство против орды.*

In this scene Dina sees trip wires for the first time and suggests that they “*might be*” helpful in the fight against a large number of the infected. Her uncertainty is reflected in the original statement, but when translated with the use of omission, Dina's phrase sounds as if she knew about this method of dealing with the horde for sure.

The same trip wires are mentioned in the following example:

- Ellie: *Probably* for infected.

*Элли: Они для зараженных.*

Having seen the traps set in the area, Ellie presumes that they “*probably*” serve to get rid of zombies, but is not certain of their purpose. When translating into Russian, localisers, unfortunately, had to give up a shade of doubt in favour of speech synchronization.

Unlike shortening, the expending tendency is used less often (11 %). It is implemented in the cases when there is a pause before the next phrase, and usually when the lines are uttered during the main gameplay. This way a player is not only

captivated by the game process itself, but often does not see the faces of the characters talking [4, 5].

Thus, during the scene in which Ellie and Dina are trying to get away from the chase, we hear the voice of a soldier in the distance. The character being out of the player's sight and a pause before the next remark allow localisers to slightly expand the phrase:

- WLF Soldier: Find a way in!

*Солдат ВОФ: Нужно найти вход!*

Another example is a cutscene in which an object prevents Joel from opening the door, so Ellie has to squeeze inside through a small opening. When she is in the room, Joel asks a question in translation of which a concretisation technique is used in order to implement the expending tendency:

- Joel: See what *it is*?

*Джоэл: Видишь, что там мешает?*

Lengthening of this sentence is acceptable since the player can only see Ellie on the screen, and a short pause is sustained before the next phrase.

The expanding tendency is also implemented by adding words and expressions that are insignificant to the plot:

- Abby: Seriously, stop it!

*Эбби: Ну правда, Оуэн, хватит!*

In Russian localization Abby names the person she is communicating with. But there is no appeal to Owen in the original extract.

To increase the length of the text localisers may also use the original phrases instead of their abbreviations:

- Ellie: These were soldiers from *the QZ*.

*Элли: Солдаты из карантинной зоны.*

Considering this example, it is worth noting that “QZ” has a shorter translation option “зона”, which may be found in other lines. However, in this case localisers intentionally used this exact wording.

In addition, text expansion may serve to replace swear words while maintaining the original emotive meaning:

- Dina: Everyone in this city is a *fucking* psycho.

*Дина: Какой-то город маньяков, честное слово.*

To conclude, the analysis revealed that peculiar features of the audiovisual dialogue format in the video game “The Last of Us Part II” generate two opposite tendencies in localization. The most common tendency in our empirical material is shortening (89 %). Its means of implementing are modulation, omission, concretisation, generalisation, as well as the simultaneous use of several transformations. A less popular trend in translating the in-game dialogues of “The Last of Us Part II” is expanding (11 %). It is often implemented in the situations where the difference in the duration of speech fragments is less likely to be noticed by a player. To achieve this strategy, the techniques of modulation and concretisation are used, as well as the addition of words and expressions that are not essential to the storyline.

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**COMPARATIVE ANALYSIS OF SPEECH PORTRAITS  
OF THE WEASLEY TWINS AND PERCY WEASLEY  
(BY THE MATERIAL OF THE ENGLISH LANGUAGE)**

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**Abstract.** This paper is devoted to the comparative analysis of the speech characteristics of Percy, Fred and George Weasley, minor characters from the Harry Potter series of novels. The study is relevant within the dominant anthropocentric language paradigm. As a result of the analysis based on the methods of linguistic description and comparative analysis, it is established that Percy Weasley and the Weasley twins appear as complete opposites, due to the lexical, stylistic and syntactic features that arise in their speech.

**Keywords:** speech portrait, language means, Fred Weasley, George Weasley, Percy Weasley.

**СРАВНИТЕЛЬНЫЙ АНАЛИЗ РЕЧЕВЫХ ПОРТРЕТОВ  
БЛИЗНЕЦОВ УИЗЛИ И ПЕРСИ УИЗЛИ  
(НА МАТЕРИАЛЕ АНГЛИЙСКОГО ЯЗЫКА)**

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**Аннотация.** Данная статья посвящена сравнительному анализу речевых характеристик Перси, Фреда и Джорджа Уизли, второстепенных персонажей серии романов о Гарри Поттере. Актуальность исследования обусловлена возрастающим интересом к изучению феномена речевого портрета и его составляющих в рамках антропоцентрической парадигмы языка. В результате анализа эмпирического материала с использованием методов лингвистического описания и компаративного анализа установлено, что Перси Уизли и близнецы Уизли предстают как полные противоположности, благодаря лексическим, стилистическим и синтаксическим особенностям их речи.

**Ключевые слова:** речевой портрет, языковые средства, Фред Уизли, Джордж Уизли, Перси Уизли.

In modern linguistics it takes a special place for papers devoted to the study of

the speech features of characters, which is due to the dominance of the anthropocentric paradigm in this field. As a rule, the main characters from the books are in the focus of researchers' attention. Preference is rarely given to minor characters, and therefore, within the framework of this study, it is relevant to analyse the speech portraits of such bright characters from the Harry Potter book series as Percy, Fred and George Weasley.

First of all, it is essential to mention that linguists have formed the concept of a speech portrait largely due to the detailed research of a phenomenon of linguistic identity. Y. N. Karaulov characterises it as *“a result of the realization of abilities to create and perceive speech techniques, differing in degree of structural and linguistic complexity, depth and accuracy of reflection of reality and a certain target orientation”* [1, p. 154].

G. G. Matveeva characterises the speech portrait as *“a set of speech preferences in specific circumstances which is meant to actualize certain intentions and strategies of influencing the listener”* [2, p. 23]. According to N. Y. Rusova, the speech portrait of the book character is realised through certain specially selected words and expressions [3, p. 154], the analysis of which in the speech of the Weasley twins and Percy Weasley is the purpose of this article.

Percy, Fred and George Weasley are fictional characters in the Harry Potter book series, they are the middle children in the family. Each of the brothers has a certain set of qualities that both distinguishes them from each other and makes them similar. In the series of novels, brothers do not appear as the main characters, they are secondary, but no less important ones [4, p. 407].

Describing his brothers, Ron Weasley says: *“I’m the sixth in our family to go to Hogwarts. You could say I’ve got a lot to live up to. Bill and Charlie have already left – Bill was Head Boy and Charlie was captain of Quidditch. Now Percy’s a Prefect. Fred and George mess around a lot, but they still get really good marks and everyone thinks they’re really funny.”* [5, p. 75]

From this episode it is clear that the characters under analysis are quite successful, and their achievements are really appreciated in the family: Percy, while still being a schoolboy, is a Prefect of the Gryffindor House, then he becomes an employee of the Ministry of Magic and holds a prestigious position there; Fred and George, although they often fool around, still study pretty well and have an excellent sense of humour, later the twins open a store “Weasley’s Wizard Wheezes”, where they sell their own magical inventions for jokes and pranks.

Turning to the comparative analysis of the means used to create the speech characteristics of the characters, it is necessary to consider the lexical features first. Jokes become a distinctive feature of the Weasley twins, this is the most vivid speech technique of these characters. One of the topics they often joke about is the fact that it is difficult for others to distinguish them from each other because of their external similarity:

- *“How do you feel, Georgie?” whispered Mrs. Weasley.*  
*“Saintlike,” repeated George, opening his eyes and looking up at his brother.*  
*“You see . . . I’m holy. Holy, Fred, geddit?”*  
...  
*“Ah well,” said George, grinning at his tear-soaked mother. “You’ll be able to”*

*tell us apart now, anyway, Mum.*” [6, p. 74-75]

After George’s ear was torn off by a spell, he jokes that now mum will definitely be able to tell them apart. Here George also uses a pun with the words “holy” and “holey”. Because of the hole in his ear, he says he feels holey, meaning by that holy and saintlike.

Unlike Fred and George, whose speech consists entirely of jokes, Percy, being a serious and responsible elder brother, does not like humour at all. In the quotation below, Ron talks about this fact, clarifying that Percy would not even work with a person with a sense of humour, because he simply does not understand jokes and does not pay any attention to them: *“Yeah, well, Percy wouldn’t want to work for anyone with a sense of humour, would he? Percy wouldn’t recognise a joke if it danced naked in front of him wearing Dobby’s tea-cosy.”* [7, p. 335]

Fred and George constantly joke about other people, they make sarcastic remarks towards their friends and family. Their ability to defuse the situation in difficult moments for the loved ones is also shown through it:

- *“Don’t, Ginny, we’ll send you loads of owls.”*  
*“We’ll send you a Hogwarts toilet seat.”*  
*“George!”*  
*“Only joking, Mum.”* [5, p. 73]

In this scene, George tries to calm their crying younger sister Ginny, who cannot go to Hogwarts yet due to her age. He jocularly promises to send her a toilet seat from the castle as a gift, for which his mother raises her voice at him.

The twins love to make fun of their brothers, especially Percy, who is their complete opposite. He is a narcissistic, proud and nerdy character, in addition, Percy is an exemplary student and Prefect, as mentioned earlier – this is what Fred and George ridicule: *“If we’re not careful, we’ll have another Head Boy in the family. I don’t think I could stand the shame.”* [8, p. 40]

Fred and George can also laugh at themselves, especially with regard to their schooling and behaviour, which is clearly far from ideal. In the scene below, Fred is happy that their mum is angry at someone else besides them: *“I love hearing Mum shouting at someone else, it makes such a nice change.”* [9, p. 99]

A distinctive feature of Percy’s speech characteristics is the sublimity of the vocabulary he uses (Fred and George’s speech fully reflects the colloquial, “slang” style of communication). There are practically no abbreviations in Percy’s speech, and colloquial words are replaced with more formal ones, often not corresponding to the everyday context in which they are vocalised. For example, unlike Fred and George, who address their mother by calling her “mum”, Percy always says “Mother”: *“Can’t stay long, Mother,” he said. “I’m up front, the Prefects have got two compartments to themselves – .”* [5, p. 72]

As an example of the usage of lofty vocabulary, the following passage can also be cited, where Percy, in a normal conversation with Hermione, Ron and Harry, expresses dissatisfaction with the house-elf of his boss, noting that *“a high-ranking Ministry official like Mr. Crouch deserves unswerving obedience from his servants.”* [7, p. 137]

Common lexical features were also noted in the speech of Percy, Fred and

George Weasley. There are some slang expressions among them, such as *prat*, *mate*, *git* and *tad*:

- “*Who’s avoiding you?*” said Ron, sitting down next to them.  
“*Wish you would,*” said Fred, looking irritated at the interruption.  
“*What’s a bummer?*” Ron asked George.  
“*Having a nosy git like you for a brother,*” said George. [7, p. 209]
- “*If truth be told, he was a tad unwise to make a public statement without clearing it with his Head of Department first* –” [7, p. 136]

The characters also use idioms: “*a piece of cake*” [7, p. 343] – said by Fred Weasley; “*to bottle up someone’s anger*” [9, p. 66] – said by George Weasley; “*to run amok*” [7, p. 126] – said by Percy Weasley.

In the quotation above, Percy uses the idiom “*to run amok*”, derived from the Malay word *amok*, which described the behaviour of tribesmen who fell into a rage under the influence of opium. The idiom has the meaning “*to freak out*”, “*to become uncontrollable*”, and this is one of the few examples when Percy uses an expression that is really suitable for informal communication. Only when Percy loses his temper can he use the vocabulary of a colloquial style.

The most frequently used common feature is the vocabulary on the subject of sorcery, which the characters use in the realities of the magical world. Examples include the names of spells: “*Lumos!*” [10, p. 195]; “*the Cruciatus curse*” [7, p. 319]; “*Accio brooms!*” [9, p. 594].

In addition to spells, in the speech of the brothers, we can notice the use of the names of those objects and creatures that are observed only in the magical world: “*vampires*” [7, p. 131-132]; “*Ageing Potion*” [7, p. 168], “*Galleons, Sickles, Knuts*” [11, p. 122].

The next part to analyse is the syntactic features. In Fred and George’s speech, we can note the ellipsis – the deliberate omission of an element of utterance that can be easily restored in a verbal or situational context: “*Or what?*” said Fred, an evil grin spreading across his face. “*Going to put us in detention?*” [9, p. 150]

This device is often used to save time and is characteristic of the colloquial style of communication, which once again confirms that this is the manner of speech of Fred and George. They do not use complex syntactic constructions, do not try to sound formal and structure their statements.

As for Percy, at the syntactic level the use of sentences with inversion is revealed, which emphasizes how the character tries to make his statements official and as unnatural as possible for the household environment. In addition, such constructions make Percy’s speech more emotionally coloured, catch the attention of the interlocutors and the reader himself on his phrases:

- “*I,*” said Percy, drawing himself up, “*am a Prefect. To attack me nothing is about.*” [8, p. 164]
- “*Oh, hopeless she is, all right,*” said Percy. [7, p. 58]

Tag and rhetorical questions are registered as a common syntactic feature, in most cases they do not require a mandatory answer from the listener and are presented as statements:

- *“I hope you’re well?” said Percy pompously, shaking hands. [10, p. 62]*
- *“Well, Father feels he’s got to make up for his mistake at the match, doesn’t he?” said Percy. [7, p. 136]*
- *“I’d forgotten ... hard to keep track sometimes, isn’t it?” said Fred, grinning. [9, p. 205]*

Finally, it is important to mention stylistic features of the characters’ speeches. During the analysis of the literary text in the statements of Percy, Fred and George, the use of such means as metaphor (“*die trying*” [8, p. 128]), metonymy (“*anyone can speak Troll*” [7, p. 82]), personification (“*futures lie outside the world*” [9, p. 205]), hyperbole (“*a nightmare of a year*” [8, p. 53]) was revealed. Not only do they make the characters’ speech more emotionally expressive, but also, in some cases, reflect the author’s intention and her opinion on what is happening.

Percy’s speech does not note the usage of vivid stylistic devices that could in any way reflect his personality. His speech can be described as scientific, so it is not characterised by the presence of original means of expression.

Speaking of the portrait of the Weasley twins, here irony can be attributed as a device of creating a speech characteristic. Through it, the true evaluative content is contrasted with the form of praise or compliment for the purpose of hidden ridicule. Fred and George often sneer at Percy – because of his behaviour and character traits, his brothers cannot resist their not always flattering comments:

- *“Oh, are you a Prefect, Percy?” said one of the twins, with an air of great surprise.*
- “You should have said something, we had no idea.”*
- “Hang on, I think I remember him saying something about it,” said the other twin.*
- “Once –”*
- “Or twice –”*
- “A minute –”*
- “All summer –”*
- “Oh, shut up,” said Percy the Prefect. [5, p. 72]*

In this episode, Fred and George feign surprise that Percy has become a Prefect, thus mocking him. They ironically point out that Percy has been bragging about his new position all summer, which annoyed everyone.

Thus, we come to the conclusion that, unlike Fred and George, Percy sounds absurdly formal and pompous, adhering to grammatical and ethical rules even in conversations with his loved ones. Percy Weasley is the exact opposite of the twins, he is ambitious and arrogant, and therefore his speech is distinguished by purity, the use of lofty vocabulary and the absence of jokes. Fred and George’s speech, on the contrary, reflects the informal type of communication as much as possible. In addition, the characters have the same manner of speech. The author does not always indicate which of them belongs to a particular phrase, thereby clarifying that it can be uttered by any of them – they embody a unit. Almost every phrase in Fred and George’s speech is a joke, which becomes a distinctive feature of the characters. During the analysis, general techniques for creating speech characteristics of the Weasley brothers were also identified. Among the lexical means, those are various idioms, British slang



expressions, and “magic” vocabulary, which is present in the speech of characters as they live in a magical world, among syntactic means, rhetorical and tag questions are noted.

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**PEDAGOGICAL CONDITIONS FOR THE EDUCATION  
OF PATRIOTIC FEELINGS FOR CHILDREN  
AGED 10-11 YEARS IN THE CLUB “OLYMPUS”**

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**Abstract.** The article is devoted to the current problem of educating patriotic feelings in children aged 10-11 years in the club “Olympus”. The relevance of this issue is mentioned in the Federal State Educational Standard of NEO. The authors define the features of the education of patriotic feelings on the basis of psychological and pedagogical literature, highlight the pedagogical conditions of patriotic feelings education in children of 10-11 years. The practical component of the article is such a form of a lesson as a musical and literary living room.

**Keywords:** patriotism, patriotic feelings, club work, primary school age, various forms of organizing activities.

**ПЕДАГОГИЧЕСКИЕ УСЛОВИЯ ВОСПИТАНИЯ ПАТРИОТИЧЕСКИХ  
ЧУВСТВ У ДЕТЕЙ 10-11 ЛЕТ В КРУЖКЕ «ОЛИМП»**

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**Аннотация.** Статья посвящена актуальной проблеме воспитания патриотических чувств у детей 10-11 лет в кружке «Олимп». Актуальность данной проблематики упоминается в ФГОС НОО, а также учеными-педагогами. Авторами определены особенности воспитания патриотических чувств на основе психолого-педагогической литературы, выделены педагогические условия воспитания патриотических чувств у детей 10-11 лет. Практической составляющей статьи является такая форма занятия, как музыкально-литературная гостиная.

**Ключевые слова:** патриотизм, патриотические чувства, кружковая работа, младший школьный возраст, разнообразные формы организации деятельности.

In the federal state educational standard for primary general education (hereinafter referred to as the Federal State Educational Standard of Education), one of the goals of educational work is to cultivate a sense of patriotism for the fate of one's homeland and people, as well as respect for the state [1]. The idea of instilling patriotic feelings in the younger generation has been developing quite actively over the course of several decades. The problem of patriotic education was reflected in the works of classics (V. G. Belinsky, N. A. Dobrolyubov, A. N. Radishchev, K. D. Ushinsky, etc.), teachers (Yu. K. Babansky, N. I. Boldyrev, V. I. Zhuravlev, T. A. Ilya, B. T. Likhachev, I. S. However, the features of instilling patriotic feelings in children of primary school age have not been fully determined.

A special place in the system of education, upbringing and development of the younger generation is occupied by a circle where there are conditions for instilling patriotic feelings, for creative improvement, self-realization and civic activity. In the works of many teachers, attention was paid to the problem of using circle work (Nikonova N. K., Podlasy I. P., Shchurkova N. E.).

Despite the significant contribution of academic researchers in educating the patriotic feelings of the younger generation, the potential of the circle for educating patriotic feelings in children has not been fully revealed. The revealed contradiction made it possible to determine the research problem: what are the pedagogical conditions for instilling patriotic feelings in children aged 10-11 years in the Olympus club. The object of the study is the process of educating patriotic feelings in children 10-11 years old, and the subject of the study: pedagogical conditions for instilling patriotic feelings in children 10-11 years old in the Olympus club. We formulated the purpose of the study: to identify and test the pedagogical conditions for instilling patriotic feelings in children aged 10-11 years in the Olympus club. To achieve this goal, we set the following tasks: to characterize the features of instilling patriotism in younger schoolchildren, to substantiate the possibility of club work for instilling patriotic feelings in children aged 10-11 years, to develop and test a series of club activities aimed at instilling patriotic feelings;

When starting a conversation about the formation of patriotic feelings in children of primary school age, it should be noted that the problems of love for the Motherland and loyalty to the Fatherland have always been the focus of attention of scientists throughout the history of human development. The concept of "patriotic feeling" in pedagogical literature was formulated on the basis of general philosophical, psychological and pedagogical principles, taking into account human values. So, S. E. Matushkin believes that patriotic feelings are certain features of the perception of the world that are included in the basis of moral education [2]. S. N. Smirnov notes that patriotic feelings mean a pronounced attitude towards the Motherland, the formed qualities of a patriot of his Fatherland, which are determined by the ability to successfully fulfill civic duties [3, p. 54].

According to A. K. Bykova, "junior school age is the most favorable time for moral development and patriotic education" [4]. At this age, a sense of patriotism is formed when students begin to perceive themselves as part of an entire historical community. One of the most important conditions for the education of patriotism is familiarization with the phenomena of social life, which involves the involvement of

younger schoolchildren in a variety of activities and the use of special forms of influence on the emotional sphere of the child.

One of the effective methods of additional education is the organization of clubs. In the presented study, circle work will be understood as a purposeful process of developing the ability and readiness of an individual to love his home, his city, his homeland, to feel a connection with it, to preserve and enhance the best traditions of his people, their cultural values, and to strive to build a strong civic position.

It is advisable to determine the formation of patriotic feelings in children according to the following criteria: cognitive, emotional, behavioral [5]. Diagnostic methods were selected according to these criteria. The cognitive criterion was studied on the basis of diagnosing the level of emerging civic-patriotic qualities in students in the form of a questionnaire “Where does the Motherland begin?” the author, who is V. M. Khlystova. An individual conversation on the proposed situations (the author of the situations is V. S. Gorbunov) is aimed at identifying the emotional criterion. In order to determine the formation of the behavioral criterion, the “I am a patriot” diagnostic was used (author: N. Biryukova).

To test the effectiveness of the pedagogical conditions for instilling patriotic feelings in children 10-11 years old in a circle, we conducted a pedagogical experiment in December 2023 on the basis of the Kirov regional state educational budgetary institution “Secondary school of the village. Lebyazhye” Kirov region. Thus, the results of all three diagnostics show that in the majority of children 10-11 years old, the patriotic feeling is insufficiently formed (i. e., they are at an average level) or almost not formed (i. e., they are at a low level); the lowest results were shown by experimental group.

We hypothesized that specially organized club activities can help increase the level of formation of patriotic feelings in children 10-11 years old.

Let us describe the formative stage of the experiment, which took place in January-April 2024. Experimental work was carried out in classes at the Olympus club in compliance with the following conditions: apply creative tasks in order to cultivate patriotic feelings; perform tasks in pairs or in a group; use a variety of training forms.

Let us give an example of the ninth lesson, “Patriotic Evening,” in the form of a musical and literary living room. Poets, musicians from the area, students from the experimental group and their parents were invited to the evening. Younger schoolchildren sang along to songs about their homeland and listened to poems about Russia. They remembered what the homeland, small homeland, customs, traditions, symbols are. Separately, I would like to say that all the students learned and recited poems. For example, Dmitry A. read P. Voronko’s poem “There is no better place, my native land”. Vitalina E., Yulia N., Diana V., Anastasia Y., Anastasia B., Evgenia B. together read Svetlana Rybolovleva’s poem “Oh, and our Vyatka land is wonderful”. The event ended with the performance of the Russian anthem by all participants in the musical and literary lounge.

As part of the formative stage of the experiment, 12 circle classes were held aimed at nurturing patriotic feelings.

After the formative experiment, repeated diagnostics were organized. The dynamics of the results are presented in Figure.

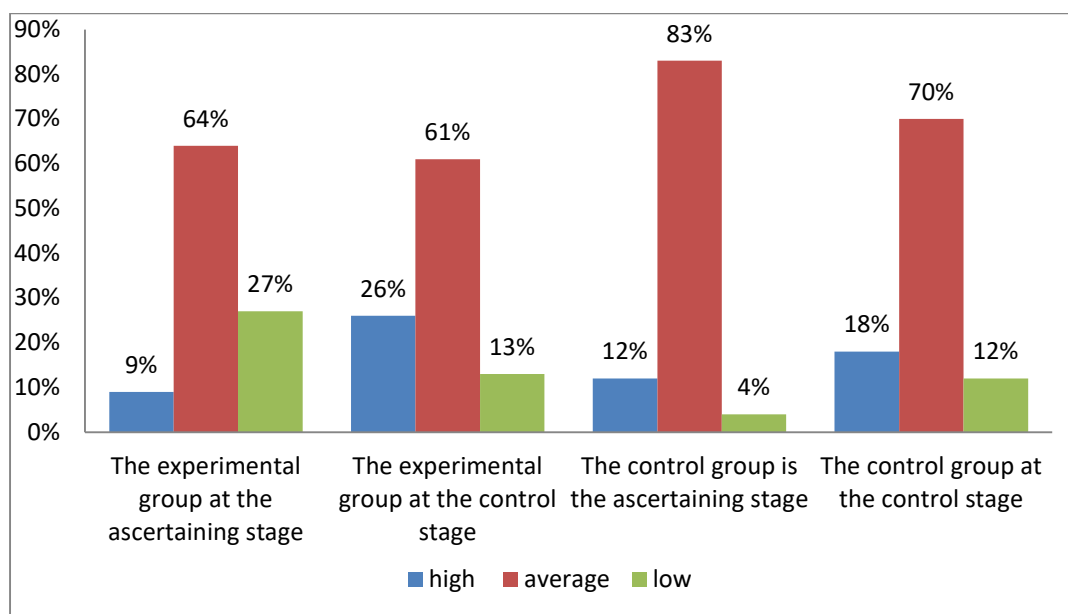


Figure. Dynamics of the level of formation of patriotic feelings in children aged 10-11 years in the experimental and control groups at the ascertaining and control stages of the experiment

Having compared the results of the control and ascertaining stages of the experiment, we identified an increase in the level of formation of patriotic feelings in children aged 10-11 years in the experimental group.

In the course of solving the first task of our research, we determined that primary school age is a favorable period for instilling patriotic feelings. The younger schoolchild is distinguished by great emotionality, impressionability and readiness to learn. His feelings determine his actions, express his attitude towards the environment, and is guided by social norms and the authority of the teacher. In the process of solving the second task of our research, we examined the possibilities of circle work for the education of patriotic feelings. The circle allows you to use a variety of forms and help deepen patriotic knowledge. To solve the third problem, a series of circle classes aimed at nurturing patriotic feelings was developed and tested. The experimental work carried out allowed us to formulate the conclusion that the use of the series of circle activities we have developed effectively influences the education of patriotic feelings in children 10-11 years old.

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## THE IMAGE OF A HERO AND AN ANTIHERO IN MODERN MASS CULTURE

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**Abstract.** The article considers the role and transformation of a hero and an antihero image in modern mass culture. The main features of these images are analyzed and a comparison of their perception by mass culture consumers is presented. The difference between hero-antihero and protagonist-antagonist is revealed. Special attention is given to the character of antihero conversion.

**Keywords:** hero, antihero, favourite hero, positive traits, negative traits, change, antagonist, protagonist, good, evil.

## ОБРАЗ ГЕРОЯ И АНТИГЕРОЯ В СОВРЕМЕННОЙ МАССОВОЙ КУЛЬТУРЕ

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**Аннотация.** В статье рассматривается роль и трансформация образа героя и антигероя в современной массовой культуре. Авторы анализируют основные черты данных образов и приводят сравнение их восприятия потребителями массовой культуры. Авторы отмечают различие между понятиями герой-антигерой и протагонист-антагонист. Особое внимание уделяется характеру изменений образа антигероя.

**Ключевые слова:** герой, антигерой, любимый герой, положительные черты, отрицательные черты, изменение, антагонист, протагонист, добро, зло.

The level of stress, which a person faces in everyday life, has substantially increased in comparison to the past. Modern people must keep in mind a lot of important things such as family, work, friends and so on. They must be ready to adjust to multiple tendency in the development of society or changes on the foreign policy arena, which may cause fundamental alterations in daily practice. It is hard to stay afloat and, concurrently, not to suffer material, physical or psychological damage from financial problems, pressure from the other people, discontent with yourself, relationship conflicts and other social issues. That is why we are looking for a way that

will rid of or, at least, reduce level of stress we gain in modern reality. One of those ways is watching films, TV series, cartoons or anime and reading books, comics or manga.

All of these options are mostly considered to be products of mass culture. People choose them, because they are plain, understandable, sometimes even mediocre, and yet entertaining, so we do not need to possess special knowledge to understand what the author intended to draw our attention to. Authors of mass culture, unlike authors of elite one, do not mention any moral, ethical or philosophical problems which could make us ponder about it for weeks, on the contrary, we forget everything we watched the few following days. Of course, it cannot be counted as an intellectually challenging or stimulating way to spend our time, but it is capable to ease the tension after the long arduous working day.

All of the above is the reason why we prefer mass culture products to well-known classic works of arts. Due to their simplicity, they become popular and demand for them is growing. As the result, everybody has a wide choice of various stories to be enjoyed should they only get to the Internet. It does not matter in what form they are contained (books, films, comics, etc.), in view of the fact that there are always two components in almost any plot we can find: a hero and an antihero.

Who are the hero and antihero? The hero is the main character of the composition endowed with positive traits, while the antihero is a character devoid of positive traits or endowed with negative ones, who can be the main character as well. However, it is worth mentioning the difference between hero-antihero and quite familiar protagonist-antagonist to avoid further misunderstandings. The protagonist is a main character, central actor of the work, while the antagonist is a character, who contracts the protagonist, hinders the achievement of the goal. Therefore, if we are talking about a hero and an antihero, then we emphasize the personality traits the character has, but if we mention protagonist and antagonist, then we accentuate their role and place in the story [1].

Looking at characters' feelings, worries, troubles, actions and situations they go through, we sympathize with or detest them. We may even begin to associate ourselves with some of them, because they have similar problems, personality or the past as we do. So it is natural that, when watching the film or reading a book, we consciously or unconsciously pick our favourite character.

Formerly, people tend to choose heroes as their favourites, because they are brave, kind, smart and diligent. Moreover, they never give up or despair. The hero can find a way out of any situation no matter how complicated it would be. After he surpasses himself once again, he will be famous and well-liked, will get the best and desired job, he could have ever dreamed of. Along with it he would probably find the love of his entire life as well as devoted friends with whom he has passed thorny, full of troubles, path.

To sum up, the hero looked as a symbol of justice, goodness and mercy, fighting for universal welfare and peace, whereas the antihero was perceived as immoral, unscrupulous and dishonest person, who does not care about anyone but himself. To illustrate this we can remember almost any superhero from Marvel or DC comics like Superman, Captain America, Spider-Man and many others. The world-famous Harry



Potter, a character from cognominal J. K. Rowling's novel, is also a great example of a hero with high moral values, which opposes Voldemort with his numerous henchmen.

However, the demands of society are gradually changing and along with this, the image of the hero and antihero has altered. A classic hero is no longer attractive for us since he seems like unattainable ideal, too perfect for ordinary human to achieve. It contributes to the appearance of the new type of a hero – the reluctant hero. He is an average person, who does not set out to act heroically, but ends up doing so by force of surreal circumstances. He does not seek for adventures and even less wants to be a hero. It makes him more relatable as he has flaws and doubts in rightness of his own actions. A reluctant hero is able to go beyond the limits of morality, makes mistakes, which modifies his image, making him less inanimate, boring and humdrum. A number of characters, especially Frodo and Bilbo Baggins, from "The Lord of the Rings" and "The Hobbit" series can be seen as the reluctant heroes, because they would rather stay in cozy home with accompanying conveniences than go to faraway lands for adventures they been drawn to [2, 3].

Moreover, the classic hero fighting for the public good is not as interesting for people, as the antihero seeking for the personal good. The reason is evident: a modern human is concerned about solving his private problems in first place and only then, he may think about problems of society, of course, if they are not the reason of his own troubles or does not coincide with his own.

This allows us to come to a conclusion that in order to keep the audience's sympathies the hero, with mass culture as well, has to discard his perfection in exchange for acquisition of mundane human vices and demerits, which will make him well perceived.

On the other hand, the image of the antihero also does not stand still. In fact, he has experienced even more alterations, than the hero has, noting that the popularity of the antihero has significantly changed in a good way. There are some paramount conversions we can observe:

1. The antihero does not associate with a complete evil anymore. Along with negative traits he has gained several positive ones, which brought him closer to a viewer. Such a phenomenon can be explained by the fact, that in real life nobody is absolutely good or evil. For this reason, a personality of the antihero became more similar to a real human personality. Not to mention that the true evil has never been attractive and people will never fully sympathize with informants, cowards and traitors [4].

2. Imperfection of the antihero is quite more plausible. We always see the hero acting according only to the rules of morality that creates an impression of him as somebody we could meet in real word, solely on the pages of books and fairy tales, but certainly not in the actions of people surrounding us.

3. The story of the antihero grows complicated, as the author concentrates harder on it. Mass culture attempts to show us why exactly the antihero performs one or the other unethical action. Now, the motives of them are revealed by various circumstances they go through. For example, some of them are fighting just to protect their loved ones and some are out for revenge for injustice towards them. The story contains the causes of metamorphoses of their temper, so that a person observing unfolding plot twist, that

pushed the antihero to the evil, cannot truly hate or blame them, instead it evokes compassion for suffering and respect for strength, willpower and endurance. They stumble making such mistakes that ruin their whole life with no chance to fix it. The antihero himself became ambiguous, so we do not know whether to condemn or justify them [5].

All of this can be observed in the development of such a character as Loki (from the “Thor” and “Avengers” movie series) which despite the envy of his brother, that had appeared in early childhood, and inclination to bad deeds still chose to protect brother and his people from common enemy, even though, it cost him his own life.

In conclusion, we can assert that in modern mass culture the image of the hero and the antihero, interacting with each other and adjusting to the interests of society, obtain new traits, which originally belonged to another one. Now the hero can possess negative traits, while the antihero can have positive ones. This leads to blurring of the line between them and collapsing of the habitual stereotypes, through which we used to perceive not only the image of the hero and the antihero but outer world as well.

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## COMPUTATIONAL CREATIVITY IN IMAGE GENERATION

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**Abstract.** The paper discusses the notion of computational creativity in the context of image generation: from the original idea to its implementation. Among the existing approaches the most creative ones are distinguished based on the theory of computational creativity and actual research in this field. Besides, the forms of intersection and contrast between human and artificial aspects in the visual arts are discussed. Finally, the implemented AI examples are demonstrated.

**Keywords:** computational creativity, AI image generation, generative art, co-creation models, Creative adversarial network.

## ВЫЧИСЛИТЕЛЬНАЯ КРЕАТИВНОСТЬ ПРИ СОЗДАНИИ ИСКУССТВЕННЫХ ИЗОБРАЖЕНИЙ

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**Аннотация.** В статье рассматривается понятие вычислительной креативности в контексте создания искусственных изображений: от задумки до реализации. Среди существующих подходов выделяются наиболее креативные, исходя из теории вычислительной креативности и актуальных исследований в данной области. Вместе с тем раскрываются формы пересечения и противопоставления человеческого и искусственного в изобразительном творчестве. Наконец, демонстрируются реализованные примеры.

**Ключевые слова:** вычислительная креативность, генерация изображений, процедуральное искусство, модели сотворчества, креативная генеративно-состязательная сеть.

The background of this study is correlation between artificial intelligence technologies and creation of visuals, which can be artistic or creative.

In regard to art, there are terms describing the link between art and technologies: tech art, computer art, digital art, generative art, AI art, media art, synthetic media. To find the correspondence with AI, it is possible to study these synthetic arts. However art studies contain some limitations. Firstly, research objects are finished artifacts considered as art. They should be strictly determined via expert assessment in art criticism. Besides, it examines present results and preceding context of creation. In most cases, the researcher is not involved in the actual creation.

Nowadays, IT and AI are being integrated into professional and common creation rapidly, which is of great interest to science. Creativity used to be taken as the

natural advantage of humans before animals and computers. In strong artificial intelligence theory, creative behavior of AI models is one of the requirements [1]. The Turing test [2], and its alternate Lovelace test [3, 4] mostly, address the criterion of autonomous creative behavior.

Creative studies are a broader research approach – complexity of creativity phenomenon and deep integration of technologies in creation lead to interdisciplinary research discourse. The objects of research are not necessarily art, and not only professional artists are referred to as creators.

Field of study “Computational Creativity” exists at the intersection of artificial intelligence, cognitive psychology, philosophy and art. One of three purposes can be achieved through computational creativity studies [5]:

1. Developing programs or computers that are capable of creativity at the level comparable to human.

2. Understanding human creativity and formulating algorithmic problems of human creative behavior.

3. Developing programs that enhance the creative potential of people, not necessarily being creative on their own.

Computational creativity research has been there for over 20 years. It is being led by the Association for Computational Creativity (ACC) via annual International Conferences (ICCC) and their proceedings, archives of publications, including the set of core theoretical works, online-communication in CC-Forum etc. The notion of computational creativity is new to research in Russian academic environment.

In this paper some ways of implementing computational creativity in the creation of images are determined. This goal is reached in several steps: defining actual forms of AI image generation, considering some creativity theories, and classifying existing methods according to three purposes of computational creativity studies. Finally, some models are tested in practice.

Modern forms of AI image generation were gathered and ranked into three groups, according to the goals of computational creativity.

1. *Autonomous digital artist.* Only partially autonomous systems can be highlighted [6]. However, a self-contained agent with self-awareness, emotions and opinions – in general, strong AI – is expected.

2. *Systems algorithmically reproducing patterns of visual creativity.* Generative art built on evolutionary algorithms [7] belongs to this type of systems, as well as models of co-creation:

- AARON [8], Robotic Hand [9], Automated Sponge [10], Pixelor [11] and other “robotic co-creators”;
- Empathic AI Painter [12];
- ImageSense [13]: a tool for collaborative thinking with AI in drawing.

Such systems help both follow the outer ways of implementing human creativity and provoke deep analysis of motivation, ideation etc. Even feelings about creativity and perceiving artistry can be analyzed and reflected.

3. *Systems that enhance the creativity of the person.* This turned out to be the most numerous category, since it offers practical tools on every stage of creation: ideation, implementation, evaluation, correction etc. This group encompasses generative models of deep learning:

- Generative adversarial networks: original GAN [14] and other advanced GANs: StyleGAN [15], ProGAN [16], AffectGAN [17] etc.;
- Creative adversarial networks: CAN [18], CWAN [19];
- Variational autoencoders [20];
- Diffusion models [21];
- Contrastive language-image pretraining: CLIP [22], CLIPDraw [23], etc.

This category of creative systems also includes technology of neural style transfer [24] that imitates the template image style to the output images. However, the question of whether the task of style transfer is creative was raised and found its partial solution [25].

Large-scale text-to-image generation models facilitate semantic correspondence of ideas and their visual realization, which expands the freedom of imagining. Problems of conceptual shifts and visual conceptual blending are best solved by LTGMs [26].

Prompt-engineering stands out as one of key factors for creativity in working with generative text-to-image models. There are systems to improve creative prompt-engineering [27]. Stable evolution technology helps to refine text prompts and immediately see the difference in results [28].

Software products based on text-to-image models allow drawing many times faster than a person. Among them there are such apps as:

- Shedevrum by Yandex;
- Kandinsky by Sberbank;
- DALL-E 3 by OpenAI;
- Midjourney;
- Stable Diffusion;
- Imagen by Google.

Such models and their applications help people with every step of creation: idea generation – in text models, implementation – in training on visuals, and evaluation is also possible – in case of adversarial networks. There are also online galleries that are being sustained by two deep neural networks: the artist, and the expert criticist. For example, Yandex “Neural network art gallery” [29].

Apps that automatize models are also efficient due to high speed and countless possible outputs. On the contrary, the resources are limited in case of training models on one’s own: little computational resources, multistage hyperparameters setting and long time. Therefore, applications are suitable for quick, numerous and high quality results. This promptness stimulates creative freedom: people can steadily test how their ideas’ embodiment and move to new ones, searching for the best option.

Evaluation of computational creativity level is possible. It often depends on the underlying theory of creativity, in which creativity may be defined as subject, ability, process, result. For example, the Torrance test of creative thinking [30] is based on the process and scored on 4 scales: fluency, flexibility, originality, elaborations. It is originally designed for humans but to some degree it can be transferred to the AI-generation. Another example of such transfer is how the concept of the four P in creativity [31] underlies the FACE computational creativity system [32]. There are other evaluation systems like:

- Creative tripod: skill, imagination and appreciation [33];

- Automated platform for extracting visual indicators of creativity from drawings (AuDrA) [34].

The monographies by A. K. Jordanous [35] and K. Lamb [36] are a big contribution to the evaluation of computational creativity.

Furthermore, the increase of computational creativity can occur on a scale of three tasks for CC: an AI-system is considered more creative, the more autonomous it is. Nevertheless, this ranking does not prevent the application of the chosen creativity theory criteria.

As part of practical implementation, the original CAN architecture was trained on Wikiart dataset [37]. In creative adversarial networks, the aims of training are to follow the distribution of what is perceived as art and to be different from the already existing styles. Besides, this stylistic deviation should be carried out within the framework of what is pleasant to the viewer, i.e. not cause disgust. Cost function in CAN is double-loss, since it is constructed according to criteria from Martindale's theory of creative art [38], especially stylistic ambiguity, and Wundt's hedonic curve [39]. The model was trained in 40 epochs.

The generated samples (Figure 1) satisfy both criteria: proper art-distribution and sufficient level of ambiguity – we cannot define the genre or the style from any epoch represented in wiki-art. However, color combinations and composition do not disgust. This experiment can be continued statistically via questionnaires on how different people perceive generated samples (Figure 2).



Figure 1. CAN generated samples



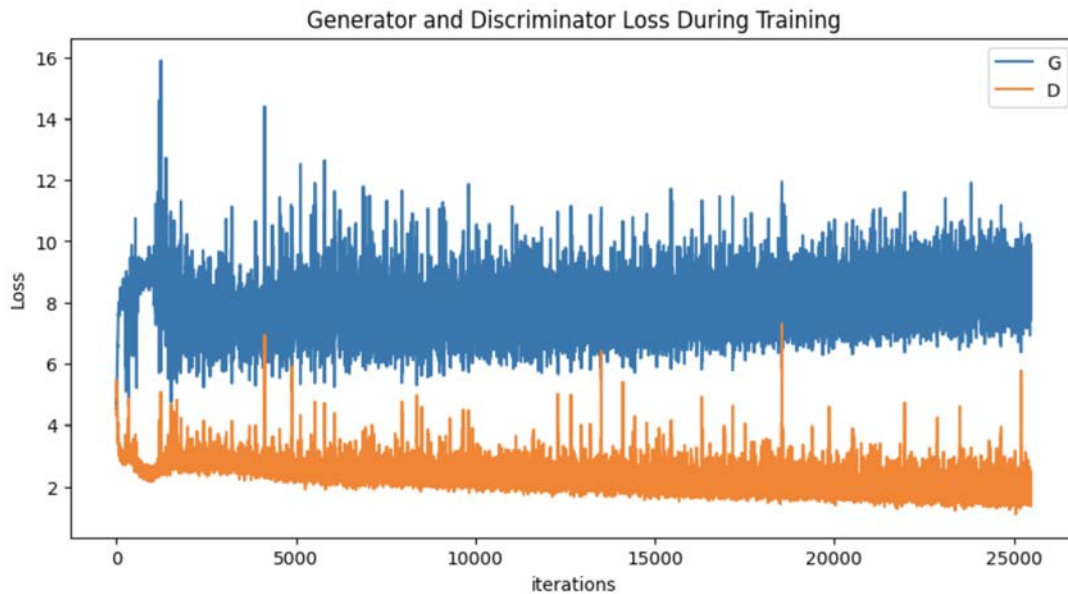


Figure 2. Generator and discriminator loss during training

Another part of practical implementations was contrasting outputs of applications for generative models. Applied models of DALL-E, CLIP-Guided Diffusion, VQGAN-CLIP, DALL-E Mini were compared for the same prompts. For example: “Creative flour for the graduate work of a student at SPbSU's Faculty of Liberal Arts and Sciences on the profile of Computer Sciences and Artificial Intelligence”.



Figure 3. VQGAN-CLIP, CLIP-Guided Diffusion, DALL-E, DALL-E Mini

The generated samples were created in series. The most creative according to Colton's creative tripod [33] are shown (Figure 3). Output images within one type of model were similar in composition and semantics. The structure of the paintings resulting from different types of models was different.

The study was both considering the core of computational creativity research, and showing the broad spectrum of computational creativity in image creation. There are some ways to distinguish computational creativity and construct it in practice. At the moment, it is possible to generate images in two out of three computational creativity tasks. Each case requires description and evaluation of creativity at different stages of creation, and the shift of the creative agent is possible.

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## VALUES HIDDEN IN SOVIET CARTOONS

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**Abstract.** This paper discusses the values that emphasize in Soviet cartoons. An analysis of a number of popular Soviet cartoons is carried out from the point of view of their educational message. The article reveals how qualities such as kindness, love, honesty, hard work, responsiveness and friendliness were demonstrated through different cartoon plots.

**Keywords:** soviet cartoons, kindness, love, honesty, values.

## ЦЕННОСТИ, СКРЫТЫЕ В СОВЕТСКИХ МУЛЬТФИЛЬМАХ

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**Аннотация.** В работе рассматриваются ценности, которые лежат в основе советских мультфильмов. Проводится анализ ряда популярных советских мультфильмов с точки зрения их воспитательного посыла. Статья раскрывает, как через разные сюжеты мультфильмов демонстрировались такие качества, как доброта, любовь, честность, трудолюбие, отзывчивость и дружелюбие.

**Ключевые слова:** советские мультфильмы, доброта, любовь, честность, ценности.

Cartoons are very important component in a child's knowledge of the world, in orientation of moral, aesthetic, cultural, social guidelines, so in the first years of a child, cartoons are one of the most important ways to influence the baby.

From birth, children comprehend the surrounding reality through imitation. And the cartoon just has that effective visual tool that helps convey to the child "what is good and what is bad" through the most important organs of perception for the child – vision and hearing. That is, a picture, which is also accompanied by words and music, is an ideal combination for helping a child learn the main values, mastering social roles and behavior patterns.

Unfortunately, in our modern world, a lot of cartoons can negative influence on children, because modern cartoons lack of educational values, limit children's imagination and impair their ability to concentrate. Therefore, parents of children

should be more careful choosing cartoons and one of the most valuable options is to select soviet cartoons. Soviet animation is more thought out and tailored taking into account all age characteristics and needs of the child. Soviet cartoons are especially designed so that the child can learn important social and ethical norms in an accessible and visual form.

“Soyuzmultfilm” [1] is a Soviet and Russian state film studio of animated films. During its existence, more than 1,5 thousand cartoons have been produced in different genres and artistic techniques: puppet, plasticine and drawn. Many films have enriched the “golden fund” of world animation classics, have been honored with prestigious international and Russian prizes and awards, and have become an integral part of Russian culture. The film studio maintains its continuity in relation to the classic heritage of Soviet animation and at the same time focusses on the young audience. Today, Soyuzmultfilm is actively engaged in the development of serial products, adaptation of domestic animation for foreign markets, and also creates developing content for children.

In the post-war years, the affairs of “Soyuzmultfilm” went uphill sharply. In the 1950s, artists began to search for new techniques, refusing to copy the “Disney” picture. A separate genre of Soviet cartoons is associated with New Year's adventures. For example, “Snowman-postman” based on Vladimir Suteev's fairy tale marked the beginning of the tradition of writing letters to Santa Claus in the USSR. Another New Year's cartoon – “When the Christmas trees are lit” – launched another phenomenon: the festive events were now held not only in the “fairy tale” reality, but also on ordinary city streets, and the main celebration - in the Kremlin. The sixties and early seventies became the “golden age” of Soviet animation: all the most famous cartoons - from “Well, wait!” before “Crocodile Genes” – were born at this very time. By the 1980s, the studio's cartoons had already won more than a hundred prizes and diplomas of various festivals both at home and abroad.

Soviet cartoons often contain deep values and lessons that can still be useful in our time. For example, cartoons could encourage friendship, hard work, justice, compassion, respect for elders, and many other virtues. By analyzing Soviet cartoons, one can discover hidden messages about the importance of family values, fighting for justice and protecting the weak. Such an analysis can help to understand what values were relevant in Soviet society and which of them remain important in our time.

Let's move on to the analysis of Soviet cartoons [2] and first look at the cartoon “Crocodile Gena”. In a distant tropical forest lived an unusual animal with large ears – Cheburashka. One day he climbed into a box of oranges and set off on a long journey on a ship. Cheburashka was so strange that he was not even taken to the zoo. So he began working in a store and living in a telephone booth. In the same city there lived a crocodile named Gena, who worked as a crocodile at the zoo. He was so lonely that he wrote an ad looking for friends. Based on this announcement, the girl Galya and Cheburashka came to the crocodile, and they decided to be friends with each other. The friends decided to do a good deed and make friends with everyone who has not have them. In Gena's house they organized a House of Friendship. The cartoon shows one of the most important values – friendship. The care between the Crocodile Gena and the Cheburashka represents a loving family. This highlights the importance of having

someone who love and support each other. Crocodile Gena and Cheburashka face numerous challenges throughout their adventures, but they never give up. They show children the value of persistence and determination, even if there are obstacles along the way.

Now let's look at the values, that the cartoon "Mother for baby Mammoth" carries. The plot tells the story of a little mammoth calf who decides to find his mother at any cost. The old walrus tells him that similar animals live on the other side of the earth, they have the same trunk, ears, strong legs, only there is no "fur coat". To find its relatives, the baby mammoth needs to cross half the earth and get to hot Africa. The hero sails across the ocean on his "white ship" to get to the only mother in the world. The foster mother turns out to be not a mammoth, but an elephant. But she loves the cub as if it were her own. The heroes of the film: a bear cub, a walrus, a monkey and a hippopotamus help a baby mammoth find its mother. Their example teaches little viewers to come to the aid of others and treat other people's concerns with understanding. And the baby mammoth's actions demonstrate perseverance, the ability to achieve goals no matter what, and accept help that is offered from the heart. The main storyline of the cartoon reveals the theme of care, responsibility and love.

Next cartoon we would like to analyze is "Ugly duckling". In the story, the ugly duckling was different from his brothers from birth and because of this, he constantly faced with ridicule from his family and neighbors, as well as from other heroes he met after leaving home. One day a duckling saw beautiful swans on the lake, but did not dare to approach them, fearing new bullying. However, when he grew up and noticed his reflection, he realized, that he had become a young swan himself. The fairy tale has a happy ending: swans take a former ugly duckling into their pack. "Ugly duckling" is a sad and instructive tale about how difficult it is to be different from others, how this dissimilarity leads to loneliness. But at the same time, it is important to understand that being yourself, despite all the offences and deprivations, is the only right way. This cartoon teaches the main thing: do not judge people (or animals) by their appearance. The ugly duckling didn't look as beautiful as other ducks, but inside it turned out to be a beautiful swan; be patient and don't lose faith in yourself. At first, the ugly duckling felt uncomfortable and unaccepted, but over time he revealed his true beauty; do not be afraid to be different. Each person is unique, and it's normal to be different from others; love and acceptance are important for the formation of personality. When the duckling found his pack of swans, he blossomed and found happiness. In general, the cartoon teaches you to appreciate your inner beauty, to be patient with yourself and others, and not to be afraid to be different from most.

The last cartoon we would like to touch is "Little Raccoon". One day, the baby Raccoon went to the pond. After all, it's his birthday, and you need to get a lot of delicious treats to the table – sweet and juicy sedge. But on the way he meets a monkey who tells him the terrible news. It turns out that there is a terrible stranger sitting in the lake, who scares everyone away with his creepy appearance. At the same time, he screams loudly and builds his faces. But the brave hero decides not to retreat in the face of dangers and fulfil the task of his beloved mother. In the cartoon we can see important values, such as:

1. Mutual help and care for others. In the cartoon, squirrels and forest dwellers

help a little raccoon when he is in trouble.

2. Friendship and mutual assistance. Despite the differences, the heroes learn to trust and support each other.

3. Cognition of the world and curiosity. Baby raccoon is full of desire to explore the surrounding forest and learn new things.

4. Caution and caution. The cartoon shows that you shouldn't mindlessly follow your curiosity, you should be careful.

5. Responsibility. When the raccoon gets lost, he feels guilty and tries to return home so as not to upset his friends.

In general, “Little Raccoon” teaches children to be kind, responsive, attentive to others, as well as to show responsibility and caution in learning the world. This is an instructive story about friendship and mutual support.

Taking all analysis above into consideration, we would like to emphasize, that Soviet cartoons contribute to the development of all the best human qualities, such as friendliness, mutual understanding, determination, independence and love. In the cartoons we can follow:

1. Obedience, respect for adults.

2. Interest in books, knowledge, self-development and improvement of their human qualities. It is necessary to show that knowledge leads to Improving the situation and solving life's problems.

3. Shame and conscience. It is necessary to show from early childhood that to live in a harmony with your conscience – that's right. Conscience acts proactively, and a person feels shame after committing a wrong act when sincere repentance to your conscience.

4. A clear distinction between good and evil, good and bad behavior. The best way to win is to help the villains sincerely repent – rethink your actions and thoughts, and change his behaviour.

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**THE LINGUOCULTURAL PARADIGM OF THE MINITEXTS  
OF AMERICAN COMIC BOOK TITLES  
OF THE 50-70s OF THE XX CENTURY**

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**Abstract.** This article examines the linguistic forms of mini-format texts functioning as comic book titles. As mini-format texts, comic book titles have the appropriate characteristics. They were significantly influenced by the linguistic-cultural situation in the USA in the 50-70s of the XX century. Based on the factual material with a sample size of 50 units, the influence of the cultural situation on the titles of works of the comic book genre is demonstrated.

**Keywords:** cultural linguistics, minitext, verbalization, comic book, comic book series, comic book character, title, proper nouns, qualitative adjectives.

**ЛИНГВОКУЛЬТУРОЛОГИЧЕСКАЯ ПАРАДИГМА  
МАЛОФОРМАТНЫХ ТЕКСТОВ НАЗВАНИЙ АМЕРИКАНСКИХ  
КОМИКСОВ 50-70-х ГОДОВ XX ВЕКА**

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**Аннотация.** В статье рассматриваются языковые формы малоформатных текстов, функционирующие в качестве названий комиксов. Являясь текстами малого формата, названия комиксов обладают соответствующими характеристиками. Значительное влияние на них оказала лингвокультурная ситуация, сложившаяся в США в 50-70-е годы XX века. На фактическом материале, объем которого составляет 50 единиц, продемонстрировано влияние культурной ситуации на названия произведений жанра комикса.

**Ключевые слова:** лингвокультурология, малоформатный текст, вербализация, комикс, серии комиксов, герой комикса, заглавие, имена собственные, качественные прилагательные.

Contemporary popular culture includes many elements: music, cinematography, animation, literature, mass media, fine arts and much more. Such a literary format as a

comic book is an integral part of it, which can be confirmed by the existence of major events: the San Diego Comic-Con International convention and many film adaptations based on drawn stories. In recent years, Russian philologists (E. V. Kozlov, A. G. Sonin, K. V. Polyakova, etc.) have shown great interest in the comic book genre. The key aspects of their researches are the nature of this genre, as well as its specificity as a phenomenon of culture and art.

The term “comics” originates from the English word “comic”, which means “funny” and reflects the function of the very first works of this format of literature – an entertaining one. Currently, comics have ceased to be exclusively humorous stories and have turned into a full-scale industry that has spread all around the world in various forms: manga in Japan, “bande dessinée” (“drawn strip”) in France and Belgium, “bilderbogen” (from “Bilder” – “pictures” and “Bogen” – “a piece of paper”) in Germany, “fumetti” (i.e. “small clouds of smoke”) in Italy, etc. The very concept of “comics” is defined as “juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer” [1, p. 9].

Taking place at the intersection of such sciences as literature and fine arts, comics combine a graphic component with a verbal one, which is reflected already on the cover pages of works of this genre. A lot of attention is paid to the design of the title of each individual work. When working with the elements that constitute the structure of a comic book, it is important to remember the difference between the concepts of “comic series name” and “comic series logo”, since there are comic books on the covers of which the title featured differs from the actual one. Artists use additional phrases and images to make more sense of the name of the series, attracting an audience to the individual work. However, the official name is still of paramount importance to the industry and readers.

Being a constituent part of works of fiction, comic book titles perform an important function – an attractive one. They express the main idea of each individual work as comprehensive as possible and are easily remembered by readers. In contemporary linguistics, text formations functioning as titles are analyzed from the perspective of mini-format texts.

Currently, minitexts are becoming increasingly widespread in the conditions of modern communicative space. The problem of the appearance of such a text format is linked with “the authors’ desire to focus the recipient’s attention on the text, as well as to reduce the time spent by the addressee on its perception” [2, p. 97]. At the same time, the concept of “minitext” itself is interpreted quite widely – from the names of study guides, titles of TV shows and reports of a crime to abstracts and culinary recipes [3, p. 69]. Despite the fact that “texts of small forms are characterized by typical signs of large text formations” [4, p. 7], brevity is their priority formal feature. Matching this characteristic, any text, regardless of its genre and content plan, can be considered mini-format.

Turning to such a branch of modern linguistics as cultural linguistics, it is important to note that minitexts can be analyzed as accumulations of cultural information, which makes them an element of this branch of a science of language. “Mini-format texts are more detailed units of linguistic culture than words, and can be



considered as linguistic and cultural phenomena in their own right” [5, p. 52]. The linguistic forms of mini-format text units are formed under the influence of mass culture of a certain era, which makes these texts a valuable source of cultural information.

The linguistic manifestation of the names of American comics, also relating to mini-format texts and, consequently, to the units of linguistic culture, was greatly influenced by the period from the early 1950s to the early 1970s, which was called the Silver Age of Comic Books. In 1954, the USA adopted the Comics Code Authority, a set of rules severely restricting material that could be printed in graphic novels. Censorship banned such genres as thriller and horror, which in previous years began to outstrip the superhero genre in terms of popularity significantly. Each work was checked by the Association of Comics Magazine Publishers prior to publication and, if there were no violations of the Code, got seal on the cover as having passed censorship. Without the seal, placed on the cover pages, shops refused to sell individual publications. The publishers, no longer able to print horrors, followed by readers, again drew attention to the genre proven over the years. Also, in this period the part of the publishers concentrated the priority of their interests on the audience of children from 6 to 12 years.

The study of comic book titles from the perspective of mini-format texts seems appropriate by the presence of characteristics peculiar this type of text. These include space constraints, the use of concise means of linguistic manifestation, the completeness of meaning and the integrity of a statement aimed at a certain group of recipients. “Quite often the volume of texts of mini format make up only one sentence that demonstrates grammatical, lexical, stylistic and semantic completeness” [2, p. 97]. Comic book titles are visually concise and have a finished meaning conveying the key message of the individual work, on the basis of which it can be concluded that they fully reflect the specificity of text units of mini format and are their prime example.

Mini-format texts, functioning as titles, save the time needed to adequately understand their content. The titles of the Silver Age comic books consist of no more than five lexical units, through which authors need to attract readers and focus their attention on the further maintenance of any single work of the genre. The appearance of a large number of new characters during this period and the reimagining of the Golden Age personages led to an increase in the number of stories dedicated to individual characters, as well as alliances that formed during the storyline development. Thus, the comic books which titles include proper nouns have also become significantly more. Such comic book names indicate a main protagonist of a particular story and briefly reveal them. It is possible to assume that the use of proper nouns in comic book titles has allowed publishers to increase the awareness of characters by creating their brand.

When dealing with the current sample of 50 units of names of the comic books published in the USA during the period from the 1950s to the 1970s and containing proper nouns, a stratification of titles based on the content of names of teams and characters was noted. This classification makes it possible to track the trend of focusing the interests of publishers and readers on individual manifestations of the story development in the works of the comic book genre.

The relevant sample is dominated by the titles containing the proper names of the individual characters. Only 5 titles presented here designate teams, both assembled from previously existing characters and consisting of completely new personages: “*The Avengers*”, “*The Defenders*”, “*Fantastic Four*”, “*Justice League of America*”, “*The X-Men*”. Representatives of each of these teams are positive characters with superpowers, which is explained by the revival of interest of publishers and readers in the superhero genre. It is important to note that during the Silver Age of Comic Books period, other teams, including those composed of negative characters, also appeared in the comic books. However, they did not receive their own series, the plot of which would be entirely based on the cooperation of their participants. Publishers have drawn readers’ attention to single characters more often.

It is obvious that this emphasis on individual characters is due to the fact that it is easier to build a story on a single protagonist than on the whole team. For any union of characters, it is mandatory to have an appropriate goal, consistent with the intentions of every individual member of the team, or the presence of every team participant a unifying feature. A particular complexity in this matter is the unions, members of which initially evolved separately and were the main protagonists of their own storylines. The publishers faced the problem of creating a motive that would match all the characters coming together as a team. The key teams of the comic book series “*Fantastic Four*” and “*The X-Men*”, both published by Marvel Comics, were, in their turn, created from heroes originally united by a shared feature, which was the reason for the formation of the group. It is important to note that this unifying trait was of the equivalent significance as the presence of a common motivation. When talking about single characters, each of them needs only a personal motive, their development does not depend on interaction with associates.

Upon further consideration of the comic book titles containing the names of commands of heroes, it was noted that only 3 of them include the definite article “the”. The titles of the comic book series “*Fantastic Four*” by Marvel Comics and “*Justice League of America*” by DC Comics have omitted this article. It is important to note that in the names of teams on the pages of comic books themselves the article is present. It has to do with such the key factor of the comic book as the space that must simultaneously contain a graphic image and verbal accompaniment, which is expressed on the cover pages as the publisher’s logo, the title of the series and the comic book issue, as well as the names of the writers and artists who worked on the particular work. The artists faced a need to place on the limited space of the covers the logos of individual series containing more voluminous names of unions of heroes, consisting of two or more lexical units.

Turning to the titles of the comic book series containing the proper names of individual characters, there is a tendency to use in them, apart from the name itself, additional description of the hero in the form of an apposition: “*Archie's Girls Betty and Veronica*”, “*Archie's Pal Jughead*”, “*Conan the Barbarian*”, “*The Friendly Ghost, Casper*”, “*Hot Stuff, the Little Devil*”, “*Millie the Model*”, “*Superman’s Girl Friend, Lois Lane*”, “*Superman’s Pal, Jimmy Olsen*”, “*Turok, Son of Stone*”. Such brief clarifications were put on the cover pages in small print next to the name of the protagonist of the particular story, giving readers a little more detail about the

character's personality. Using appositions expressed by common nouns, the authors sought to highlight the peculiar trait which is inherent in a certain character. Thus, they focus readers' attention on a less popular or entirely new character in the comic book. Frequently, it was the apposition that played a decisive role in attracting the audience to the comic book series, the proper names in the titles of which apparent to readers meant the main protagonist. The proper name itself might have not provided insight into the potential plot of the story and the role of the character named on the cover in it, but the apposition added made the individual title more meaningful.

The absence of such an apposition in the form of a key characteristic of the main protagonist in the other titles presented in the current sample is due to the fact that most of these characters have gained their audience and popularity even before the Silver Age of Comic Books, with the onset of which the authors had to rethink many of their stories published earlier. Using the brands of individual personages created back in the Golden Age of Comic Books, even with the appearance of some of them in new roles taken into account, helped publishers keep the already formed audience around them. Speaking of characters created in the period from the 1950s to the 1970s, their names included in comic book titles did not require any further explanation. The trend towards a new upsurge in the genre dedicated to superheroes that emerged during this period and the reputation of individual publishers led the audience on to the question of who the character whose proper name became the title of the particular comic book series was. When paying attention to the individual cover page for the first time, readers assumed that they would be introduced to a new superhero or a main character of a child-centered story, after which they drew a conclusion about the fact whether the new work of the genre matched their personal tastes and interests.

In some comic book titles, the same function of brief description of a main protagonist is performed by qualitative adjectives: "*The Amazing Spider-Man*", "*The Incredible Hulk*", "*Little Archie*", "*Little Dot*", "*Little Lotta*", "*Playful Little Audrey*". With the help of qualitative adjectives, the authors gave the protagonist indicated in the title of the comic book series an additional characteristic. As well as the apposition, qualitative adjectives were placed on the cover page next to the proper name of the main character. Qualitative adjectives, which have degrees of comparison and reflect such properties of the object described that can manifest with different intensity, allow the image of a character presented to open more fully. In this case, representatives of the target audience of comic book series meant for children could associate themselves with the protagonists of stories based on similar features. The use of qualitative adjectives in comic book titles in order to describe the character also served readers as a summons to speculations on the potential reasons for an indicated personage to possess a feature attributed to them. In this way, the audience was attracted to individual comic book series.

The current study has identified the characteristics of comic book titles in terms of mini-format text units. The titles considered carry linguocultural significance, as their linguistic manifestation was influenced by the state of the comic books industry in the USA during the period from the early 1950s to the early 1970s.

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## FOREIGN LANGUAGE FOR BUSINESS COMMUNICATION WITHIN THE UNIVERSITY

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**Abstract.** It is necessary to have good computer and English language skills to become a successful professional. A student striving for success should master not only basic English, but also business language. In a rapidly changing world where Russia is actively developing business and creating competitive companies, knowledge of business English is becoming increasingly important. Specialized courses at the Faculty of Economics help students prepare for future employment and a successful career.

**Keywords:** professionalism, foreign language, skill development, students, communication culture, dialectics, resume writing, candidates.

## ИНОСТРАННЫЙ ЯЗЫК ДЛЯ ДЕЛОВОГО ОБЩЕНИЯ В ВУЗЕ

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**Аннотация.** Чтобы стать успешным специалистом, необходимо хорошо владеть компьютером и английским языком. Стремящийся к успеху студент должен овладеть не только базовыми знаниями английского, но и деловым языком. В условиях быстро меняющегося мира, где Россия активно развивает бизнес и создает конкурентоспособные компании, знание делового английского становится очень важным. Специализированные курсы на экономическом факультете помогают студентам подготовиться к будущему трудоустройству и успешной карьере.

**Ключевые слова:** профессионализм, иностранный язык, развитие навыков, студенты, культура общения, диалектика, составление резюме, кандидаты.

The experience of recent years shows that it is impossible to become a highly professional specialist meeting modern requirements without computer and English language skills. Every student who aspires to success in career wants not only to have basic knowledge of English, but also to master the business language.

The world is changing at lightning speed. Despite the crisis, Russia has learned how to do business and create competitive companies. Since English is the international language of business communication, English teachers need to impart business English knowledge to their students. There are specialized courses at the Faculty of Economics, and in the last courses, employment-related topics are discussed.

In Krasnodar for 20 years, almost all firms and enterprises draw up documentation and conduct interviews according to international standards. In addition, many words from business English have already become familiar to us: manager, logistics, marketing, etc. [1, p. 15].

In addition, this is not just a tribute to fashion, but a real requirement of the time. Therefore, along with many interesting topics on specialty, we pay attention to work with computers, as well as some topics of business English, namely "Getting a job". Grammar already known to students is used, but in the context of business English vocabulary. In addition, in the business vocabulary expect many surprises. It turns out that words they have known for a long time can have a completely different meaning.

For example, to run, it turns out, means not only to run, but also to run your business. The main task is to develop interactive communication skills by the example of people's communication and the ability to use modern means of communication. We try to represent real life, and model real situations that arise in life.

From passive contemplators students become real participants, for example, in a job interview, and begin to realize with concrete examples that they can use English to earn a living and enjoy communication. By composing dialogues where they act in different roles, they gain experience in business communication. The experience of communicative communication involves not only learning English in business, but also learning elementary rules of ethics, the ability to behave properly in any situation, to use polite phrases.

Hence the formation of a culture of communication. To the question, "What should be a secretary: handsome, neat, smart, businesslike, cheerful?" it is very difficult to achieve a multivalent answer. Often students do not think about the fact that a person should be both professionally, physically and morally strive for harmony. The most important task is to convince that it is still more advantageous to be good and honest than bad [2, p. 10].

The next task is to teach how to work in a team, as employers welcome it. Students put themselves in the shoes of another person. This discussion helps not only to learn to express their point of view fluently in English, but also to define criteria of their behavior, which they need both in everyday life and in the future. Means of communication - telephone and Internet allow acquiring business-writing skills, train dialogic speech skills. What are the typical mistakes made at the first stage - writing a resume and cover letter?

Resume:

NAME Ivanov Peter Ivanovich

ADDRESS Krasnodar region, Krasnodar, 23 Sadovaya str.

RF PHONE +7.....

OBJECTIVE a position in system administration

SUMMARY worked as a programmer apprentice

QUALIFICATIONS a technician, a programmer

EXPERIENCE N/A

EDUCATION secondary school № 5

PERSONAL: date of birth - February 24, 1987, marital status – single, interested in computers

REFERENCES available upon request Cover Letter

January 10, 2024

Dear Sir, I'm a 4th year student of College of Radio Electronics. I realize you are the main engineer of the given enterprise. I've seen your announcement on a site that you have a vacancy of a system administrator. My professional experience has given me an in-depth knowledge of a computer. I've had a practice on a similar enterprise and I know well how to apply a computer. I wish to place this experience at the disposal of your company. I strongly believe that it could be beneficial to your work. I also had courses on different programming languages. I would be happy to present you copies of certificates and any documents you need. If my background and qualifications are of interest to you please call me. My phone number is +7....

Sincerely yours, Ivanov Peter Ivanovich

1. Very often job candidates write about their desire to develop their abilities in a new position. They forget that firms do not create jobs to meet the needs, ambitions or abilities of candidates. The employer's goal is to reduce costs and increase efficiency [3, p. 36].

2. It is very common for candidates to write generic letters in response to any vacancy announcement. Writing a cover letter is an act of self-presentation. You must set yourself apart from the standard to catch the attention of the person reading hundreds of applications.

3. When writing a cover letter, it is common to include a reason to try a new position. It would be more appropriate to write that the firm you worked for previously had to wind down its operations.

4. Sometimes candidates criticize their former bosses. Unforgivable mistake. Any employer welcomes loyalty to himself or herself.

5. In almost every letter you can find statements – declarations. It is more appropriate to show by example this or that characteristic of yours.

6. In some letters there are omissions in the description of work experience. This makes the personnel office suspicious. Any explanation for the omission is better than a default.

The best material to work with is English Business Insider magazine, which is on my Facebook page. You can find a lot of interesting and useful stuff there. In addition, the most important thing is that whatever our students become, whatever they do, the main thing is that they gain self-confidence, that they behave correctly and react appropriately to any situation.

You should also be mindful of how to address the recipient of the letter. If it is a man, Dear Sir. If it is a woman, Dear Madam. Having the experience of working in a foreign trade firm, I can tell students that a properly composed resume is the key to success in getting a job.

Business text is an important component of the English language. It includes

composing questionnaires, resume and cover letter, as well as familiarization with the rules of behavior at the interview. The procedure for selecting candidates for an interview usually includes the following

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## A STUDY OF ARCHETYPES AND PERSONALITY STRUCTURES IN C. G. JUNG'S WORKS

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**Abstract.** The article examines the features of Carl Jung's theory and personality structures that influence a person's perception of the world in the social sphere. Also, with the help of quotations and examples, one can understand the relevance and role of archetypes in the modern world.

**Keywords:** personality, archetypes, Carl Jung's theory, features of personality structures.

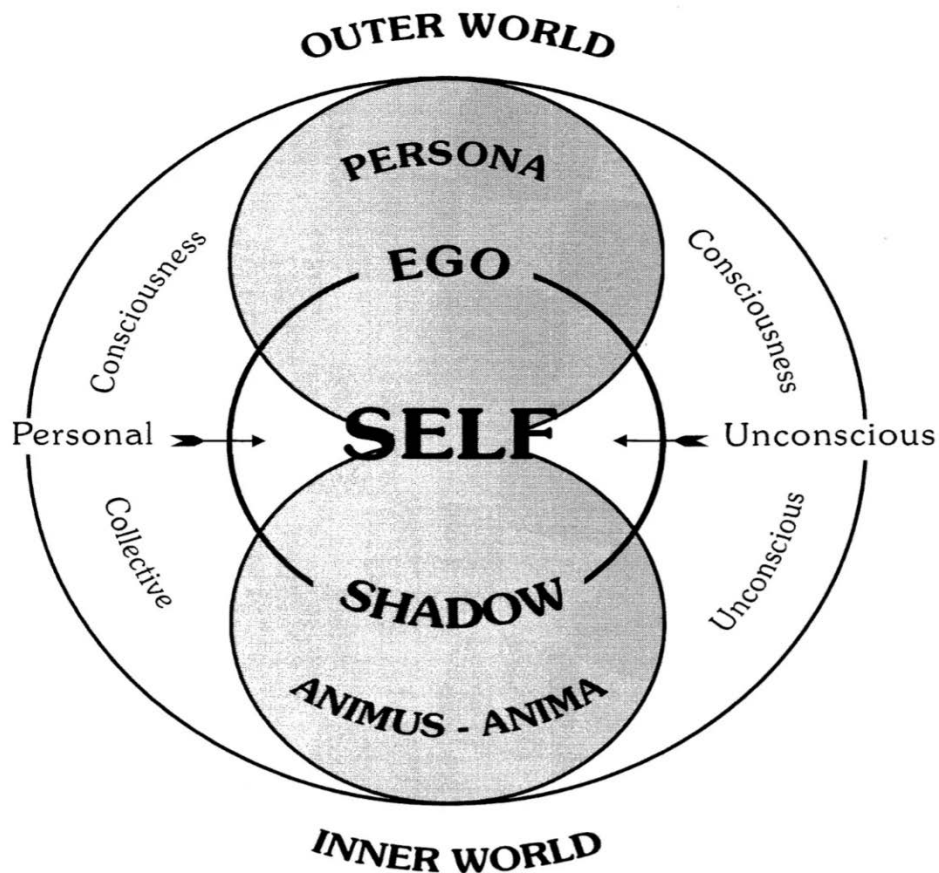
## ИССЛЕДОВАНИЕ АРХЕТИПОВ И СТРУКТУР ЛИЧНОСТИ В РАБОТАХ К. Г. ЮНГА

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**Аннотация.** В статье рассмотрены особенности теории Карла Юнга и структуры личности, которые влияют на восприятие человеком мира в социальной сфере. Актуальность и роль архетипов в современном мире отражена в цитатах и примерах.

**Ключевые слова:** личность, архетипы, теория Карла Юнга, особенности личностных структур.

The following diagram (Figure) illustrates the order in which Jungian analysis normally uses the key archetypes. *The Ego, Persona, Shadow, Anima and Animus*, and *Self* are some of the named components of this framework. "The personality as a whole must be taken seriously into account..." [1, p. 125]. However, any depiction of Jungian theory in two dimensions is bound to be incomplete and possibly even erroneous. For example, the self is the center of the entire personality structure, yet it also has a deeper unconscious presence than other components of the personality.



Picture. Diagram of Model of the Psyche.

“Each culture gave birth to its destructive opposite, but no culture or civilization before our own was ever forced to take these psychic undercurrents in deadly earnest” [2, p. 23]. One of the key archetypes in the field of personality is *the Ego*, which serves as the center of consciousness. It gives our conscious existence a sense of direction and coherence, attempting to ward off any dangers to this delicate conscious unity and encouraging ongoing preparation and analysis of interactions. The unconscious is the other part of the soul that *the Ego* refuses to acknowledge in its attempt to prove that it is the essence of the whole soul.

Jung believed that the unconscious is the only state that exists in the soul from birth. By combining a wide range of memories and experiences, *the Ego* develops from the unconscious and draws a clear distinction between the conscious and unconscious realms. *The Ego* is made up of solely conscious entities that have their roots in human encounters; it does not include aspects of the unconscious.

*The Persona* is the embodiment of the persona manifested in the outside world. It embodies the traits we take on, making it possible for us to interact with people. *The Persona* is embodied by accepting the social roles, preferred dress code, and manner of self-expression. Latin is where the word “persona” got its etymology, indicating a mask – analogous to the mask worn by Greek actors to signify the roles they embodied (Russian – “лицо”). A similar root etymology can be discerned in the word “identity”.

*The Persona* is what one believes they are, both to themselves and to others, yet

who they are not in actuality. It presents both advantages and disadvantages. Individuality can be stifled by an overbearing character, which makes certain people identify only with their external social roles and facades. The persona is also referred to by Jung as the "archetype of compliance." Notwithstanding, the persona functions to shield the ego and the soul from external pressures and misfortunes. It functions as a powerful tool for communication. Similar to the masks Greek theater performers used, the persona enables people to clearly project their roles, if in fairly clichéd ways. *The Persona* can be quite important in promoting constructive development, in spite of any possible disadvantages. Gradually, *the Ego* changes because it may act out certain roles and behaviors.

Symbols commonly used to represent a person include clothing, occupation-related items, and symbols of status. These images show up in dreams as personal representations of the dreamer. A powerful persona might, for example, be shown in a dream wearing too much clothing or feeling confined by it. On the other hand, a weak persona could manifest in a dream as nude. In severe situations, a person may dream about having no skin as a way to communicate their fundamental inadequacy.

*The Shadow*, which resides in the individual's personal unconscious, is made up of stuff that has been suppressed and removed from consciousness. It includes inclinations, desires, memories, and experiences that the person believes are inconsistent with who they are or what society expects. More facets of *the Self* are denied the stronger *the Persona* and the stronger the identification with it. *The Shadow* represents the underdeveloped and suppressed supposedly inferior parts of the personality. It frequently appears in dreams as an animal, dwarf, beggar, or other person of low stature.

Whereas Freud was more concerned with neuroses and repression, Jung highlighted the importance of the shadow. Repressed material gathers around *the Shadow*, creating a negative analog of *the Ego*, according to Jung's observations. Because *the Shadow* is opposed to conscious standards and is estranged from conscious awareness, it can manifest in dreams as a figure that is gloomy, primal, unfriendly, or disgusting. Bringing shadow material into consciousness diminishes its intimidating qualities.

Ignoring *the Shadow* can result in unintentionally becoming influenced by it or projecting bad tendencies onto other people. Shadows have less power when they are acknowledged and integrated. Rather than denying *the Shadow*, which is an essential aspect of human nature, we must accept it. A shadowless person is never really whole; they are a simplified version of themselves that rejects the duality that exists in every human being.

Every suppressed element in the shadow symbolizes a different aspect of *the Self*. Self-awareness is constrained by unconscious material, yet suppressed elements are reintegrated when conscious recognition of the shadow is made. In addition to being a negative force, the shadow is also a source of innate vitality, inventiveness, and energy. Complementing *the Ego* and *Persona*, *the Shadow*, rooted in the collective unconscious, provides access to rejected unconscious content.

The shadow's elusive nature necessitates ongoing self-examination to confront and assimilate its manifestations. Jung's contemplation of the shadow and the

unconscious exemplifies his holistic approach to understanding the psyche.

Jung, C.G. delves into the intricate nature of addressing the shadow within oneself, suggesting that navigating this process is comparable to diplomacy or public policy rather than following a specific technique. "Individuation requires the realization of the shadow as a part of one's personality and the integration of it into one's consciousness" [3, p. 6]. Drawing parallels to reconciling warring political parties, Jung emphasizes the importance of acknowledging the existence of the shadow, understanding its qualities and intentions, and engaging in prolonged negotiations. He highlights the transformative nature of such negotiations, noting that genuine cooperation can lead to the resolution of seemingly insurmountable challenges. Jung underscores the necessity of embracing and enduring conflicts arising from integrating opposing elements, likening this process to an alchemical transformation that involves suffering. By emphasizing the significance of making peace with internal and external adversaries, Jung posits that genuine reconciliation leads to personal integration and fulfillment of the human experience.

Jung presents the idea of *Anima and Animus*, which he believes to symbolize intersex relationships within the soul, in his study on the unconscious structures within individuals. According to Jung, women have the *Animus*, whereas men have the *Anima*. These basic mental models concentrate on psychological content that is inconsistent with a person's subjective gender identification. For instance, Jung illustrates that a woman embracing feminism will have an animus embodying traits and experiences she deems masculine. "Woman is compensated by a masculine element and therefore her unconscious has, so to speak, a masculine imprint. This results in a considerable psychological difference between men and women, and accordingly, I have called the projection-making factor in women the animus, which means mind or spirit" [4, p. 14].

Furthermore, Jung claims that parental roles have a considerable impact on anima and animus, implying that projections of *Anima or Animus* fantasies alter one's relationship with the other sex, including one's parents. This archetype, which frequently appears as a figure of the opposite sex in dreams and fantasies, acts as a vital mediator between conscious and unconscious processes. In creative pursuits, the *Anima and Animus* are essential because of providing a conduit for both internal and external expressions of creativity.

According to Jung, *the Self* is the primary archetype that represents the integrity and order of a person's personality. This archetype, which was identified after a great deal of research on various personality types, is frequently seen in dreams or in symbols like circles, mandalas, or heavenly figures that stand for wholeness, unity, and stability. *The Self* serves as an internal guiding force distinct from the ego and consciousness and may initially appear as a subtle image due to individuals' lack of self-awareness.

According to Jung, the ego does not dissolve in the process of developing *the Self*; rather, *the Ego* undergoes a deep integration process in which it continues to function as the center of consciousness while being associated with *the Self*. "Through this dream, I understood that the self is the principle and archetype of orientation and meaning" [5, p. 199]. This deep connection is made possible by realizing and embracing unconscious processes, which convert *the Ego* from the focal point of personality to an essential component of the soul's composition. *The Self* means the

whole personality. The whole personality of a person is indescribable because the unconscious cannot be described.

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## THE POLY-ASPECTALITY OF THE SIMMS-SHAKESPEARE PROBLEM

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**Abstract.** This article covers a complex matter of Shakespeare’s influence on the works of the American romantic writer William Gilmore Simms. It provides an overview of the traditional ways of understanding Shakespeare’s works in the USA of the XIX century. The article attempts to highlight the aspects that create the range of questions related to the Simms-Shakespeare problem, which leads to the following analysis of Simms’s homage to Shakespeare’s literary heritage.

**Keywords:** American literature, Romantic Movement, aspects, William Shakespeare, William Gilmore Simms.

## ПОЛИАСПЕКТНОСТЬ ПРОБЛЕМЫ «СИММС И ШЕКСПИР»

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**Аннотация.** В статье рассматривается комплексная проблема шекспировского влияния на творчество американского писателя-романтика У. Г. Симмса; дается обзор традиций восприятия произведений Шекспира в США в XIX веке. Предпринимается попытка обозначить аспекты, формирующие круг вопросов, входящих в проблему «Симмс-Шекспир», в связи с чем проводится анализ рецепции творческого наследия английского драматурга У. Г. Симмсом.

**Ключевые слова:** американская литература, романтизм, аспект, У. Шекспир, У. Г. Симмс.

William Gilmore Simms (1806–1870) was a classical representative of the American Romantic Movement. According to D. Moltke-Hansen, a lead American Simmsian, Simms was “*a key figure for future understanding of the literary culture, issues, and networks in mid-nineteenth-century America*” [1, p. 5]. One of the core issues of the study of Simms’s vast literary heritage that is still underexplored is the poly-aspect problem of Simms-Shakespeare homage. This complex issue goes far beyond a mere obsession and fascination of the American Romantic writer with the works of the genius English playwright, and it requires a thorough in-depth analysis.

To begin with, the cult of Shakespeare was a striking phenomenon of the American colonies that started long before the Revolutionary War. N. Morrison states that the first Shakespeare plays to appear on stage go back to the 1750s. Performances of *Richard III* were all over New York, Williamsburg, Annapolis, and Philadelphia.

Charleston, William Gilmore Simms's hometown where he was born and buried, had a performance of *King Lear* as early as in 1764. Twelve plays by Shakespeare were presented in 1773–1774 in Charleston. Moreover, the texts of the plays were available in Charleston: from 1738 to 1775, at least fifteen advertisements for the works of Shakespeare could have been found in *the South Carolina Gazette* [2, p. 420]. By mid-Nineteenth century, Shakespeare's works have reached a peak of popularity on the North American continent. According to N. Morrison, "*Settlers made their way across the country and did Shakespeare performances: from 'The Merchant of Venice' in Milledgeville, Georgia (1834) to 'Hamlet' and 'Othello' in Montgomery, Alabama (1835).*" Alexis de Tocqueville, a French explorer, and the famous author of "Democracy in America," marveled: "*There is hardly a pioneer's hut that does not contain a few odd volumes of Shakespeare*" [2, p. 422].

Still, even with this widespread Shakespeare idolatry in America, Simms differed in his comprehensive approach when it came to Shakespeare's heritage.

Contemporary Simmsians are unanimous in that Shakespeare had a fundamental impact on Simms. For example, J. Keener is sure that "*Shakespeare's influence over Simms's culture and the man himself cannot be overstated*" [3, p. 7]. In B. B. Alexander's words, "*William Shakespeare was a vital author for William Gilmore Simms*" [4, p. 53]. J. E. Kibler states that "*Simms's knowledge of Shakespeare was extensive and was a great influence on his career*" [5, p. 353]. According to professor E. A. Morozkina, "*Simms definitely had an extensive knowledge of and passion for Shakespeare*" [6, p. 100].

Simms, who had been an avid reader since his childhood years, had an opportunity to not only read Shakespeare, but also to see his plays performed: Shakespeare was still enthusiastically staged in Charleston in Simms's time. C. H. Holman states that as many as 23 Shakespeare's plays were given in the two theatres of Charleston [7, p. 189]. According to the data quoted by Charles D. Cannon, there were sixty-four performances of *Othello* in Charleston between 1809 and 1860 [8, p. 198]. Curiously enough, E. Parks refers to *Othello* as "*one of [Simms's] favorite plays*" [9, p. 77].

With all the above considered, the quote from a young Simms published in December of 1828 in *the Southern Literary Gazette* sounds symbolic: "*For the universal heart there is Shakespeare*" [3, p. 26].

Simms's extensive knowledge of Shakespeare and his appreciation of the bard's craft was partly expressed in Simms's collecting various materials on Shakespeare. Simms was subscribed to the publications of the *Shakespeare Society*. His vast library of over 12,000 volumes, which he collected with care for as long as he lived in *Woodlands*, contained several editions of Shakespeare's works including the rarities that would be a pride of any collector, such as the 1790 edition published by Stockdale as well as editions by Hudson and Mason [2, p. 425].

Simms's lifelong love for Shakespeare expressed itself in various artistic outlets: he would dedicate poems to the playwright; he would write articles, reviews and introductions to Shakespeare's plays. As a favor to his friend Edward Forrest, an actor, Simms adapted "*Timon of Athens*" for the stage. The American writer would quote Shakespeare at length in his own works. Experts note the resemblance of certain

Simms's characters with the famous ones of Shakespeare. Finally, Simms was the one to have collected and published the first American Shakespeare apocrypha edition. Let us take a more scrutinized look on the above aspects.

In May of 1843, *the Magnolia* published a poem by Simms called "Shakespeare." In September of 1848, its subsequent version was published by *Graham*. As J. E. Kibler states, "this tribute to Shakespeare is a very fine one indeed" [5, p. 353]. Simms celebrates the genius of Shakespeare by calling the English playwright "the mighty master," "natural always" and "forever frank and cheerful." He wraps up his poetic declaration in an expressive manner:

*Oh! when the master bends him to his art,  
How the mind follows, how vibrates the heart,  
The mighty grief o'ercomes us as we hear,  
And the soul hurries, hungering, to the ear;  
The willing nature worships as he sings,  
And Heaven is won when Genius spreads her wings.* [5, p. 114].

One other aspect of the Simms-Shakespeare problem is the abundance of quotations: Simms would often quote the playwright in his works. E. Parks states that in 18 of Simms's novels, 120 of the 306 quotes are attributed to Shakespeare [9, p. 72].

Moreover, Simmsians highlight the proximity of Simms's images to the ones created by Shakespeare. J. B. Keener calls the hero of Simms's novel *Guy Rivers* (1834) "a frontier Macbeth." As the expert states, the husband Edward Clifford poisons his wife, calling himself "Othello," while Frank Kingsley plays his "Iago" in *Confession* (1841). In the novel *Beauchampe* (1842), Margaret and the double suicide ring with the tragic romance of Romeo and Juliet, while *Joselyn* (1867) displays its own Hamlet in the character of Walter Dunbar [3, p. 2].

In our opinion, one of the most curious angles of the Simms-Shakespeare problem is Simms's interpretation of Hamlet. This Shakespearean hero – probably the most famous of them – has been a show-stealer for readers for many centuries. Generation after generation of Shakespearean scholars are attempting to answer the question of why Hamlet has become an archetype. "To understand an age, look to its Hamlet," says R. Mighall, the author of the preface to the modern English edition of *Hamlet* [10, c. 203]. Simms, as well as many of his contemporaries, would try to solve the mystery of Hamlet. His attempts were reflected in his article titled *The Moral Character of Hamlet*, which was published in parts in the April, May and June of 1844 issues of *Orion* [11, p. 31].

As Simms begins his analysis of Hamlet, he declares that "the moral character of Hamlet is perfect and symmetrical – a character every way natural. Hamlet is a character of exquisite tastes, partially due to his extensive education, but also a result of his princely birth. He has been trained to be the perfect gentleman" [11, p. 31].

It is worth noting that Simms explores Hamlet's image with the primary focus on the hero's weakness that would ultimately lead him to his death. However, the Romantic author remains enthusiastic towards Hamlet. The words of Simms himself at the end of his analysis prove his position:

*"With all his infirmities, there is so much in the mind and genius of Hamlet, so much in his tastes and accomplishments, so copious were his thoughts, so expansive*



*his philosophies, so free his humor, so happy his wit, that we half subscribe to the eulogium of his friend Horatio, at his death: 'Now cracks a noble heart: — Good night, sweet Prince, and flight of angels sing thee to thy rest'*" [11, p. 35].

One of the core aspects of the matter at hand is Simms's work titled *A Supplement to the Plays of William Shakespeare: Comprising the Seven Dramas*, published in 1848. The author published a second edition of the book in 1855.

Simms originally planned to write reviews for all Shakespeare's plays, but eventually it proved an impossible feat, and Simms ended up reviewing only seven of the bard's apocrypha. Simms ventured to put together the first American edition of the Shakespeare Apocrypha. By April 1848, he had completed this herculean task. The book includes seven works that would at the time be attributed to the playwright: *The Two Noble Kinsmen*, *The London Prodigal*, *Thomas Lord Cromwell*, *Sir John Oldcastle*, *The Puritan, or the Widow of Watling Street*, *The Yorkshire Tragedy*, and *The Tragedy of Locrine* [12].

Simms wrote an extensive *General introduction to A Supplement to the Plays of William Shakespeare*, speculating on several matters of the playwright's biography. This is the last – biographical – aspect of the problem under study.

By mid-XIX century, few details about Shakespeare's life were still known; however, there was already a consensus on several facts that would later prove to be wrong. Simms's *Introduction to A Supplement...* makes some claims relating to Shakespeare's biography that serve as the marker of the Southern American understanding of Shakespeare's life of that time. Simms took a stand against idolizing the genius of Shakespeare, which was common for his contemporaries. He would also insist on the existence of some early, "premature" Shakespeare's plays, some of which could have been included in *A Supplement...* [12, p. 5].

The American novelist was sure that the root of Shakespeare's talent was hidden in his hometown, Stratford-upon-Avon: "*To suppose that he remained idle, pursuing a mere vegetable life in Stratford, from his fifteenth to his twenty-third year, when he went to London, would be a strangely unreasonable supposition*" [12, p. 7]. It is worth mentioning that Simms's view of Shakespeare's background was largely in line with the paradigm of the subsequent Shakespeare studies.

Thus, exploring the poly-aspectuality of the Simms-Shakespeare problem allows for analysis of the range of related issues of the literary process of the US South in mid-XIX century and to lay out the prospective ways for future research.

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## THE MAIN SPHERES OF MANIFESTATION OF CIVIC COMPETENCE OF FUTURE TEACHERS

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**Abstract.** The article deals with the problem of civic competence of future teachers in the educational environment of higher education institution. The article focuses on the content indicators of civic competence of future teachers and the main spheres of its manifestation: intellectual, motivational, emotional, volitional, self-regulation, subject-practical, existential. The possibilities of each sphere in the formation of a civically competent teacher are considered. It is concluded that the main aspects of civic competence manifestation in future teachers reflect the changes in individual personality traits in the process of civic skills development and are considered as key characteristics of civic competence.

**Keywords:** civic education, civil competence, spheres of manifestation, civic education, future teachers.

## ОСНОВНЫЕ СФЕРЫ ПРОЯВЛЕННОСТИ ГРАЖДАНСКОЙ КОМПЕТЕНТНОСТИ БУДУЩИХ ПЕДАГОГОВ

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**Аннотация.** В статье затрагивается проблематика гражданской компетентности будущих педагогов в образовательной среде вуза. Актуализируется внимание на содержательных показателях гражданской компетентности будущих педагогов и основных сферах ее проявления: интеллектуальной, мотивационной, эмоциональной, волевой, сфере саморегуляции, предметно-практической, экзистенциальной. Рассматриваются возможности каждой сферы в формировании граждански компетентного педагога. Сделан вывод о том, что основные аспекты проявления гражданской компетентности у будущих педагогов отражают изменения индивидуальных черт личности в процессе развития гражданских навыков и рассматриваются как ключевые характеристики гражданской компетентности.

**Ключевые слова:** гражданское воспитание, гражданская компетентность, сферы проявления, гражданское образование, будущие педагоги.

The problems of civic education of students are not new in the education system, but they are especially relevant today. The modern type of society is very contradictory: on the one hand, the citizen is required to be active in various areas of social, economic, cultural and political life of society, and, on the other hand, there is an obvious manifestation of "mass character" both in terms of consciousness, culture, consumption, etc., which leads to standardization in emotional and intellectual spheres of life. This raises particular concerns in the political sphere, as the views imposed from the outside may not reflect the political and public interests of the state.

Personal qualities of a citizen, the development of their civil competencies and the manifestation of civil competencies should first of all be determined by the ideals and needs of society, understanding what are the priorities and prospects for the development of the state. The potential of a citizen is largely manifested in the benefits that it can bring to society. In this regard, the educational environment of the university should be an important step on the way to developing the necessary civic competencies for future teachers.

The term civic competence itself is considered as an integral characteristic of the personality and activity of future teachers, which, on the one hand, manifests itself in the mastered civic knowledge and skills, the presence of a formed system of civic values; on the other hand, it reflects readiness for effective implementation of socially significant civic activities, namely participation in the civil life of the country performing civil roles (law-abiding citizen, member of public organizations, active work for the benefit of the country).

Meaningful indicators of civic competence of future teachers from the perspective of the concept of individuality are the following main areas of its manifestation.

The intellectual sphere is characterized by types and styles of thinking, cognitive processes and skills, mental operations, as well as a system of knowledge, skills and abilities of future teachers. An important role for competence is played by a productive type of thinking, since competence implies the ability to solve complex problems in a wide variety of areas of knowledge application, the ability to find non-standard solutions. This is especially important in the civil sphere, since future teachers, both in their professional activities and in social life, will need to make quick and at the same time balanced decisions based on the current situation. The manifestation of civic competence in this area implies developed critical thinking, the ability to find, analyze and use information related to life in civil society, and apply a wide range of socio-civic knowledge, skills and abilities.

The motivational sphere includes a set of goals, needs and motives that are formed and developed throughout the entire time period of a citizen's existence. One of the goals of civic education is to develop civic motivation [1, p. 28]. It is important for future graduates to realize and understand their civic position and the presence of formed motives for civic activity. The need for active citizenship should be recognized as a prerequisite for self-realization, while personal interests can be achieved through successful social and cultural interaction in civil society. When defending their civic activity, the future teacher should be able to prevent and resolve conflicts that have

already arisen in their future professional activities. Resolution of a conflict situation gives a citizen a sense of self-confidence, a sense of dignity, increases the importance in their own eyes, without which it will be very difficult for them to effectively and constructively defend their views, opinions, beliefs, rights and interests, be proactive, start a conversation or discussion.

The emotional sphere of civic competence of future teachers includes emotions, feelings, mood, self-esteem, and anxiety. Of particular importance in this regard are the feelings of citizenship, patriotism, civic responsibility, and empathy noted by most researchers. A civilly competent future teacher is distinguished by the presence of a positively emotionally colored system of civil relations of the individual [2]. For successful self-realization in civil society and the subsequent transmission of civic and patriotic values to their students, future teachers should develop an interest in participating in the affairs of civil institutions, an interest in mastering knowledge of civil rights and obligations and other components related to the cognitive component of civic competence. There is no doubt that it is absolutely necessary to experience responsibility for the fate of one's people, society, state, for fulfilling one's civic duty and duties, and to have a negative emotional perception of anti-social manifestations. A future teacher is required to be able to adequately assess themselves, their actions and actions, which is a necessary condition for successful and effective professional activities and activities in the field of civil relations.

The motivational and emotional spheres are closely connected with the volitional sphere, the development of which plays an important role for the civic competence of future teachers. For professional and personal self-realization in conditions of possible pressure on the individual, such strong-willed states as confidence, purposefulness, initiative, determination, perseverance are absolutely necessary. In addition, the future teacher should be able to subordinate often instinctive needs to socially significant aspects of their activities, be able to tune in to the upcoming action, taking into account not only their own interests, but also the interests of society. The ability to defend their civil rights requires strong-willed self-control, the ability to take and defend a socially significant position, to understand that every citizen is responsible for preserving and strengthening civil society and the state, to defend not only their own, but also the civil rights and interests of other citizens. A civilly competent teacher should be able to resist ideology that is hostile to the state and society, as well as other anti-social and nationalistic manifestations.

Freedom of choice of goals and means of achieving them is characterized by the sphere of self-regulation. In a civil society, an individual must consciously approach the choice of goals and means, focusing on the concepts of good and conscience, have the ability to think in a versatile and critical way, relate their behavior to the actions of other citizens, and be able to realistically evaluate and organize their thoughts and actions. In addition, a competent citizen must:

- clearly understand and analyze your civic position;
- reflect on their participation in public and political events, the usefulness and effectiveness of such participation in relation to the interests of civil society;
- coordinate their participation in events of civil life and connection with their productivity and focus on the interests of the individual, society and the state;

- analyze and improve the system of their own civil relations in connection with events in social and state life;
- develop their own civil behavior aimed at ensuring personal interests, taking into account the interests of society and the state;
- choose and establish ways of behavior, taking into account participation in events of social and political orientation, adhering to moral and legal norms;
- analyze and correct the system of personal moral, civil and other values [3].

The subject-practical sphere of civic competence of future teachers includes abilities, actions, and skills in cognitive, professional, social, and creative activities. A competent citizen is characterized by the ability to manifest itself in public activities: to exert due influence on other people, to use the available opportunities in society to achieve their goals, to acquire, assimilate and apply information necessary to achieve their goals. The developed subject-practical sphere of future teachers allows them to perform moral civic actions, demonstrate a responsible attitude to society and their manifestation in it, evaluate the behavior and actions of other individuals in the educational space of the university, in social life and in subsequent professional and labor activities from civil, patriotic and moral positions. Also, positive aspects of the manifestation of the subject-practical sphere of civic competence are: a) participation in the work of public organizations and associations, in various forms of civil position manifestation; b) participation in familiarization, discussion and adoption of norms of civil and state life; c) active opposition to forms of civil violence; d) full realization of their civil rights e) performing their civil duties; f) high professionalism and exemplary performance of official duties in activities aimed at the benefit of the state and society [4].

And last but not least, the sphere of manifestation of civic competence is existential. Citizenship, civic competence come from the recognition of the inseparability of one's own destiny from the fate of the motherland, society, and one's own people. Civic education is based on the principles of humanism-the recognition of the freedom of choice of a person who decides for himself what he should be and what value orientations to adhere to [5, p. 132]. After all, guided in their activities by the principles of humanism, justice, freedom, public welfare, patriotism, personal responsibility for the fate of the country, while maintaining the absolute priority of universal values over all others, the future teacher thereby translates not only the level of their development in society, but also demonstrates their unity with society and the state.

Thus, the main sphere of manifestation of civic competence of future teachers reflect changes in individual manifestations of personality in the process of formation of civic competencies and are defined as signs of civic competence.

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## LANGUAGE AS A SOURCE OF NATIONAL AND CULTURAL INFORMATION

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**Abstract.** The article discusses language from the point of view of transmitting national and cultural information. The author focuses on the fact that when learning a new language every person is invariably faced with comprehending a new culture. The linguistic and cultural picture of the world is also analyzed. In conclusion, an inference is made about the unity of language and culture when implementing a dialogue of cultures.

**Keywords:** language, culture, national and cultural information, dialogue of cultures, linguistic picture of the world, cultural picture of the world.

## ЯЗЫК КАК ИСТОЧНИК НАЦИОНАЛЬНО-КУЛЬТУРНОЙ ИНФОРМАЦИИ

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**Аннотация.** В статье рассматривается язык с точки зрения передачи национально-культурной информации. Автор акцентирует внимание на том, что при изучении нового языка каждый человек неизменно сталкивается с постижением новой культуры. Также анализируются языковая и культурная картины мира. В заключении делается вывод о единстве языка и культуры при осуществлении диалога культур.

**Ключевые слова:** язык, культура, диалог культур, национально-культурная информация, языковая картина мира, культурная картина мира.

Language is a means of communication, and in the process of communication, partners through language exchange elements of their national cultures, transmitted by both linguistic and paralinguistic means.

Material culture is constantly mediated, translated and recorded through language. It is precisely because of the role of language as a mediator that culture acquires such a role in teaching a foreign language. Intercultural relationships are carried out through forms and methods of verbal communication, i.e. through a natural language system.

Research into the practice of intercultural communication shows that difficulties



in understanding each other, loss of contact or desire to communicate are often caused not only by an insufficient level of mastery of linguistic knowledge, but also often by differences in sociocultural perception of the world. A feeling of incomplete understanding can arise both in situations of communication with native speakers of a foreign language, and when reading foreign-language fiction or socio-political literature. Difficulty in adequately perceiving a foreign language text or speech act is associated with differences in the “cultural context,” which refers to the structures of expectations that allow a certain group of people to meaningfully perceive the world around them. These expectations reflect the general experience of previous generations, and in most cases these expectations are met. In the speech of native speakers, not only their individual voices are heard, but also knowledge, metaphors, and categories generally accepted in their linguistic community. This makes their speech style predictable for other speakers of the language, but at the same time makes it difficult for non-native speakers who do not share historical experience and general knowledge to understand this speech.

The connection between language and culture began to be studied in parallel with the beginning of research in the field of linguistics. The intractability of these concepts was quickly discovered on the basis of interdisciplinary research in the fields of linguistics, psychology, ethnography, geography, history, etc. Language is the most important way of forming and existing human knowledge about the world. Reflecting the objective world in the process of activity, a person records the results of knowledge in words. “Language is part of culture, its product and its foundation. ...Language does not exist... outside of culture” [1, p. 185]. The simultaneous study of the problem of language and culture is not accidental, because this makes it possible to successfully combine elements of regional studies with linguistic phenomena, which act not only as a means of communication, but also as a way of introducing students to a new reality for them. This approach to teaching a foreign language at the university in many ways provides not only a more effective solution of practical and general educational tasks, but also developmental and educational tasks, and also contains enormous opportunities for challenging and further maintaining motivation to learn [2].

Language in relation to culture has the ability to accumulate it and inherit it. In addition, accumulation is inherent in both primitive and developed languages and cultures [1, p. 233]. According to Sapir, the main forms of cultural preservation are “proverbs, healing spells, standardized prayers, folk tales, genealogies.” Language differences are evidence of cultural differences [1, p. 245].

Language shapes the type of person’s relationship to the world (nature, animals, oneself as an element of the world), sets standards for human behavior in the world, and determines the view of the world. Each natural language reflects a specific way of understanding and unifying the world (“concept”). The meanings expressed in it complement the idea of a certain integrated system, a kind of collective philosophy, which is adopted by all speakers of the language as mandatory.

So, the role of language is not only to convey information, but also to organize internally what is to be communicated. A unique “space of meanings” arises (in the terminology of A. N. Leontyev), that is, certain knowledge about the world based on language, in which the national and cultural experience of a particular linguistic

community are inseparable [3]. This is how the world of people speaking this language is formed, i.e. linguistic picture of the world as a body of knowledge about the world, embodied in vocabulary, grammar, phraseology, etc.

Culture and language have always been closely linked. Language is an integral part of the culture of a people, and through it we can obtain information about national identity, cultural traditions and customs. For example, the languages of the various indigenous Inuit groups are said to have many words for different types of snow and ice, reflecting the importance of these elements in their lives. The Arabic language, on the contrary, contains many words to describe beauty, nobility, virtues and qualities, which reflects the cultural values of the Arab people. We must not forget about the influence of all kinds of colonial and imperial expansions on the languages of enslaved peoples.

The term “linguistic picture of the world” is only a metaphor, since in essence it was created to describe the specific features of the national language, which record the unique social and historical experience of a particular people. Nothing else in this language, in the unique image of the world, differs from the objectively existing one, but stands out only by comparing this world with another, due to the national significance of objects, events, processes, attitudes towards them, due to the uniqueness of activities, life and national culture people.

The picture of the world, which can be called knowledge about the world, underlies individual and social consciousness [4]. Language meets the requirements of the cognitive process. Conceptual images of the world can be different for different people, for example, representatives of different eras, different social groups, age groups, and so on. People speaking different languages may, under certain conditions, have similar conceptual pictures of the world, while people speaking the same language may have different ones.

Language is one of the main symbolic systems, which is the main means of communication between members of society, for which this system also arose as a means of thinking and as a consequence of the development of interest during the intersection of cultural and historical traditions and the transmission of cultural and historical information to new generations. Language does not exist outside of culture; it is an integral part of it and, in relation to culture, performs the following functions:

1. Language as a repository of culture.
2. Language as a cultural mirror of the world.
3. Language as a transmitter of culture from generation to generation.
4. Language is a cultural tool that shapes personality.
5. Language is a tool for the self-preservation of an ethnic group and its separation from “foreign” cultures.
6. Language is a form of self-expression.

Language not only reflects the real world around a person, but also his mentality, lifestyle, ethics, traditions, and views. Each language expresses the same reality in its own way. If for any object in the surrounding world there is not one, but many concepts, it means that it is of great importance for the people of a given culture. Behind every word there is an object or phenomenon of the real world, language reflects geography, climate, history, relationships and everything in general.

Each national language carries its own image of the world, created by linguistic and non-linguistic means [5]. At the same time, as noted by V.N. Telia, “language colors, through its system of meanings and associations, the conceptual model of the world in national and cultural colors” [6, p. 177]. Language is the embodiment of the uniqueness of a people, the originality of its philosophy and ethnic culture. Different languages in their essence, in their influence on cognition and feelings, are in fact different worldviews [4].

A person stands between a word and a real object. This word reflects not part of reality, but a person’s vision of it. This vision is imposed on the native speaker during his life in a certain culture. The path from the real world to the vision and verbal expression of a certain object or phenomenon is different among different peoples due to differences in history, geography, traditions and way of life. It should be remembered that our consciousness is determined by both collective and individual factors. Thus, language reflects reality, both collective and individual. The surrounding world is represented in three forms:

- real picture of the world;
- cultural (conceptual) picture of the world (rather collective);
- linguistic picture of the world (both collective and individual).

The cultural picture of the world is unique and varies across cultures. The linguistic picture of the world is a part of culture, although it is the most important, but only a part. Linguistic, mental, and artistic activities are involved in constructing a cultural picture of the world.

Language also serves as a tool for preserving and transmitting cultural heritage. Thanks to language, we can understand how people lived and thought in the past, as well as learn about cultural, artistic traditions and scientific knowledge that are passed on from generation to generation. For example, many ancient texts written in Latin contain valuable information about the culture and history of the Roman Empire. What can we say, numerous writings from the East and their translations have also acquired invaluable fame and contribution to scientific knowledge.

In addition, language can influence the mentality and behavior of the people. For example, in the Russian language there are such concepts as “soul” and “conscience”, which reflect the characteristics of Russian culture and influence the behavior of Russian-speaking people, which, by the way, we are one of. In Chinese, for example, many words and expressions reflect respect for elders and traditional values such as family and duty to one's homeland.

By mastering a foreign language, we simultaneously master a foreign world. A student studying a foreign language becomes familiar with the culture of native speakers of that language. The secondary linguistic picture of the world intersects with his primary linguistic picture of the world.

At the end of the twentieth century, the problem of “language and culture” came to the fore in research and became a priority direction in the development of linguistics. The general anthropological orientation of modern linguistics reveals cognitive and cultural aspects. If previously the relationship between language and culture was taken for granted, now this relationship is specifically considered.

In recent years, a number of linguocultural problems have arisen, the most

common of which are: the linguistic picture of the world, cultural differences, cultural intertextuality, linguistic memory, the national-cultural component of meaning, traditions of speech behavior, phrasal units as an aspect of culture, etc. So, language as a source of national-cultural information represents a wide area of scientific research.

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## **DYSTOPIA: WHAT IS THE SECRET OF ITS POPULARITY?**

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**Abstract.** The article is devoted to the study of dystopia characteristics as a literature genre. A brief history of the genre and its key features in comparison with utopia are given. These features are considered through examples of the most famous dystopias of the 20th century. Great attention is paid to examining factors influencing the popularity of the genre nowadays.

**Key words:** dystopia, utopia, literature, genre characteristics, society, social ideal.

## **АНТИУТОПИЯ: В ЧЕМ СЕКРЕТ ПОПУЛЯРНОСТИ?**

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**Аннотация.** В статье рассматриваются особенности антиутопии как литературного жанра. Приводится краткая история развития жанра и его ключевые особенности в сравнении с утопией. Эти черты рассматриваются на примерах наиболее известных антиутопий XX века. Большое внимание уделяется изучению факторов, влияющих на популярность жанра в наши дни.

**Ключевые слова:** антиутопия, утопия, литература, жанровые характеристики, общество, социальный идеал.

Since the ancient times humanity has been concerned about the question of future perspectives and a social ideal. These views were epitomized in the forms of utopia and dystopia, initially as philosophical categories and later as literature genres. Today, it is difficult to find a person who did not hear about novels “1984”, “We” or iconic dystopian films. So, everyone has come across the genre, whether it is a film or a book. Also, if we take a closer look at some fantasy and science fiction stories, we will clearly see that elements of dystopia appear in them as well. Such overwhelming popularity, especially among the youth, presents a wide field for research. Despite the fact that impetus for the development of dystopia as a literature genre was given only in the 20th century, this genre has a long history and has experienced changes across the centuries.

Initially, utopia and dystopia were mainly philosophical concepts and were studied in philosophers’ works. First utopian compositions date back to antiquity,

particularly to the Greek philosopher Plato. In his work “Republic” he described an ideal state taking Sparta structure as a role model. Interestingly, Plato strongly criticised democracy, he believed that a perfect state is totalitarian and should be ruled by philosophers. In Plato’s “ideal state” all men are brothers, but not equal. He also divided people into 3 groups, noting that if someone has an aptitude for a certain activity such as farming, they should pursue it.

The next step in the development of the genre was made by Western writers – Thomas More and Jonathan Swift. The work of Thomas More “Utopia” (1516) set the stage for the majority of future utopian works. The author defined the main features of a utopian plot. Here are some of them:

- humans are kind by birth, all their drawbacks result from unfavourable life conditions;
- there is no contradiction between social good and the well-being of an individual;
- utopia does not threaten the freedom of an individual because the real freedom is realised in the framework of utopia;
- people cannot get enough of happiness [1, p. 143].

The “Gulliver's Travels” by Jonathan Swift combines the elements of science fiction, utopia and dystopia. Unlike T. More, J. Swift asserts pessimistic view on the future of society, he criticises the progress. It brings him closer to other dystopian writers drawing a highly developed world with the society consisting of soulless pattern people doing blindly what they are told to.

The majority of well-known dystopias appeared in the 20th century. One of the reasons for such dissemination of the genre and its popularity then was rapid development of science and the implementation of new technologies. Indeed, scientific achievements had a huge impact on the quality of people’s lives. They became more mobile, their lives were simplified a lot. Consequently, it spawned the illusion of unrestricted possibility to a perfect material life based on scientific advances. Social mindset was overwhelmed by “scientific euphoria” as people thought that it was possible to transform nature and social organisation by unified pattern of a perfect machine. This social set became the ground for both utopian and dystopian works.

Additionally, in the 20th century the main characteristics and problems of the genre were formed. Thus, dystopia has several distinctive features. The dystopian world is based on the atmosphere of fear and repressed individuality. All people’s values and achievements are collapsed: culture is erased, spiritual love is prohibited, freedom is absent. A dystopian society lives in a particular system where everyone has their place, all society spheres are under government control. The main characters, on the contrary, are described as black sheep. They do not fit into the system. After realising the disadvantages of the social organisation, they start fighting, both literally and figuratively. This fight can be against the outer world or directed to the inner world. In classical dystopias of the 20th century characters usually fail to change the system.

It is worth mentioning that dystopias are usually closely linked to crises of human history. They often show up en masse after terrible events that make people think over the pessimistic sides of life and prospects for development of the society as a whole. Among the most significant events that triggered the development of the genre

are the Socialist Revolution in Russia and the Second World War.

The fall of the Russian Empire in 1917 became a real shock for most Russian citizens. It meant not only new authorities, but new ideology and attitudes. Writers who created works in an inappropriate style were strongly criticised, some were repressed or deported. Revolutionary struggle directed originally at reaching utopian goals turned out to be insolvent as led to destructions, terror and appearance of a totalitarian regime. This set the ground for dystopias showing general disappointment in the socialist regime.

And the Second World War revealed another side of human technical advances. Being able to serve good intentions, they can also to lead to destructions.

So, the issue of dystopian works is closely related to the criticism of technological progress and social problems. It allows to emphasize several focuses of dystopian works:

1. The contradiction of a person and society, the problem of saving individuality and uniqueness in the world where only monotony is welcome.

2. The interaction of a person and scientific and technological progress, the contraposition of spiritual, thoughtful, creative and soulless, mechanical thinking.

3. The problem of a person and a government trying to turn a free-thinking being into a cog in the big machine [1, p. 144].

From our perspective, the first and third points continue to be significant factors helping to retain interest to the genre even nowadays.

It can be clearly seen that the main theses of dystopia contradict the features of utopia formulated by Thomas More. It is the evidence that dystopia was born as contrary to utopia. Moreover, dystopia denies the possibility of existence of utopia itself. Whereas utopia glorifies benefits of unification and scientific progress, dystopia shows that the endeavour to create the world with the good for everyone can lead only to depriving individuality, human minds have to be reduced to a common denominator [1, 4]. As a favour for one person may be a harm for another. Therefore, people should have the same needs without personal aspirations that could make them stand out. Despite the fact that these genres, at first sight, are completely different, they have more in common than it seems. As it was mentioned before, dystopia genre derives from utopia. Also, both genres look at the world one-sidedly. In both cases we see a world deprived of shades, either white or black.

The 20th century saw a large number of talented writers, some of whom devoted themselves to the genre of dystopia and created truly world masterpieces that are still relevant today.

The progenitor of the dystopia genre in the way we are used to comprehend it became Herbert Wells, an English writer. His first science fiction work "The Time Machine" was published in 1895. This story shows a time traveller who gets into the future portrayed as a peculiar dystopia where technical progress and social inequality have led to degradation of humanity. It's worth noting that this narrative gave rise to the popularization of time travelling which would be quite sought-after among other authors. In another H. Wells's work we see an example of utopia. In the novel "Men Like Gods" (1923) he created a utopian model of "an ideal society", obeying scientifically asserted expediency. These two works written in different genres

surprisingly have the same message. Whereas “The Time Machine” shows our own planet in the future, utopia from the “Men Like Gods” is built off the Earth. The author highlights that the paradise, if it is possible, is conceivable not on the Earth, but beyond it. Thus, both works highlight imperfection of our society.

Around the same time was the period of creativity of the national writer E. I. Zamyatin. His famous novel “We” became the basis for works of other prominent writers such as G. Orwell, A. Huxley, R. Bradbury.

The atmosphere of the novel is full of fear for the future. The novel “We” displays the fight between a person and the government – soulless machine – where everything from manufacturing to private life is thoroughly calculated and regulated. The book makes you ponder whether it’s possible to save your individuality and the right of choice in such a world. The end can be understood as dualistic. On the one hand, the rebellion fell and the protagonist whose personality was awakened for a short time became a part of the machine again, but at the same time there is a hope for future. The author spoke out against ideas of vulgar materialism and technocracy, he stood up for the importance of spiritual freedom and individualism.

The novel “We” was written in 1920 and published in the English language abroad in 1924. In the USSR it was strongly criticised as censors saw a parody on the Soviet Russia described (quite justifiably). So, Zamyatin was harassed and, eventually, forced to leave Russia in 1931. In the USSR this work was prohibited for publishing up to 1988.

Transferring to Britain we will see another iconic example of a dystopian book. In 1949 a British writer, journalist and literature critic George Orwell wrote one of the most popular dystopias – “1984”. It is often considered a main dystopia of the century. Orwell created a totalitarian society which has something in common with the preceding work. Namely, total control over social and private life, cruel vehemence towards dissenters and turning people into soulless elements of the system. There is a control over all types of media, and special workers delete the information that doesn’t satisfy current conditions or is not relevant anymore [3, p. 260].

G. Orwell described a pointless and ruthless struggle of a personality and the system where the first one is doomed to death. Authoritative government denies the right of individuality. This way Orwell harshly criticised totalitarianism and authoritarianism. In addition, many details of the book remind of the Soviet Russia reality: personality cult, tortures, deficit, censorship, etc. There is an opinion that the work was a kind of satire against the USSR.

Both novels illustrate that dystopias in the 20th century had political overtones and were able to serve the aim of propaganda against authoritative states as well.

“Fahrenheit 451” by Ray Bradbury stands a bit apart from the works described above. This book focuses more on the loss of cultural heritage, degradation of people. In his work the writer tried to awake interest to the problem of technological progress and its possible consequences for society development. Although written in 1953, it remains actual today. Remarkably, this work made a lot of predictions for the future and we can see them coming true now.

All examples show that the popularity of the genre in the 20th century is explained by actual problems existing at the time they were written. But even in the



21st century dystopias continue living and prospering. What is the base of it? Why do people like reading books or watching films about terrible future prospects?

Firstly, it is important to say about changes in the target audience. Modern dystopian fiction is targeted at younger audience. They focus mainly on teenagers and their inner world. Among the most well-known works it's worth mentioning "The Hunger Games" by Susan Collins, "Divergent" by Veronica Roth, "The Maze Runner" by James Dashner, Scott Westerfeld's "Ugly" trilogy, etc. Young adult dystopian fiction does not differ from classical variants despite the fact that main characters are teenagers who have to make a choice defining their fate. The plot is often patterned and predictable: people live in a totalitarian country, the protagonists have to go through a trial (game or class diversification), after that they start fighting the regime. Essentially, these novels are the metaphor of maturation and personal development. Here we come to one of the key popularity factors. These novels are close to the world of teenagers, they reflect their actual thoughts, fears and experience. Actually, at this age adolescents get interested in the social structure of society and their place in it (that is why some dystopias have class diversification as a necessary component), relationships between people and with themselves. Appealing braveness and adventurism of the main characters make teens think over their own character and try to imagine themselves in the adult world.

Separate attention should be paid to popularity of film adaptations of dystopian books. Very often films based on dystopian fiction become bestsellers, so film-makers try not to lose an opportunity to create a blockbuster with colourful effects.

Another side of the issue is social problems and COVID-19 pandemic. Many experts point out that during the pandemic the key problem of dystopian works was social stratification. Poor people found themselves in a more vulnerable position than rich people in terms of treatment and new economic conditions.

Another reason is fear towards the future. Rapidly changing political situation, armed conflicts in different parts of the world – all that spurred interest to dystopias as a negative narrative of the future.

*At the same time, dystopias give a relief that our world has not become the analogue of a written one. It gives an opportunity to compare reality and fiction and get satisfaction of our life, see the bright side of it. Dystopian fiction helps us to think over the future reality and shows how people can deal with problems.*

Some psychologists claim that reading dystopias is a kind of therapy and ways of personal growth. *These works allow people to meet their fears from a distance. Some people even see an opportunity to understand themselves better. While going through all obstacles with main characters, readers can think over their own character and try to answer the question "What would I do?"*

*The main message of the genre – the contradiction of a person and a state – relates to the psychology of the modern world. Interests of a personality are quite often put higher than those of the society. Dystopia reflects the modern outlook which is characterised by disappointment in the surrounding reality, cult of personality freedom, critical analysis of the past and modernity in all spheres of human being.*

Scientists have an opinion that dystopian narratives are able to influence our thoughts and attitudes towards violence and radicalism.

The research done by *Calvert W. Jones, associate professor of government and politics at the University of Maryland at College Park, and Celia Paris, Manager of Programs and Training at the Coro Center for Civic Leadership in Pittsburgh, showed that dystopian fictions not only affect our perspective towards violence, but do it even more effectively than real news. It means that dystopian novels make people opener to use of radical forms of political actions. There is a concern that distribution of dark dystopian stories in society can prepare people to more extreme confrontations.*

People often associate dystopian tyrants with real rulers. Interestingly, sales of “1984” by G. Orwell rose significantly after electing D. Trump as a president of the USA in 2017. The New York Times told that within 5 days after inauguration of a new president the sales of this novel rose by 9500 %. That put it at the 1<sup>st</sup> place in the list of bestsellers on Amazon. Increased interest was noticed in Europe as well. The same was observed after the terrorist attack in the USA in 2001.

All in all, problems which are touched upon in dystopian books relate not only to history but philosophy, psychology and so on. The questions of authority, revolution and ways of reaching a social ideal will always be actual for mankind. Many experts believe that in the modern world people are less free and depend on many factors even more than at the time of creating the cult dystopian novels of the 20th century.

Dystopians consider that people are able to become happy only if it reflects their idea about happiness. Take away worries, individual aims, opportunity to learn the world by trial and error – you will take away the freedom, the right of choice – everything human nature consists of. Dystopian writers believe that inner freedom, free mind are incompatible with harsh regulation. In order to deal with it, it needs to suppress mind and will. Personality with independent mind and free will always stands out [3, p. 263].

Dystopias appeared as an answer to the century of change not only in science but in the outlook and social mindset of people. Critical events spurred the interest to the genre as writers en masse presented depressing views over the future of humanity. Classic dystopias were mostly focused on drawbacks of technological progress and issues of social and political system, questions of building up a perfect society.

Modern-written dystopias serve mainly the aim of leisure and are targeted at a younger generation. They contain issues worth thinking about but which are more actual for teenagers.

To sum up all above, the genre of dystopia is relatively young and rapidly developing. Recently, dystopian elements have been woven into books and films of other genres. It's asserted that dystopia's popularity will be growing with the further technical progress and further society development. The concept of dystopia itself is much more than just a literature genre, it is a particular type of social mindset allowing to imagine and depict the picture of a steady social ideal.

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**A COMPARATIVE ANALYSIS OF AUTO- AND HETEROSTEREOTYPES  
REFLECTED IN RUSSIAN AND BRITISH NATIONAL ANECDOTES**

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**Abstract.** This scientific article examines auto- and heterostereotypes reflected in Russian and British national jokes. This study helps to understand the relationships between people of different nationalities through anecdotes. As a result of the analysis, national jokes are compared, as well as Russian and British auto- and heterostereotypes.

**Keywords:** stereotype, anecdote, national culture, society, national identity, globalization.

**СОПОСТАВИТЕЛЬНЫЙ АНАЛИЗ АВТО- И ГЕТЕРОСТЕРЕОТИПОВ,  
ОТРАЖЕННЫХ В РУССКИХ И БРИТАНСКИХ НАЦИОНАЛЬНЫХ  
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**Аннотация.** В данной научной статье рассматриваются авто- и гетеростереотипы, отраженные в русских и британских национальных анекдотах. Это исследование помогает понять отношения между людьми разных национальностей через анекдоты. В результате анализа сравниваются национальные анекдоты, проводится соотнесение русских и британских авто- и гетеростереотипов.

**Ключевые слова:** стереотип, анекдот, национальная культура, социум, национальное самосознание, глобализация.

The purpose of our study is to conduct a comparative analysis of British and Russian national anecdotes and identify auto- and heterostereotypes.

The relevance of this work lies in the fact that the study of auto- and heterostereotypes can help prevent the emergence of interethnic conflicts between Russians and British by better understanding each other's national character.

Using a “dictionary of literary terms” [1, p. 17] as a basis, we can define an anecdote as a short oral story that ends with an unexpected and funny ending. As part of our research, it is necessary to reveal the concept of "stereotype". Based on the term

"stereotype", derived by the American writer Walter Lippman in his scientific work "Public Opinion" in 1922 [2, p. 91-109], it can be concluded that stereotypes represent a clear idea of someone or something based on the historical and social experience of their predecessors. Doctor of Philosophy Tavadov G. T. in his textbook "Ethnology" [3, p. 238-241] identifies such types of ethnic stereotypes as auto- and heterostereotypes. Using the studied scientific work, it can be concluded that heterostereotypes represent a set of judgments about other peoples, which can be both positive and negative, depending on the history of interaction between these peoples. The diversity of heterostereotypes in the structure of an ethnic stereotype depends both on the history of interethnic relations and on the characteristics of the immediate ethnic environment.

According to the study of Doctor of Psychological Sciences T. G. Stefanenko "Ethnopsychology" [4, p. 278-290], examples can be given that heterostereotypes are not born from personal experience, but are acquired by us under the influence of society. Sources can be:

1. Cinematography

Often in films, characters of a certain nationality are endowed with certain behavioral traits, appearance and occupation. So, thanks to Hollywood action films, representatives of Russian and Chinese nationalities are most often presented in a negative light, as bandits or representatives of the underworld. Because of this, a visiting Russian man abroad may be mistaken for a representative of the criminal world, and a woman for a sex worker.

2. Mass media

The media can both support and refute heterostereotypes, depending on the desired news program. This usually happens when the nationality of the perpetrator is specifically clarified and announced.

3. The activities of marketers

Marketers often use positive national stereotypes to evoke a positive perception in the viewer and associate their product with these positive images. For example, countries such as Germany or Sweden are indicated to indicate the quality of a product, since there is a stereotype about the hard work of representatives of these countries.

According to the information studied in the textbook "Ethnology" by G. T. Tavadov [3, p. 238-241], it can be concluded that autostereotypes are a set of judgments about their people, which are formed on the basis of conviction and characteristic features of representatives of this people. As a rule, they are positive in nature.

Unlike heterostereotypes, autostereotypes may well arise from personal experience. Based on the scientific article by I. V. Shalina "Stereotypes as socio-cultural markers of human speech behavior" [5, p. 149], it can be concluded that the facts of one's own history, cultural heritage and psychological self-awareness play an important role in their formation.

However, an analogy can be drawn with heterostereotypes, noting that the formation of autostereotypes is influenced by both domestic cinema and the media, as well as the activities of marketers.

By taking an active part in language culture, stereotypes strengthen their

influence on our thinking. From the educational publication "Ethnology" Sadokhina A. P. [6, p. 193-201] it can be concluded that stereotypes can cause "interethnic tension". Sometimes one witty anecdote can significantly strengthen a certain idea in the public consciousness. So, famous anecdotes about the "meeting of a Russian, a British and a German" exist in every country. Thus, people display the behavior of a particular nationality in different situations, show vivid character traits. The role of jokes and anecdotes in the process of forming national stereotypes is also important, because due to their prevalence and rapid transmission, people form a clear idea of a particular nationality.

In the course of our work, we selected and analyzed 80 anecdotes, each of which reflects some kind of national trait, more or less characteristic of Russians and Britons. It is important to note that such a folklore genre as an anecdote is characterized by distortion and hyperbolization of certain features. And also jokes are often mocking in nature, and therefore in no case can you rely solely on the stereotypes presented in jokes when compiling an objective image of a typical representative of a certain nation, in our case a Russian or a Briton. It is important to approach the process of creating an objective image from different points of view, and not rely solely on comic characters.

Among the anecdotes analyzed, we have identified autostereotypes about Russians and the British.

The most common stereotypes reflecting the opinion of Russian people about their compatriots are: unpredictability and love of alcohol. Of the 20 selected anecdotes, 3 reflected the unpredictability in the behavior of the Russian people, its illogicality, and 3 more anecdotes reflected the love of the population for alcohol. The extreme of the mentioned stereotypes is actively losing its relevance, but it is so deeply ingrained in the minds of ordinary people that it continues to find a place in the works of various humorous genres.

It is also typical for Russians to look for easy ways in any life situations. Excessive boldness is characteristic, bordering on adequacy and rudeness.

Of the autostereotypes that have a positive impact, hospitality can be distinguished.

Hypocrisy has taken a special place among the British autostereotypes. As many as 8 anecdotes reflected this quality, which indicates the special importance of such qualities as stiffness, rigor, seriousness, scrupulousness, prudery, decency in British culture. Politeness, carried to the point of absurdity, also occupies an important place. This is a national trait that is often ridiculed by the British themselves, as it is often equated with hypocrisy. In their own anecdotes, the British also mention such traits as restraint, avarice.

As positively colored autostereotypes, we have highlighted a special attitude towards the government, towards the queen. The British show great respect and love for the royal dynasty.

Also, in the course of our work, we have identified heterostereotypes about Russians and Britons.

When analyzing stereotypes about the British, common among Russians, such features as politeness, mistaken for hypocrisy and prudery, were highlighted. Almost half of all the selected anecdotes reflected these qualities. Also, an important national

feature of the British, highlighted by the Russians, is the inability to surprise, to show emotions. In most anecdotes, the British are represented by people who are ready for any life situation. This is due to the fact that restraint is characteristic of this people, both in appearance and in character.

Among the positive qualities, the ability to clearly set limits and delineate areas of responsibility stands out.

In the heterostereotype of Russians, the most common were the love of alcohol, illogicality and absurdity of actions. Also, one of the key topics for the dissemination of stereotypes is the lack of freedom of speech and the right to choose. This may be related to the historical development of Russia. Many residents of Western countries, in particular England, know such historical figures as I. V. Stalin, V. I. Lenin, which they associate with the lack of freedom of speech and the right to choose.

Strength and courage stand out from the positive qualities. In many anecdotes, Russian men and women are presented as brave, ready for any feats in the name of achieving any goal.

The analyzed anecdotes are classified and presented in Tables 1 and 2.

Table 1 – Anecdotes reflecting negative stereotypes

<b>Negative stereotypes</b>			
autostereotypes		heterostereotype	
<b>Russians about Russians</b>	<b>The British about the British</b>	<b>Russians about the British</b>	<b>The British about Russians</b>
<p><b>Unpredictability</b>            1.Русский человек способен сделать то, чего и в мыслях не было, и мыслить о том, что никогда не будет сделано.            2. Русские 10 часов без сил умирали от жары в +32, а потом растопили баню до +80 и пошли туда, как они сказали, "освежиться". 3.— Грацио, синьор Чичолини! Казалось бы, еще совсем недавно вы стали поставлять нам свое итальянское оборудование, а уже юбилей нашего сотрудничества! Три года, как из цехов нашего завода выходят автомобили! — Си, си! Грандиозо! Фантастико! Русское</p>	<p><b>Prudery</b>            1. London, Thames, a sign saying "Fishing is prohibited", a gentleman with a fishing rod is sitting under it. A policeman approaches him:            — That'll be 10 pounds, sir! "For what, sir?"            — You can't fish here!            — I'm not fishing, I'm bathing my worm! The policeman departs, but appears after 10 minutes.            — You're bathing a worm, show it to me! A gentleman takes a hook out of the water, and there is a worm on it.            — Is that your worm, sir?            — Yes, that's my worm!            — That'll be 20 pounds, sir!            — For what?            — You can't swim here without a bathing suit!            2.I just saw some idiot at the gym... He put a water bottle in the Pringles holder on the treadmill!</p>	<p><b>The hypocrisy behind politeness</b>            1.Очень тактичный англичанин не знает, как сообщить секретарше, что она уволена... И формулирует это так:            — Мисс Джонс, Вы так великолепно справляетесь со своими обязанностями, что я даже не знаю, что бы мы делали без Вас. Но с понедельника мы все-таки попробуем...            2.— Где самые вежливые полисмены?            — В Англии. Сначала электрической дубинкой по ногам, а потом: "Сэр, вам не больно?"            3. Английская леди зовет лакея:            — Вы поедете сейчас к моей свекрови миссис Чаттерли в больницу, она очень тяжело больна, и осведомитесь о ее самочувствии.            Лакей уехал и вернулся через три часа.            — Ну как? Вы были у миссис Чаттерли? Спросили, как она себя чувствует?</p>	<p><b>Love of alcohol</b>            1.Russian doctor: "This medicine is from insomnia, this one is from nervous breakdown, and also take this one from depression".            Patient: "Thank you very much, doctor, but do you have any other medicine besides vodka?"            2. Just think about it, two Russian symbols — a bottle of vodka and a matryoshka — are incredibly similar. First, you open one, and it is followed by the second, third, fourth...            3. — What do Russians get when mixing Holy Water with vodka?            — The Holy Spirit!            4. Why Russians take Americans to space flights?            — It is necessary that at the time of landing at least someone would be sober.</p>

<b>Negative stereotypes</b>			
autostereotypes		heterostereotype	
<b>Russians about Russians</b>	<b>The British about the British</b>	<b>Russians about the British</b>	<b>The British about Russians</b>
<p>чудо! Ведь мы вам поставляли оборудование для производства спагетти!</p>	<p>3. Irish. There is a fight going on near one of the pubs. An Englishman approaches the fighters and asks: "Excuse me, is this a private fight, or can everyone participate?"</p> <p>4. A police officer took his squad car and decided to have a ring. He immediately called the station. "We have an amazing case here," he said. "A young woman has shot her husband. The reason was that he had stepped on the floor she has just mopped." "Have you arrested her?" they asked him. "Oh, not yet. The floor's still wet".</p> <p>5. Two Englishmen, two Scots, two Welsh and two Irish are stranded on a desert island. The Scots united and decided to open a bank. The Welsh have organized a duet and are now singing songs. The Irish couldn't resist, got really drunk and started a fight. As for the British, they sit and do not communicate with each other. Do you know why? They were simply not introduced to each other.</p> <p>6. Why is no one late in London? Because there is a big clock right in the middle of town.</p> <p>7. An English lord turns on his watch himself and explains to the astonished lackey: — The doctor recommended me exercise.</p> <p>8. It was a cold winter evening, a storm. A gentleman is sipping punch by the blazing fireplace. Suddenly, someone knocked on the door. A beautiful woman, soaked and frozen, stands on the threshold.</p>	<p>— Да, мадам. — Хорошо, можете идти.</p> <p>4. Книжный магазин, Лондон. Заходит покупатель. — Здравствуйте, сэр. Скажите, у вас есть книги по бесполезным диалогам? — Да, сэр. — Хорошо.</p> <p>5. Англичане — люди, которые вставляют слово "сэр" вместо матерных выражений, употребляемых представителями других наций.</p>	



<b>Negative stereotypes</b>			
autostereotypes		heterostereotype	
<b>Russians about Russians</b>	<b>The British about the British</b>	<b>Russians about the British</b>	<b>The British about Russians</b>
	<p>— Sir, I'm terribly cold.  — Please sit by the fire.  — Sir, but I can't keep warm.  He covers her with a blanket and gives her a cup of hot tea.  — But, sir, my late husband always warmed me with his body.  — But, lady, I can't deliver your late husband's body to you in this rain.  9. What does an Englishman do to experience the thrill? He eats chocolate "Evening" in the afternoon.</p>		
<p><b>Love of alcohol</b>  1. Русский биатлон — это когда с утра бегут за пивом и по дороге стреляют сигареты...  2. — Какая разница между русской свадьбой и русскими похоронами?  — На похоронах на одного пьяного меньше.  3. На Чемпионате мира по лёгкой атлетике первым прибежал кенийский бегун, вторым принесли русского, который уже в пути успел отметить своё серебро.</p>	<p><b>The hypocrisy behind politeness</b>  1.— Elizabeth, your son just called me ugly!  — A million apologies, my dear. I always told him that you can't judge people by their looks. 2.  — There are some people down there, sir.  — Get rid of them.  — But among them is a woman, sir!  — So get rid of them as politely as possible!  3. At one of the receptions, one lord turned to another:  — I'll be expecting you for dinner with my wife tomorrow, sir.  — Unfortunately, I won't be able to attend, sir.  — Oh, that's more than kind of you, sir!</p>	<p><b>Prudery</b>  1. Англия. 18 век.  Стук в дверь замка.  Открывает старый и чопорный слуга Джон.  Посетитель:  — Господин граф дома?  Джон:  — Граф не принимает. Они застрелились.  2. Симпатичная девушка стоит на автобусной остановке.  Порывы ветра задирают её юбку. Вдруг девушка видит, что её разглядывает незнакомый мужчина. Она возмущается:  — Я вижу, вы не джентльмен!  — Я тоже вижу, что вы не джентльмен!  3. Спросить англичанина, сколько он зарабатывает, столь же бестактно, как не спросить русского, сколько он выпил накануне.  4. Британские учёные доказали, что самый правдивый тест на определение темперамента — это жёлтый сигнал светофора.</p>	<p><b>Illogicality</b>  1. If Russian decided to do nothing, nothing can stop him.  2. Only in Russia: steal a road construction means, buy for them an expensive car and smash it on the bad roads.  3. Russians pickle everything: cucumber, beetroot and former leaders.</p>

<b>Negative stereotypes</b>			
autostereotypes		heterostereotype	
<b>Russians about Russians</b>	<b>The British about the British</b>	<b>Russians about the British</b>	<b>The British about Russians</b>
<p><b>Finding simple ways</b>  1. Зря русским показали скотч! Теперь на нем держится все, что должно быть прибито, прикручено и подвешено.  2. Если вам поручили большую монотонную работу, а вы в процессе ее выполнения не сумели придумать, как ее сделать проще или хотя бы несколько повеселее, вы — не русский</p>	<p><b>Excessive restraint</b>  1. Two Englishmen are standing on the bridge and hear screams from the river:  — Help me! I can't swim!!!  One to another:  — Sir, can you swim?  — No!  — Me too, but I'm not shouting about it to the whole city!  2. Two lords are reading newspapers.</p>	<p><b>Lack of emotion and the inability to be surprised</b>  1. Всеми миру известно, что англичане ничему не удивляются. Известно это и им. Шел один англичанин и увидел, как второй поднимает дохлую лошадь. Подошел он к нему и спросил:  — Помочь?  — Помоги.  Помог. А тот просит:  — Помоги закинуть ее в грузовик.  Помог. А тот снова:  — Я хочу отвезти ее к своему дому. Помоги выгрузить.  — Нет проблем.  Подъехали к девятиэтажному дому и</p>	<p><b>Lack of the right to choose and freedom of speech</b>  1. Question: When was the first Russian election held? Answer: The time that God set Eve in front of Adam and said, "Go ahead, choose your wife."  2. An American and a Russian are arguing about which country has more freedom. The American says, "I can walk right up to the White House and shout "Down with Donald</p>
	<p>— Oh, I heard you buried your wife yesterday. What happened? "And she's dead, you know."  3. There's a knock on the door.  — Who's there?  — Barrymore, sir.  — What do you need?  — A glass of water, sir.  — Take it.  Half an hour later there was another knock on the door.  — Who's there?  — Barrymore, sir.  — What do you need again?  "A glass of water, sir?"  — Yes, but why?  — Fire, sir.</p>	<p>выгрузили лошадь, но последовала новая просьба:  — Помоги затащить в квартиру.  — Сделаем.  Затащили в квартиру на верхнем этаже, взмокли, но просьбы не прекратились:  — Помоги затащить и уложить ее в ванну.  Тут даже англичанин не выдержал:  — Да зачем тебе это?  — Сегодня у меня вечеринка и Джордж как обычно напьется и побежит в ванную. Увидит лошадь, обалдеет, прибежит обратно и при всех скажет: "Слушай, у тебя в ванной дохлая лошадь!" А я отвечу: "Ну и что?"  2. Одного очень бедного англичанина посетил адвокат. Вынув из портфеля какую-то официальную бумагу, он объявил:  — Мне поручено сообщить вам, что недавно умерший дальний родственник все свое имущество завещал вам. Вы получаете в наследство его поместье с прилегающими к</p>	<p>Trump!" and nothing bad will happen to me". The Russian replies, "Guess what? I can walk in front of Kremlin and shout "Down with Donald Trump!" and nothing will happen to me either".</p>

		<p>нему обширными лесами, 100 тысяч фунтов стерлингов наличными и собаку. Наследник затянулся трубкой, выпустил облако дыма и спросил:</p> <p>— Какой породы собака?</p> <p>3. Англия. Темза. Холодное серое утро. Два джентльмена сидят, удят рыбу. Над ними пролетает крокодил. Они молча провожают его взглядом. Через полчаса — второй. Такая же реакция. Еще через полчаса третий. Один джентльмен, задумчиво так:</p> <p>— Что у них там, гнездо, что ли?</p> <p>Второй, спустя час, так же задумчиво:</p> <p>— Сэр, не стоит так горячиться.</p>	
<p><b>Excessive courage</b></p> <p>1. Только русские могут кормить в лесу дикого зверя, волка, кабана или медведя со словами:</p> <p>— Да не бойся ты меня, трусишка.</p> <p>2. Надпись: “Не влезай, убьёт!”, понимаемая на всех языках мира буквально, для русского человека означает просто: “Ты поосторожней там, когда влезешь!”.</p>	<p><b>Stinginess</b></p> <p>The Stones went to the dentist’s surgery. Being there Mr. Stone shows it absolutely clear that he is in a big hurry. “Doctor, no expensive extras”, Englishman demands,</p> <p>“No needles or any fancy things. Just pull the tooth and then get it over with”. “You are so strong minded and brave. I wish more patients like you, Mr. Stone”, says the dentist with admiration. “Now, sir, which tooth?”</p>	<p><b>Consistency (Routine)</b></p> <p>1. Англия, замок, раннее утро. В столовой сидит с порцией овсянки лорд. Входит горничная, звонит в колокольчик и говорит:</p> <p>— Ваша газета, сэр.</p> <p>Три года спустя: Англия, замок, раннее утро. В столовой сидит с порцией овсянки лорд. Входит горничная, звонит в колокольчик и говорит:</p> <p>— Ваша газета, сэр.</p> <p>Еще три года спустя: Англия, замок, раннее утро. В столовой сидит в дымину пьяный лорд, на полу кровавые пятна... Входит горничная и остолбенело спрашивает:</p> <p>— В чем дело, сэр?</p>	<p><b>Predilection for theft</b></p> <p>Scientists have discovered Soviet Lunar rover-2 on the moon. In the moon-buggy the wheels were twisted off and the cassette rack was pulled out.</p>
	<p>Mr. Stone turns to his wife and adds: “Show him your tooth, my Dear”.</p>	<p>Лорд поднимает голову и устало произносит:</p> <p>— Надоело!</p> <p>2. Американец, спускающийся с трапа самолета в Хитроу, при виде тумана:</p> <p>— Фи, какая мерзкая погода! И долго здесь это еще будет продолжаться, вы не знаете?</p> <p>Лондонец:</p> <p>— Увы, сэр, ничего не могу сказать определенного. Я живу здесь только тридцать пять лет.</p>	

<b>Negative stereotypes</b>			
autostereotypes		autostereotypes	
<b>Russians about Russians</b>	<b>Russians about Russians</b>	<b>Russians about Russians</b>	<b>Russians about Russians</b>
<p style="text-align: center;"><b>Rudeness</b></p> <p>1. — А вот почему вы русские традиционно выигрываете в шахматах? — Да знаете, нам мат как-то ближе.</p> <p>2. В Париже, в известном ресторане “Максим” пьяный русский подзывает официанта и говорит: — Братан, у тебя лягушачьи лапки есть? — Разумеется, мсье! — Ну, тогда быстренько спрыгай в буфет за пивом!</p>	<p style="text-align: center;"><b>Illogical (Harmfulness)</b></p> <p>An English lord found himself on a desert island after a shipwreck. He built three huts. After a while, he was discovered and rescued. The sailors wondered for a long time why he needed three huts. To which he replied: — One is my house, the second is my club, and the third is a club that I ignore.</p>	<p style="text-align: center;"><b>Habits of colonizers</b></p> <p>Знаете, почему в британской библиотеке больше всего книг в мире? Они не возвращали то, что стырили в других библиотеках!</p>	<p style="text-align: center;"><b>Restraint</b></p> <p>Only in Russia, an eyewitness to the meteorite fall in Chelyabinsk does not express emotions in a single word, as if this is an everyday event. And only in Russia, a helicopter, a fighter jet and even a tank can meet on the road — and this will not surprise anyone.</p>
<p style="text-align: center;"><b>Seriousness</b></p> <p>Если в России тебя просят улыбнуться, помахать рукой и сказать, как тебя зовут, то, скорее всего, у тебя инсульт.</p>	<p style="text-align: center;"><b>Negative attitude towards mother-in-law</b></p> <p>After leaving the house, John saw a crowd of people at one of the farms and became alarmed. — What happened? The young man asked someone from the crowd. — You won't believe it. Yesterday, Sam's donkey kicked his mother-in-law with a hoof, and she instantly gave up. — I suppose the deceased was a good woman, if so many people came to say goodbye to her. — Oh, come on! It's just that we all want to buy this donkey.</p>	<p style="text-align: center;"><b>Love of alcohol</b></p> <p>Самый короткий английский анекдот: “Проходит ирландец мимо бара...”</p>	<p style="text-align: center;"><b>Closeness</b></p> <p>I asked my Russian friend: — How is it going? He replied: — Can't complain.</p>
<p style="text-align: center;"><b>The desire to be different</b></p> <p>Когда у русского человека только два выхода, он выбирает третий.</p>	<p style="text-align: center;"><b>Lack of emotion and the inability to be surprised</b></p> <p>The English lord is sitting by the fireplace in the evening with a newspaper, sipping tea. A servant runs in: — Sir, there's a burglar in your living room! Lord (without looking up from the newspaper):</p>	<p style="text-align: center;"><b>Snobbery</b></p> <p>Ранним воскресным утром англичанин отжимается на набережной Темзы. — Простите, сэр, — говорит ему полицейский. — Возможно, это не мое дело, но мне кажется, ваша дама давно ушла.</p>	<p style="text-align: center;"><b>Strange taste</b></p> <p>British, American and Russian soldiers are sitting in a tent. The conversation turned to the diet. — In the Russian army, we get 2,000 calories a day! — This is a Russian soldier speaking. — In the British, we have</p>
	<p>— All right, Mark, bring me a rifle and a hunting suit, preferably a checkered.</p>		<p>4,000 calories a day! — says the Englishman. — This is nonsense, — says the American, —</p>

			in our States we get 8000 calories a day! To which the Russian exclaims irritably: —Nonsense! How can you eat so much cabbage?!
<p><b>The desire to cause harm</b></p> <p>Попадают на необитаемый остров русский, американец и японец. Хотят есть пить, а нечего. Тут натываются они на лампу, потерли, появился джин, и говорит: — За то что вы меня освободили я исполню по 2 желания каждому. Американец: — Бутылку виски и домой в бар. Исполнилось. Японец: — Бутылку саке и домой на работу. Исполнилось. Русский: — Два ящика водки и всех назад!</p>			<p><b>Excessive courage</b></p> <p>Gather six friends to play Russian roulette and one's mind will be blown away.</p>
<p><b>Economy and excessive practicality</b></p> <p>Производители колбасы, узнав, что россияне определяют качество колбасы на кошках, стали добавлять туда мышей.</p>			<p><b>Commitment to Communism</b></p> <p>If you go home with someone and they have the banner of the former Soviet Union hanging on the wall, that's a big red flag.</p>
<p><b>Lack of a sense of beauty</b></p> <p>Японское выражение “Любоваться веткой сакуры” соответствует русскому выражению “Смотреть как баран на новые ворота”.</p>			<p><b>The difficult political situation</b></p> <p>Russian history in five words: “And then things got worse.”</p>
<p><b>Rashness of actions</b></p> <p>Все технические инструкции на русском языке должны начинаться со слов: “Ну что, блин, уже сломал?”.</p>			<p><b>The ubiquity of lies</b></p> <p>Only Russian comes back to work from sick leave with strong tan.</p>

<b>Negative stereotypes</b>			
autostereotypes		heterostereotype	
<b>Russians about Russians</b>	<b>The British about the British</b>	<b>Russians about the British</b>	<b>The British about Russians</b>
<p><b>Ignorance of the measure</b>  — Знаете, французы говорят, что из-за стола надо выходить с лёгким чувством голода?  — А вы что, француз?  — Да нет, я русский.  — Тогда сидим дальше!</p>			

Table 2 – Anecdotes reflecting positive stereotypes

<b>Positive stereotypes</b>			
autostereotypes		heterostereotype	
<b>Russians about Russians</b>	<b>The British about the British</b>	<b>Russians about the British</b>	<b>The British about Russians</b>
<p><b>Hospitality</b>  Даже если не знаешь об авторстве Перро, легко догадаться, что “Красная Шапочка” — иностранная сказка. У нас обычно с пирожками идут от бабушки, а не к ней.</p>	<p><b>The high status of the Queen</b>  While Queen Victoria lay dying, one of the members of the royal family reflected:  —I wonder if she'll be happy in heaven.  —I doubt it, — replied Victoria's son, Prince Edward VII. —She'll have to walk behind the angels, and that's not something a queen would like.</p>	<p><b>Clearly defined rules</b>  1. Лондон. Английский лорд со своей супругой за завтраком.  — Лорд Джон, в свете ходят слухи...  — Это проблемы света.  — Да, но слухи говорят, что у леди Джейн есть любовник.  — Это проблемы леди Джейн.  — Да, но говорят, что муж леди Джейн поклялся убить этого любовника...  — Это проблемы ее мужа.  — Да, но слухи говорят, что этот любовник — это вы.  — Это мои проблемы.  — А как же я?  — А это — ваши проблемы.  2. В Англии заходит мужик в паб и видит прямо у входа другого, пьющего пиво. Рядом с ним сидит злобного вида бультерьер и нехорошо рычит. Первый останавливается, боясь проходить дальше и спрашивает:  — Простите, сэр, а ваша собака не бросится на меня?  — Что вы, сэр, моя собака очень ласковая и дружелюбная. Тогда первый спокойно проходит в паб, как вдруг бультерьер бросается на него, вцепляется в руку, рвет ее в кровь, мужик бьет его головой об стену, кровь,</p>	<p><b>Strength and courage</b>  1. An average Russian woman can easily disassemble an average Russian car. 2. In England you are afraid of the bear, in Russia the bear is afraid of you. 3. To keep warm, a Russian can go to the forest, find a bear and fight with it.</p>

		сопли, мозги... Второй продолжает спокойно пить пиво. Первый, задыхаясь и отплеываясь: — Сэр, вы же говорили, что ваша собака очень дружелюбна... Второй: — А эта — не моя собака, сэр...	
		<b>Love of tea</b> В действительности Англия всего лишь второй потребитель чая в мире. На первом месте с гигантским отрывом - бухгалтерия.	

Based on the above examples of auto- and heterostereotypes, it can be concluded that in many ways the Russian and British auto- and heterostereotypes coincide. Using the example of anecdotes about the Russian people, it can be understood that the stereotype of Russians' love for strong alcoholic beverages is supported by the Russians themselves, although in modern realities this does not quite correspond to reality. Stereotypes about illogical actions also coincide. However, there are differences between auto- and heterostereotypes, for example, in the British assessment of Russians' commitment to communism.

At the same time, it is possible to identify coincidences between auto- and heterostereotypes about the British, for example, the stereotype of excessive and theatrical politeness or prudery. But there are also differences, for example, snobbery.

The presence of coincidences between auto- and heterostereotypes can be explained by the process of worldwide cultural integration associated with the development of information technology. But the differences are explained by the psychological self-awareness of Russians and the British.

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## HUMANIZATION OF PROFESSIONAL EDUCATION AS A FACTOR OF IMPROVING THE TRAINING OF FUTURE SPECIALISTS

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**Abstract.** The article presents the author's vision of the problem of improving the system of training students through the use of a student-oriented approach, which acts as an important factor in the humanization of vocational education. This approach is implemented in an atmosphere of creativity, mutual support and goodwill, as well as the active participation of each student in the educational process.

**Keywords:** person-centered approach, professional training, university teacher.

## ГУМАНИЗАЦИЯ ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ КАК ФАКТОР СОВЕРШЕНСТВОВАНИЯ ПОДГОТОВКИ БУДУЩИХ СПЕЦИАЛИСТОВ

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**Аннотация.** В статье представлено авторское видение проблемы совершенствования системы подготовки обучающихся с помощью использования лично-ориентированного подхода, который выступает как важный фактор гуманизации профессионального образования. Этот подход реализуется в атмосфере творчества, взаимной поддержки и доброжелательности, а также активного участия каждого обучающегося в учебном процессе.

**Ключевые слова:** лично-ориентированный подход, профессиональная подготовка, преподаватель вуза.

In the context of global changes in geopolitics and associated cardinal changes in all spheres of science, production, education, medicine, the previous concepts have been replaced by a new paradigm of professional education, focused on training a new type of specialist, ready to easily and quickly adapt to the rapidly changing conditions of professional activity [1].

One of the most important areas for the development of professional, in particular medical education, in the domestic context are issues of international cooperation with the integration of the Russian education system into the global educational space. And at this time, the development of new international relations and the provision of high-quality educational services in accordance with international

standards seem relevant. Based on the integration of international best medical practice into the healthcare development strategy in the Russian Federation, new methods are being developed in medical education. In light of current events, the process of developing a new generation of Federal State Educational Standards is underway, taking into account the capabilities of medical educational organizations and the latest technologies that have taken hold in the field of education and medicine, as well as taking into account the identification of new diseases, their rapid development and spread in various regions of Russia and abroad.

The implementation of the new Federal State Educational Standards requires new competencies from a medical university teacher. Thus, a modern teacher at a medical university does not act as a “transmitter” of theoretical and practical knowledge, but as a consultant to students in the process of mastering their future profession, providing pedagogical support and psychological assistance. This involves the use of a student-oriented approach in the educational process.

The integration of professional medical education and humanitarian education in the process of training professionals in the field of medicine contributes to the development of innovative and critical thinking, cooperation, as well as increasing the competence of graduates of medical universities, the level of training of which must meet the modern requirements of the medical services market.

The training of medical professionals should focus on the latest changes in the field of medical activity, on innovative approaches and methods, including digital ones [2, p. 229]. The effectiveness of this training can be ensured by using a person-oriented approach that takes into account the needs and individual capabilities of students, providing more opportunities for the manifestation of activity and a subjective position. This approach ensures the development of the student’s personality in the context of lifelong education.

It is worth emphasizing that in the context of a person-centered approach, it is necessary to create favorable conditions for the development of skills and abilities necessary for future professional activities. This involves the development of learning autonomy in students. At the same time, the teacher needs to organize the educational process in such a way that students develop the skills and abilities of educational autonomy, and give students the opportunity to express their individuality. This can be achieved if the teacher is able to act in different roles, move away from the “traditional” form of teaching and be a coordinator, assistant, instructor, and also contribute to the development of a favorable educational environment in which students will feel as comfortable as possible [3, p. 40].

Initially, the concept of learner autonomy was developed for specific purposes within the framework of teaching foreign languages to adults (Language for specific purposes - LSP). Over time, this problem became the subject of research in the concept of lifelong education at school and higher education institutions.

In domestic psychological and pedagogical science, the problem of student autonomy is associated with the trend towards democratization and humanization of education, which is primarily due to the democratization and humanization of society as a whole. The social order in society poses various educational tasks, including the education of an individual who is aware of his social position, social freedom, the

ability to think and act independently, and bear personal responsibility in a constantly changing, developing society.

Competence, mobility, independence, development and self-development of the personality of students are the main characteristics in connection with changes in education at the present stage.

The relevance of this problem lies in the fact that currently the goal of education is the development of an autonomous and adaptive personality, capable and ready for constant modification of ideas and action patterns in a constantly changing information space and social context.

The idea of student autonomy is associated with his ability to take responsibility for the learning process, that is, with the ability to organize the learning process and evaluate the results of the work done. To achieve autonomy in learning, you need to have a clear understanding of the components that reflect the achievement of effectiveness in developing autonomy:

- Motivation and goal setting.
- Choosing a strategy, that is, means and ways to achieve results.
- Achieving a result, obtaining a product of activity.
- Result evaluation.
- Reflection.
- Work on mistakes, that is, correction of activities.

In this regard, training teachers capable of professional autonomy is one of the most important problems of modern professional education in Russia. The system of advanced training in the context of continuing teacher education has significant opportunities to solve the problem of developing the professional autonomy of a teacher at the stage of postgraduate education [4, p. 61].

You cannot demand from students what no one has ever taught them. The teacher himself must have these competencies. If a teacher does not have enough acquired knowledge and experience, then a professional development system should come to the rescue. It is effective to integrate strategies for developing abilities for self-determination, independence, reflection, free choice, responsibility for the results of one's activities, as well as psychological and pedagogical assistance and support into professional development activities. The teacher must teach the ability to learn, organization and planning, readiness for interaction and cooperation in the context of choosing an individual educational route and individual style of professional activity [4, p. 62].

A student-centered approach involves creating a fear-free atmosphere in classrooms that allows students to unleash their creative potential. When choosing teaching methods, the teacher should take into account the psychological characteristics of students. We are talking about developing in students the skills and abilities to show reflection, the ability for self-determination and self-education, independently choose between several options, show creativity, and the ability to analyze their actions based on the use of metacognitive strategies.

Thus, the purpose of using a person-oriented approach is not the formation of the personality of a future specialist with predetermined competencies, but the development of the student's subjectivity, his ability to choose an individual

educational route, follow his goals and guidelines, make free choices, make competent decisions and take responsibility for his actions.

A distinctive feature of this approach is that it takes into account the needs of students and their individual capabilities. The student-oriented approach is also significant in that the teacher and student take an active position and act as subjects of the educational process. This approach gradually affects the entire field of education, transforming it and identifying weaknesses. The student, being a subject, acquires new rights, and the teacher ceases to occupy a supervisory role and becomes the coordinator of the educational process. He knows how to listen to the needs of the student and helps make a choice, but does not determine the only correct way to solve the problem.

The learner-centered approach changes the traditional idea of a lesson plan. The teacher is free to choose the means of teaching; he reveals not only the creative potential of the student, but also develops creatively himself.

The teacher must be ready to demonstrate diagnostic competence and organizational skills, choose the optimal actions in accordance with the situations of educational activities, observe each student and identify his strengths and weaknesses, control, evaluate, analyze the results of activities, encourage students to reflect [5].

The most effective methods that can be successfully used in the process of training medical university students in the context of a person-centered approach are the following:

- method of problem presentation: the teacher's task is to create a problem situation that allows students to act as active participants in the educational process, expressing their point of view, looking for options for solving the problem;

- partial search method: students are given educational and cognitive tasks that need to be solved;

- research method: based on literature analysis and the use of logical thinking, students independently search and process information, make observations, solving the problem;

- method of group discussions: the use of this method is most effective if relevant situations related to future professional activities are discussed, motivating lively discussion, debate and evoking an emotional reaction from students.

A personality-oriented system for constructing the educational process helps students to successfully socialize, adapt and effectively carry out their professional activities in the future. Students use skills, knowledge and abilities acquired during autonomous learning activities. They also realize the need to constantly develop, improve and expand their knowledge and skills. The implementation of the concept of student autonomy in educational activities will make it possible to maintain and develop the system of lifelong education and provide the student with the opportunity to independently improve his level of training in various educational situations in a varying educational context, a variety of educational systems, and changing social needs throughout his life.

Thus, the use of a person-centered approach in the process of preparing medical university students contributes to the development of students' personalities as professionals who are ready to make free choices, make competent decisions, professional self-development and expand their knowledge and skills in the context of lifelong education.

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## PROFESSIONAL COURTESY IN RUSSIA, EASTERN AND WESTERN COUNTRIES

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**Abstract.** This paper examines the main features of professional etiquette among the countries of the East, West and Russia. Special attention is paid to conducting business meetings, the specifics of conducting conversations and choosing suitable gifts. As a result, a comparative table has been compiled based on the similarities and differences of professional etiquette in these countries.

**Keywords:** business etiquette, greeting, gift, meeting, partnership, company.

## ПРОФЕССИОНАЛЬНЫЙ ЭТИКЕТ В РОССИИ, СТРАНАХ ВОСТОКА И ЗАПАДА

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**Аннотация.** В данной работе рассматриваются основные особенности профессионального этикета среди стран Востока, Запада и России. Особое внимание уделяется проведению деловых встреч, особенностям ведения бесед и выбору подходящих подарков. В результате составлена сравнительная таблица, основанная на сходствах и различиях профессионального этикета в этих странах.

**Ключевые слова:** деловой этикет, приветствие, подарок, встреча, партнерство, компания.

When running any successful business, compliance with business etiquette is mandatory. But often we face certain problems that are related to cultural, religious, and moral differences among peoples. Shchukina D. A. said: "Intercultural communication is characterized by the fact that when representatives of different cultures meet, each of them, striving for mutual understanding, acts in accordance with their cultural norms" [1, p. 509]. Before starting negotiations with partners from other countries, it is necessary to carefully study the specifics of the relationship with them. After all, without knowing certain rules of professional etiquette of partners, you can accidentally offend your colleague. This can lead to an unfavorable outcome of a business meeting and negatively affect future negotiations, which can subsequently

damage the business. This topic is relevant, because now there is often a need for negotiations with other countries, knowledge of the rules of negotiation.

Let's look at the peculiarities of business etiquette in Western countries using the example of France. Professional etiquette in this country is different from what we are used to. Many things that are unacceptable for an official meeting in Russia or Eastern countries are considered normal for the French. That is why I chose France for my comparative analysis.

The style of negotiation in this country is determined by long-term goals and close cooperation. Of course, at all business meetings and negotiations, it is necessary to observe the generally accepted rigor and formality. The standard greeting when meeting is a light handshake. It is worth noting that the French are more punctual, that is, they can safely afford to be late for a meeting and do not consider it something offensive. However, the time of the meeting should be discussed in advance and adhere to this agreement, and in case of delay, notify it as soon as possible. Interestingly, in France, they pay special attention to the status of a partner. At the same time, the higher it is, the longer the delay time of a person may be. In this case, there will be no hard feelings. Linetskaya T. N. writes: "The French are a highly educated and intellectually developed people, they are proud of their intelligence and cultural development. During negotiations, the French never switch to other selves [2, 552].

The French are very emotional people, they like to argue or discuss anything in great detail. They are also not very straightforward, they are not afraid to ask a lot of questions. Therefore, French partners are prone to harsh remarks, they can annoy a foreign interlocutor or even offend him. This behavior can manifest itself not only in words, but also in facial expressions and gestures [3]. It is absolutely not worth criticizing the French for this, because any criticism of them will be perceived negatively, especially if it is made by a foreigner. By such behavior, you risk offending your partner. The French respect a person's ability to defend their position and not rely on the opinions of other people. The main thing is that your speech is well thought out and logically explained, then a positive decision on the part of the French will not keep you waiting long. Nevertheless, it is worth remembering that the French are not very fond of taking risks. For them, a business meeting is rather an occasion to talk, to listen to each other's opinions [4].

Lunch is an ideal option for a business meeting in France. The one who invites you to a meal, as a rule, must pay the bill, this will be considered good form and will make a positive impression on the rest. The French appreciate extraordinary dishes and expensive wine suitable for them. However, any meal must be accompanied by an interesting conversation [3]. The most relevant topics for conversation will be the discussion of culture, books, performances, sights of his hometown, politics. A good knowledge of French history will have a positive impact on the French. Be prepared to answer questions about your country, especially in the field of politics. Feel free to compliment French cuisine, French nature, French art and almost everything related to France. It is appreciated among the French.

When choosing clothes, you should focus on suits made of high-quality materials with a good cut. The French pay great attention to appearance, so it should be elegant and neat.

As a gift, you can give flowers, chocolate or liqueur. Thank-you cards to business partners are also welcome. Please note that it is not necessary to give gifts or souvenirs at the very beginning of the meeting – it is better to do this after signing all agreements.

I chose China as a representative of Oriental culture. This country is famous for its conservatism. Even modern Chinese largely follow the teachings of Confucius, observe national traditions, which is manifested in professional etiquette. There are quite a few subtleties that are not at all obvious to residents of Russia or the West, which should definitely be taken into account when conducting business meetings.

The Chinese are very attentive to all the rules and traditions. Therefore, any delays are strictly excluded, on the contrary, it is better to arrive 15 minutes earlier and wait for the right time. It is customary to greet partners with a slight inclination of the torso [2, p. 553]. The culture of using business cards in China is very widespread. It would be a good idea to exchange them at the first meeting. The business card should be held with both hands, without looking into the eyes of the interlocutor.

In Chinese culture, it is not customary to show their emotions, especially in front of strangers, so during acquaintance, the Chinese behave with restraint and formally, avoiding even smiles [4]. Subconsciously, they perceive foreigners as outsiders, but in ordinary life, the Chinese are friendly and very hospitable.

When communicating with the Chinese, any physical contact is categorically excluded: patting on the shoulder, hugging, kissing. In addition, the Chinese will negatively perceive any special attitude of women, since it is not customary to single them out. For example, you should not open the door in front of her, substitute a chair, give way, as we used to do.

You should be careful not to make fun of the Chinese. Even a harmless joke can be perceived as an insult, especially from a foreigner, and if it also happens in public, then you will definitely make an enemy of yourself. In Chinese culture, there is such an expression as "losing face." Any public remark or joke against a Chinese person can lead to a "loss of face", and at the same time the Chinese person will lose his authority, status and respect among colleagues, which can have an extremely negative impact on his future life [5, p. 462].

Special attention should be paid to the choice of clothes. The Chinese really appreciate modesty, so strict classic sets will be the best option. When choosing a color, it is worth considering that in China each color has a special meaning. White is always the color of mourning, dull yellow is the color of death, green is the color of a deceived husband. The "happiest" color is red. Therefore, feel free to wear a red tie or wrap gifts in red paper. At the same time, you should not emphasize the red color too much in your clothes, especially during business meetings, otherwise it may seem that you have confused the place and come to some Chinese holiday [6, p. 27].

In China, it is customary to give gifts and souvenirs at the end of business meetings. You need to do this with two hands. It must be remembered that at the time of handing over a gift, it is better not to open it immediately. Older Chinese people may initially refuse a gift, but in this case it is important to insist on their own until the gift is accepted. This may have to be done several times. It is not recommended to give gifts that may be perceived as unsuccessful, for example, stabbing and cutting objects, flowers, fruits, watches and objects belonging to the number four. It is better to choose



souvenirs, expensive pens or high-quality chocolate.

Geographically, Russia is located between the West and the East, so the country's business culture occupies an intermediate value between Western and Eastern cultures [7, p. 140].

The traditional greeting in Russia is a handshake. You should introduce yourself and tell me which organization you are from. Russian trading partners value punctuality very much, and although in Russia the attitude towards delays is more flexible than in other countries, it is always important to adhere to all agreements and not violate time limits.

In communication, a person's education, literacy of his speech, the way he speaks, expresses his thoughts are highly appreciated. It is also necessary to have a good outlook so that you can maintain any conversation. In professional communication, it is necessary to observe all generally accepted norms of etiquette, be polite and tactful. When talking, you should not interrupt the interlocutor. Russians treat jokes positively, but they should be appropriate and not offensive. Moderate emotionality and gesticulation are also welcome.

When choosing clothes, you should pay attention to classic suits in calm colors. The appearance must be neat, otherwise you may get a bad impression, which may become a threat to successful negotiations.

At the end of the meeting, you can exchange gifts. When choosing a souvenir, be sure to remember that it should not be too expensive. Otherwise, it may be perceived as a bribe. An expensive pen, good alcohol or a souvenir is best suited.

Professional etiquette is an important component of successful business negotiations. T. N. Larina writes: "Business etiquette is not only a standard of group and interpersonal communication and behavior, but, above all, recognition of a person's self-worth, the need to respect his honor and dignity, expressed through the real behavior of other people. Partners" [8, p. 132]. The basic rules of any professional etiquette are based on respect, punctuality, politeness and attentive attitude to the interlocutor. However, there are differences between Russia, the countries of the East and the countries of the West, which are related to differences in the culture and traditions of the country. For example, the color of clothes in China can make a negative or positive impression on the interlocutor, while in France it does not really matter.

In the course of our comparative analysis of the professional etiquette of the countries of the East, West and Russia, a table was compiled reflecting the main features of business negotiations in them. Categories such as greeting, attitude to lateness, negotiation features, choice of clothes and gifts were considered.

Table – Comparative analysis of the features of professional etiquette in Russia, Western and Eastern countries

<b>Category</b>	<b>West (France)</b>	<b>Russia</b>	<b>East (China)</b>
Greeting	Handshake	Handshake	A slight bow of the torso
Punctuality	Delays are allowed, but arrangements should be followed	Small delays are allowed, but are highly discouraged	Tardiness is strictly prohibited. It is allowed to arrive a few minutes earlier
Conducting negotiations	Straightforwardness and the ability to defend one's position are appreciated. It is allowed to interrupt the interlocutor. Jokes about the French and criticism are not welcome.	Literacy of speech, broad-mindedness, politeness, tact are appreciated. Interruptions of the interlocutor are excluded. Appropriate jokes are allowed.	Restraint in facial expressions, speech, and gestures is appreciated. Interruptions of the interlocutor, remarks, any jokes are excluded.
Clothes	A suit made of expensive materials with a good cut.	Classic suit in soft colors.	The classic suit is dark blue or black. Red accents are welcome. You should not choose completely red or white clothes, use green or yellow colors.
Gifts	Flowers, chocolates, liqueur. Thank-you cards to business partners are welcome.	An expensive pen, good alcohol, a souvenir.	Souvenirs, expensive pens, high-quality chocolate. It is not recommended to give piercing and cutting objects, flowers, fruits, watches and objects related to the number four.

The French are very fond of communicating and can have conversations on a variety of topics. They are not afraid to enter into an argument, interrupt the interlocutor and can find fault with the little things. Business partners can often be late for meetings, and work issues are usually resolved over a glass of wine.

Russians appreciate tact and education. In business negotiations, it is simply necessary to be able to speak competently. Special attention is paid to documentation and business letters. Everything should be decorated in accordance with the official style. Punctuality and businesslike appearance are also welcome.

Professional etiquette in China differs significantly from Western and European etiquette. They are very attentive to traditions here, so restraint and reverence are appreciated. Chinese culture does not accept excessive emotionality, business clothes are always strict, and people are extremely punctual and respectful.

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## USE OF THE SCIENTIFIC METHOD IN THE SOCIAL AND HUMAN SCIENCES

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**Abstract.** The paper considers the possibility of using the scientific method in social sciences and humanities. Arguments for and against its use in these areas of science are given. Examples of the application of the scientific method in different areas of science are presented. On the basis of which conclusions are drawn on this issue.

**Keywords:** scientific method, social and human sciences, experiment, science, hypothesis.

## ИСПОЛЬЗОВАНИЕ НАУЧНОГО МЕТОДА В СОЦИАЛЬНО-ГУМАНИТАРНЫХ НАУКАХ

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**Аннотация.** В работе рассмотрена возможность использования научного метода в социальных и гуманитарных науках. Приведены аргументы за и против его использования в этих областях науки. Представлены примеры применения научного метода в разных сферах науки. На основании проделанной работы сделаны выводы по рассматриваемому вопросу.

**Ключевые слова:** научный метод, социально-гуманитарные науки, эксперимент, наука, гипотеза.

First of all, it is worth defining the scientific method. Scientific method is an empirical method for acquiring knowledge that has characterized the development of science since at least the 17th century. The scientific method involves careful observation coupled with rigorous scepticism, because cognitive assumptions can distort the interpretation of the observation [1].

Though different fields may have variations on the model, the basic scientific method is as follows:

1. Observation: Make an observation or ask a question about a natural phenomenon.
2. Hypothesis: Formulate a testable hypothesis that provides a possible

explanation for the observation.

3. Experiment: Design and conduct an experiment to test the hypothesis.

4. Analyze Data: Analyze the data to determine whether the hypothesis is supported or refuted.

5. Communicate Your Results: Communicate the results in a written report or presentation. Ask other scientists to analyze and repeat the experiment to verify the results.

6. Repeat: If necessary, repeat the experiment or conduct further research to confirm the results and expand understanding of the topic [2].

Here is an example of the use of the scientific method.

Robert Koch was a German physician who lived in the second half of the 19th and early 20th centuries.

When we talk about a scientist, his observations are not only of the world around him but also of the discoveries of other scientists. Thus, Koch starts from Casimir Davaine's demonstration that the anthrax bacillus is transmitted directly between cows.

Another thing he observed was unexplained outbreaks of anthrax in places where there was no individual with anthrax.

question or problem: Why is there contagion of anthrax when there is no individual to initiate the contagion?

Hypothesis: The bacillus or a part of it survives outside a host (infected living thing).

Experiment: Many times scientists must invent their own experimental methods, especially when approaching an area of knowledge that has not yet been explored. Koch developed his own methods for purifying the bacillus from blood samples and making cultures of it.

Result of the discoveries: Bacilli cannot survive outside a host (hypothesis partially refuted). However, the bacilli create endospores that do survive outside a host and are capable of causing disease.

Koch's investigations had multiple consequences in the scientific community. On the one hand, the discovery of the survival of pathogenic agents (that cause disease) outside organisms initiated the sterilization protocol for surgical instruments and other hospital elements [3].

While traditionally associated with the natural sciences, the scientific method can also be applied to the social and human sciences.

In the social and human sciences, the scientific method is used to study human behavior, societies, cultures, and institutions. Researchers in these fields utilize the scientific method to develop theories and test hypotheses about various aspects of human life and society. For example, psychologists may use the scientific method to study the effects of different teaching methods on student learning, while sociologists may use it to investigate the impact of social policies on poverty rates.

One of the key principles of the scientific method in the social and human sciences is the importance of empiricism – that is, relying on observations and data to support or refute hypotheses. Researchers in these fields often collect and analyze data through surveys, interviews, experiments, and other methods to test their hypotheses and draw conclusions.

Additionally, the scientific method in the social and human sciences emphasizes the importance of objectivity and the replication of studies. By maintaining objectivity in their research methods and analysis, researchers can minimize bias and ensure the reliability of their findings. Replicating studies allows other researchers to confirm or challenge the results of a study, further contributing to the reliability and validity of the research.

Here is an example:

2010 – The Ethnicity/ Gender and Bike Theft Experiment

Question or problem: Do ethnicity and gender affect people's reactions to bicycle theft?

Hypothesis: The ethnicity and gender of the thief affect people's reactions to bicycle theft.

Experiment: In this experiment, two young male actors, one white and one black, dressed similarly, take it in turns to act out stealing a bike which is chained to a post in a public park. The two actors (one after the other) spend an hour hacksawing/ bolt-cutting their way through the bike lock (acting this out several times over) as about 100 people walk by in each case.

Result of the discoveries: The findings – when the white actor acts out the bike-theft, only 1/100 step in and take immediate action. Several people actually casually ask 'is that your bike', but just laugh it off when the actor tells them it is not.

When the black actor acts out the same thing, within seconds, a crowd of people has gathered to stop him, with many whipping out their mobiles to phone the police. When the experiment is reset, the same thing happens again.

Towards the end of the film, a third actor steps in – an attractive young, blonde female – people actually help her to steal the bike.

This experiment has quite good reliability – there are some examples of similar experiments which get similar result [4, 5].

Despite all the advantages of using the scientific method in the Social and Human Sciences, there are many opponents of this approach.

A critique of the use of the scientific method in the social and human sciences:

1. Reductionism: One of the main criticisms of applying the scientific method to the social humanities is that it can lead to an overly reductionist view of complex, multidimensional human behavior and experience. Critics argue that reducing human emotions, beliefs, and cultural practices to quantifiable data can oversimplify and distort the reality of human life.

2. Value neutrality: Another controversy surrounding the use of the scientific method in the social humanities is the idea of value neutrality. Critics argue that researchers cannot truly be objective and unbiased in their research, as their own beliefs, values, and perspectives inevitably influence their research questions, methodology, and interpretation of results.

3. Ethical concerns: The application of the scientific method in the social humanities raises ethical concerns about research practices and their potential impact on vulnerable populations. Critics argue that the pursuit of objective knowledge can sometimes disregard the rights and welfare of research subjects, leading to exploitative or harmful research practices.

4. Contextual understanding: Some critics argue that the scientific method may not be well-suited for understanding the nuanced and context-dependent nature of social phenomena. Human behavior is influenced by a myriad of social, cultural, historical, and environmental factors that cannot always be easily quantified or controlled for in scientific experiments.

5. Alternative methodologies: Finally, some scholars in the social humanities advocate for alternative methodologies that prioritize subjective experience, narrative analysis, and qualitative research techniques over the quantitative, empirical methods of the scientific method. They argue that these alternative approaches are better suited for capturing the complexity and richness of human life and culture.

Since I am an advocate of the application of the scientific method in the social humanities, I will provide counter arguments to these critical theses.

1. Reductionism: While the scientific method can be criticized for oversimplification, it also offers a structured approach to understanding complex human behavior. By breaking down phenomena into quantifiable data, researchers can identify patterns and relationships that provide valuable insights into human experiences. When used alongside qualitative methods, the scientific method can offer a comprehensive understanding of social phenomena.

2. Value neutrality: Although it can be difficult to achieve complete objectivity, the scientific method encourages researchers to minimize bias through systematic data collection and analysis. By following rigorous methodologies and peer review processes, researchers can increase the credibility and transparency of their findings. Recognizing and eliminating possible biases can lead to more objective research findings.

3. Ethical concerns: Ethical considerations are an integral part of the scientific method, and protocols ensure the protection and well-being of research subjects. Institutional review boards and ethical guidelines provide protection from harm and exploitation. Researchers have an obligation to prioritize ethical practices in their work, and transparency in reporting methods can help mitigate potential ethical concerns.

4. Contextual understanding: While social phenomena are indeed influenced by a wide range of factors, the scientific method allows researchers to systematically control and account for these variables in their research. Through experimental design, statistical analysis, and repeated studies, researchers can mitigate potential biases and identify generalizable patterns across contexts. Combining quantitative data with qualitative data can enrich understanding of complex social phenomena.

5. Alternative methodologies: Qualitative research methods are valuable for capturing subjective experiences and narratives, and can benefit from being complemented by quantitative methods to increase rigor and generalizability. However, the integration of multiple methodologies can provide a more complete understanding of human behavior and societal dynamics. The scientific method provides a framework for systematic inquiry that can be adapted and combined with different methodologies to effectively study complex social phenomena.

In conclusion, it can be said that the use of the scientific method in the social and human sciences is acceptable despite criticism. Currently, the scientific method is the most reliable and effective way of cognizing the world.

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## SUPERHERO SERIES AS A PHENOMENON OF MODERN MASS CULTURE

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**Abstract.** The article explores the phenomenon of superhero series as a reflection of modern trends in mass culture. The reasons for the popularity of this genre and its influence on the audience are analyzed. The main characteristics of superhero series, their connection with cultural stereotypes and socio-cultural realities, as well as the features of storylines, character images and specifics of dramaturgy that make superhero serials so attractive to viewers are examined. In the final part attempts explain the role of superhero serials in shaping contemporary values and cultural perceptions.

**Keywords:** serials, series, plot, supervillain, superhero, mass culture.

## СУПЕРГЕРОЙСКИЕ СЕРИАЛЫ КАК ЯВЛЕНИЕ СОВРЕМЕННОЙ МАССОВОЙ КУЛЬТУРЫ

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**Аннотация.** В статье исследуется феномен супергеройских сериалов как отражение современных тенденций в массовой культуре. Анализируются причины популярности этого жанра и его влияние на аудиторию. Рассматриваются основные характеристики супергеройских сериалов, их связь с культурными стереотипами и социокультурными реалиями, а также особенности сюжетных линий, образов персонажей и специфика драматургии, которые делают супергеройские сериалы настолько привлекательными для зрителей. В заключительной части делается попытка объяснить роль супергеройских сериалов в формировании современных ценностей и культурных представлений.

**Ключевые слова:** сериалы, сюжет, суперзлодей, супергерой, массовая культура.

Mass culture is the dominant type of culture in modern society, which has a

commercial character, is characterized by a simplified depiction of human relations, entertainment and influences the masses with the help of the media. It contains recognizable images, plots, heroes that are close and understandable to every person [1].

TV series about superheroes have already occupied their niche in modern mass culture but have not yet received due attention from researchers. Thus, the purpose of the article is to analyze superhero series as a phenomenon of modern mass culture. To achieve this goal, it is necessary to solve the following tasks:

- to consider the prerequisites for the emergence of superhero series;
- to analyze the features of the superhero series genre;
- to identify the characteristic features of superhero series;
- to determine the reasons for the popularity of superhero series.

The research methodology is based on the analysis of secondary sources (scientific literature), as well as on the analysis of primary sources (series and serials).

In modern mass culture, there are several main superhero universes, each with its peculiar features. The DC Comics universe includes characters such as Superman, Batman, Wonder Woman, the Flash, and many more. This universe often features elements of science fiction and fantasy, as well as deep moral dilemmas. The plots are usually built around the struggle between good and evil, and the characters often face serious personal problems. The Marvel Comics universe is known for its characters such as Iron Man, Captain America, Hulk, Thor, Spider Man, etc. There are often elements of science fiction and realism in this universe, as well as a lot of attention to character development and their relationships. The plots often involve complex political and social issues. Image Comics was founded by several former Marvel Comics employees and focuses on creating new characters and universes. The Image Comics universe often features more adult themes and plots, as well as more brutal and realistic combat. The Dark Horse Comics universe is known for its unique and unusual characters, such as Hellboy and the Mask. In the universe of Dark Horse Comics, there are often elements of horror, mystery and fantasy. These are just some examples of superhero universes, each with its own unique features and characteristics.

The emergence of superhero series and serials is inseparably connected with superhero comics. The first hero in tights was Superman, who debuted in 1938 in Action Comics, currently known as DC Comics, a year later the Human Torch appeared in the comics of Timely Comics (later it became known as Marvel). In the same year, a comic book about Captain Marvel, which was created by Bill Parker, was released.

Large-scale movie serials about superheroes appeared in the 40s of the XX century. The first were *The Adventures of Captain Marvel* (1941) and *Captain America* (1944). *The Adventures of Superman* TV serial was launched in 1952, followed by *Batman* (1966–1968) and *The Amazing Spider-Man* (1977–1979). The serials were a great success with viewers, but their quality left much to be desired. However, despite all the success, the superhero movie genre remained niche until Marvel began releasing its superhero movies in 2008, *Iron Man* being the first movie in the Marvel Cinematic Universe. The film was a huge success and brought the creators more than a billion dollars. After that, new films followed, which also generated much interest. Nevertheless, the real boom began after the release of *The Avengers* movie in 2012.

The picture grossed more than two billion dollars at the global box office and became the highest-grossing film of the year. This allowed Marvel Studios to continue working on new projects. This is how the idea of creating series about superheroes, as we know them today, appeared.

The first Marvel superhero series, *Agents of S.H.I.E.L.D.*, was released in 2013, featuring the work of the secret organization S.H.I.E.L.D., which is engaged in protecting the Earth from various threats. The series was a great success with viewers and received high praise from critics. This was followed by other projects: *Daredevil*, *Jessica Jones*, *Luke Cage*, *Iron Fist*, *The Punisher*, *The Defenders*, *Legion*, *Loki*, *The Falcon* and *The Winter Soldier*.

What all these series have in common is that they tend to follow the lives of ordinary people who have gained supernatural powers. The main characters face various problems, try to find their place in the world and understand who they are. In addition, each of them has unique abilities that help them fight evil.

It is worth noting the significant role of streaming media services in the emergence and popularization of superhero series. They have provided a new way of distributing content that allows viewers to watch series whenever and wherever they want. In addition, streaming platforms have given series creators the opportunity to experiment with formats and genres, which has led to new and interesting superhero series. For example, Amazon Prime Video's *The Boys* (based on the comics by Dynamite Entertainment) is a mixture of black comedy and drama that is fundamentally different from traditional superhero series.

After analyzing existing superhero series, we compiled a list of characteristics aimed at studying these series as a phenomenon of modern culture in more detail, including plot and characters, visuals, role models, social criticism, historical context and fan culture. Based on the IMDb rating, the following series were chosen: *The Boys* – 8.7/10, *Loki* – 8.2/10, *Jessica Jones* – 7.9/10, *Peacemaker* – 8.3/10 and *Daredevil* – 8.6/10. Using the example of the above series, the socio-cultural subtext and the role of characters and plot in the popularity of superhero series were studied.

1. *The Boys* is an American television series based on the comic book of the same name by Garth Ennis and Darik Robertson. The plot follows a group of “Boys” who confront corrupt superheroes known as the Seven. It premiered on July 26, 2019 on Amazon Prime Video. As of June 2023, three seasons have been released.

*The Boys* has become one of the most popular projects of the Amazon Prime Video streaming service. The show's hallmark is its brutality and candor, which sets it apart from most superhero shows. The plot centers on the conflict between ordinary people and superheroes who abuse their power. The main character is Billy Butcher, a former Marine who leads the Boys group. His goal is to destroy the Seven and show the world the true face of superheroes.

The group of “superheroes” is led by the strongest of them – Homelander, whose figure is worth carefully studying. The key model of the superhero is based on the archetype of the hero, which is a collective image of special/best people, in which positive/desirable anthropological and conditionally necessary/useful socio-cultural qualities/values that are relevant at a certain stage of the historical development of public consciousness and culture are concentrated [2, p. 1]. Homelander fully

corresponds to the listed qualities, concentrating all the superhuman abilities. A comparative analysis of the leader of the Seven and Superman reveals several similarities between the characters, but Homelander is only a cruel parody of the Kryptonian superhero. Considering this character, it is impossible not to mention his inherent hedonism, narcissism and recklessness, which subsequently results in uncontrollable violence and horrific cruelty.

As a narcissist, Homelander has a strong need to be the best in the eyes of his admirers, to be an example they want to look up to. He is sincerely afraid of undermining his authority, but resistance to the gusts of unbridled rage and bloodthirstiness is impossible for him. The struggle of his vanity and cruelty ultimately leads him to a complete revision of values. A whiny child, dependent on other people's attention and recognition, is the true face of Homelander. Internal conflicts, caused, among other things, by a difficult childhood, result in mass thoughtless murders, concealment of crimes, bright crazy public speeches and denial of guilt. All these characteristics distinguish him from the bulk of supervillains. As a rule, in comic book movies, the villain has a motive, a goal, according to which he commits his crimes. Knowing the backstory and feelings of the villain, you can easily predict his next actions. Watching Homelander, his outbursts of anger, unbridled violence, alternating flashes of sadness and self-pity, you can never predict his next move, which makes him a truly frightening and catchy character.

Homelander's existence is justified by the fact that a confused society is not able to solve emerging problems on its own. Therefore, the Seven and its leader stand up for peace. The main savior of Americans is despotic and unpredictable. Behind the concern for the citizens of the United States, there is only a desire to demonstrate one's own superiority over others at any cost.

This character concentrates cruelty and madness, the absurdity of what is happening – all the elements that distinguish *The Boys* from other superhero series. The creators skillfully depicted modern society with its inherent cult of consumption, in the series they openly declare the senselessness of wars, ridicule the harmful influence of large corporations, touch on gender inequality and pay special attention to the problem of “fathers and sons” on the example of the relationship between Homelander and his loved ones.

Thus, we can say that *The Boys* has collected all kinds of vices of modern society. The problems raised in the series are exaggerated, they have reached their climax, but it is with such a bright, memorable narrative, complex characters and unpredictable plot that this superhero series catches the viewers.

2. *Loki* is an American miniseries that is part of the Marvel Cinematic Universe. The plot revolves around an alternate version of Loki, who escapes with the Tesseract and travels through time. It premiered on June 9, 2021 on Disney+. Two seasons have been released.

*Loki* is a story about the god of cunning and deception, who tries to change the past and the present. The protagonist is Loki, who, after the events of *Avengers: Endgame*, finds himself in a mysterious institution called the Time Variance Authority. There, he meets his doppelgängers from different timelines and travels with them in time to prevent the end of the world.

As a rule, the plot of Marvel series consists of a bright beginning, which turns into an ordinary cliché by the end. Loki breaks this tradition by presenting the audience with a completely unexpected and catchy finale. It represents the logical conclusion of both the entire series and the story arc of the main character. The former villain becomes a tragic and at the same time courageous figure, which at the end of the plot unexpectedly saves the universe. It is typical that most supervillains are distinguished not by supernatural physical abilities, but by outstanding intelligence and strong will [3, p. 8]. However, Loki combines both the abilities of a god and a penetrating mind. The possession of the world was his only goal, but in his case, power was not a privilege, but a heavy burden, the way to which lay through thorns. The lost God finds his destiny, a great goal, for the sake of which he must sacrifice something important. This is how he becomes a true hero, both in the plot of the series and in the eyes of millions of viewers.

*Loki* is another example of a superhero movie that breaks the mold of the classic example of superhero cinema. The creators of the series presented viewers not with an ordinary light plot and understandable predictable characters, but with a real drama, their own version of an ancient Greek tragedy about the struggle of a man with fate.

3. *Jessica Jones* is an American television series based on the Marvel comic book character of the same name. The plot talks about the former superhero Jessica Jones, who opens her own detective agency. It premiered on November 20, 2015 on Netflix. Three seasons have been released.

*Jessica Jones* is a story about a woman who has lost her strength and is trying to start a new life. The main character is Jessica Jones, who has superhuman strength and the ability to fly. After she was exposed to an alien substance known as “Pulsation”, her powers disappeared. Now she works as a private detective and is trying to forget about her past.

Even though the series is filmed in the 21st century, the heroine’s story is quite old-fashioned, featuring a tragedy related to her parents, an accident, after which Jessica acquires superpowers. The whole series is accompanied by a satirical mood, even the setting of the series is adjusted to the end of the 20th century and all for the sake of a parody effect.

The lifestyle of the main character allows one to look at the world of superheroes from a different perspective. Jessica abandons the superhero life, preferring the everyday life of an ordinary person. Marvel creates the image of a woman who leads a cynical lifestyle, does not disdain alcohol, cigarettes and obscene language. She often conducts internal monologues, is skeptical and cynical about investigations.

A typical superhero always wears a distinctive, visually unique costume, which is a special semantic code that carries a message about his image [3, p. 3]. What distinguishes her from most superheroes is her appearance, which is completely unremarkable: medium build, dark eyes and hair and, as a rule, practical clothes that do not have a special sense of style and even more so, do not distinguish her from the crowd of ordinary people. The series lacks any indication of belonging to the galaxy of superheroes: no tight tights, no annoying special effects. All this helps to reveal the personality of the main character and focus on topical problems.

The plot is fully consistent with the traditions of cinema of the mid-20th century

– the story of origin, psychological trauma, a peculiar attitude to the heroism of the main character. One detail makes the series modern: the main character is a woman.

The first season made a splash largely due to the casually mentioned themes of feminism and harassment, which could be traced in the storylines of specific characters. In the second season, the authors directly trumpeted the mentioned problems, making them the leitmotif of the entire series, which did not impress the fans of the series much.

Thus, Jessica Jones touched not only on the problem of the existence of superheroes, but also on the problems of ordinary people, such as the generational gap, addictions and the problem of self-acceptance.

4. *Peacemaker* is an American television series, which is a spin-off of the film *Suicide Squad: Mission Kill* by DC. The plot tells the story of Peacemaker, who tries to become a hero, despite his cruelty and penchant for violence. It premiered on January 13, 2022 on HBO Max.

*Peacemaker* is a story about a man who considers himself a hero, but in fact is a murderer. The main character is Christopher Smith, known as the Peacemaker. He joins the team to stop a terrorist organization, but soon realizes that his methods are not in line with generally accepted norms of morality.

In general, the plot of the series is full of nostalgic moments, the setting refers to superhero series of the late 20th century, and the dialogues truly reveal both the main and secondary characters. Throughout the series, there is satire, mockery of society and patriotism, therefore, *Peacemaker* may not be to the liking of a person with high moral values.

Most of the mankind wanted to see its hero “superhuman” in form, but not in content [3, p. 6]. This description fully adapts to the image of Peacemaker – a professional killer who strives so much for peace in the world that any obstacle, be it a woman, a child or a feeble old man, is “prevented”.

The reaction of viewers to the series is also worth noting: many believe that the series gained popularity only for its deliberately unethical narrative, pointing out that the series has commercial interest, but not artistic value.

5. *Daredevil* is an American television series based on the Marvel comic book character of the same name. The plot tells the story of a blind lawyer Matt Murdock, who uses his heightened feelings to fight crime. It premiered on April 13, 2015 on Netflix. Three seasons have been released.

*Daredevil* is a story about a man who lost his sight, but gained the ability to see things that others cannot. The main character is Matt Murdock, a lawyer by day and a superhero by night. He uses his heightened senses of hearing, touch, and intuition to fight crime on the streets of New York City. The image of the lawyer is almost devoid of traditional superhero features. He wears a classic suit, his fighting style is tied only to the skills of hand-to-hand combat, in ordinary life Matt behaves like an ordinary blind man, but as soon as he puts on a mask, he begins to see more clearly than a sighted person.

The peculiarity of the *Daredevil* series is that it became the first series in the Marvel Cinematic Universe to receive the TV-MA age label (that is, for adults). It contains scenes of violence and cruelty. In addition, the series is distinguished by the gloom of the narrative and the realism of the events shown.

We can conclude that *Daredevil* is a story about a strong man who managed to preserve moral principles in the process of fighting evil, about difficult choices, loneliness and friendship. This project showed that superhero series can be serious and deep. It presented viewers with a new approach to the genre, different from traditional superhero films. In addition, the *Daredevil* series marked the beginning of the development of the Marvel Cinematic Universe on television. Following its success, other series such as *Jessica Jones*, *Luke Cage*, *Iron Fist* and *The Defenders* have also become part of this universe [4].

The analysis made it possible to identify an important distinguishing feature of modern superhero series: in some of the examples considered, namely in *Jessica Jones* and *The Boys*, the traditional scheme of confrontation between a superhero and a supervillain collapses. The absence of a supervillain in modern superhero series can be attributed to several reasons. One of them is that the creators of the series want to present more complex and multifaceted stories that are not limited to the fight between good and evil. Instead, they may focus on the personal problems of the characters, their relationships with each other or with society, as well as social and political issues.

In addition, the lack of a supervillain may be explained by the creators' desire to present a more realistic view of the world. In real life, there is no absolute evil, and most problems arise from complex interactions between individuals and societies. Therefore, instead of featuring an abstract supervillain, the creators of series may prefer to present real problems and conflicts. This reflects the peculiarities of modern culture, where people are becoming more conscious and sensitive to social and political problems.

Modern culture is becoming more complex and multifaceted, and therefore the stories we see on the screen must reflect this complexity. The absence of a supervillain in modern superhero series may be a way to show that the world is not divided into black and white, and that even the most heroic deeds have their price and consequences. Comics adapt to the modern world and continue to develop, preserving their traditions and acquiring new features in accordance with the aspirations of the advanced part of society to adequately express in mass culture not only their emotions and moods, but a much richer palette of their feelings and ideas [5, p. 14].

Thus, superhero series are a vivid example of mass culture. They are very popular with viewers of all ages and social groups. Thanks to this genre, many people learned about what good and evil are, learned to appreciate life and understand that every person is capable of much.

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## LISTENING TO THE WORLD: PODCASTS AS AN INNOVATIVE TOOL IN TEACHING ENGLISH

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**Abstract.** This research investigates the significance of podcasts in contemporary education, specifically within the realm of English language instruction. The authors explore efficient methodologies for integrating podcasts into educational practices and assess their influence on learners' language proficiency levels. The article deliberates on the advantages of podcasts as an innovative educational instrument and presents guidelines for optimizing their utilization in the learning process. The findings of this study may provide valuable insights for educators and students engaged in the study of the English language.

**Key words:** podcasts, listening, methods of teaching foreign languages.

## СЛУШАЯ МИР: ПОДКАСТЫ КАК ИННОВАЦИОННЫЙ ИНСТРУМЕНТ В ОБУЧЕНИИ АНГЛИЙСКОМУ ЯЗЫКУ

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**Аннотация.** В настоящем исследовании анализируется роль подкастов в современном образовании, особенно в обучении английскому языку. Авторы рассматривают эффективные стратегии использования подкастов в образовательном процессе, а также проводят анализ их воздействия на уровень языковой компетенции учащихся. В статье обсуждаются преимущества подкастов в качестве инновационного образовательного инструмента и даются рекомендации по их оптимальному использованию для улучшения процесса обучения. Полученные результаты могут быть полезны для преподавателей и студентов, занимающихся изучением английского языка.

**Ключевые слова:** подкасты, аудирование, методика обучения иностранным языкам.

In the current digital age, educational paradigms are experiencing notable transformations, presenting novel prospects for educators and learners. Among the intriguing and auspicious resources, podcasts stand out. Podcasts, characterized by sequential audio or video content that can be downloaded and consumed at the user's convenience, are disseminated through dedicated platforms, typically revolving around

a unified theme, idea, or concept [1, p. 36; 2, p. 27].

Within the educational sphere, podcasts assume a pivotal role, augmenting traditional pedagogical methodologies and furnishing a platform for asynchronous learning. They afford educational institutions and instructors the means to deliver educational materials in a more accessible and captivating manner, thereby fostering learner engagement. Podcasts serve as a catalyst for honing critical thinking, analytical aptitudes, and enhancing linguistic proficiency in the acquisition of foreign languages. By exposing individuals to authentic native speech, podcasts facilitate the refinement of listening skills and foster deeper immersion in the linguistic milieu [3, p. 11; 4, p. 220].

According to E. A. Voevodskaya, K. A. Klochko, A. A. Giniyatullina, and N. S. Dotsenko, the utilization of podcasts in foreign language instruction is a pertinent subject for multiple reasons. The accessibility and user-friendly nature of podcasts are highlighted, as there exists a plethora of free platforms and applications that enable individuals to download and listen to podcasts at their convenience. Furthermore, the diverse range of content available in podcasts caters to a variety of interests and learning objectives, with authentic materials offering opportunities to enhance listening skills across different dialects and accents. The timeliness of podcasts is emphasized, as they are regularly updated, providing learners with access to current and applicable information resources. Additionally, the engaging and diverse content found in podcasts can boost learners' motivation in language acquisition, fostering increased engagement and the advancement of listening skills [5, p. 155; 6, p. 133; 7, p. 173]. Consequently, podcasts represent a versatile resource that can be seamlessly integrated into English language instruction to effectively cultivate communication skills and facilitate language immersion.

The wide array of podcasts can be categorized based on various factors. Podcasts can be divided into audio and video types, including news clips, lectures, and announcements, depending on their functional type. Furthermore, podcasts can also be classified based on their multimedia format, such as audio podcasts, screencasts, and vodcasts. Additionally, podcasts can be categorized based on the number of participants involved, distinguishing between individual podcasts (featuring a monologue) and collective podcasts (including dialogues and polylogues). Moreover, podcasts can be tailored to focus on specific language skills, such as phonetics, vocabulary, or grammar, as well as multiple skills simultaneously [8, p. 289; 9, p. 198; 2, p. 27].

This versatility makes podcasts a versatile tool that can be adapted to various educational and informational needs. The diverse content types, multimedia formats, and participant configurations of podcasts enable educators to customize the learning process to meet specific educational objectives and target audiences. Given their adaptability, podcasts can effectively support the development of both individual language skills and more complex communication skills, thereby serving as a valuable resource in contemporary educational settings.

Podcasts play a crucial role in language learning by enhancing listening skills, vocabulary acquisition, pronunciation, and exposure to different language cultures. The accessibility of tools for creating courses has enabled educators to develop

comprehensive foreign language courses utilizing podcasts [10, p. 77; 11, p. 208; 6, p. 133; 8, p. 289]. Integrating podcasts into the educational process as a supplementary learning resource allows learners to enhance traditional learning methods. Furthermore, podcasts support self-directed language learning by offering learners choices tailored to their interests and proficiency levels, thereby fostering motivation and deepening knowledge [3, p. 11].

Moreover, students can create their own podcasts to cultivate a sense of ownership and purpose. This method encourages students to invest more effort and attention to detail in their work, as they are required to present their podcasts to an audience. Creating their own podcasts also allows students to address their weaknesses and mistakes, as they may be unaware of errors when communicating in a foreign language. Prior to recording their podcasts, students typically rehearse the script and review their recordings, enabling them to identify and correct mistakes [7, p. 173; 1, p. 36; 2, p. 27].

The utilization of podcasts in language education presents new opportunities to enhance efficiency and interest in learning foreign languages. It promotes independent learning and the holistic development of language skills among students.

The integration of podcasts into educational practices facilitates the design of learning activities tailored towards the enhancement of multifaceted language skills. Podcasts offer a versatile platform for a spectrum of tasks, ranging from listening exercises to intricate assignments necessitating critical analysis [8, p. 289; 9, p. 198]. Listening proficiency, a fundamental language skill, can be honed through podcast utilization. Educators can formulate tasks requiring students to attentively engage with podcast segments, respond to content-related queries, identify key terminology, or make structured notes on main concepts. Such activities not only enhance comprehension of spoken English but also cultivate concentration and information analysis capabilities [5, p. 155].

As posited by A. N. Kolesnichenko and N. V. Osipova, podcasts can be effectively leveraged to refine speaking and pronunciation proficiencies. Learners may engage in accent, intonation, and speech rhythm emulation exercises through methods such as shadowing. Assignments could involve crafting verbal responses to podcast topics, facilitating debates or dialogues grounded in the audio content, or generating podcasts mirroring the style and format of original materials [8, p. 289; 1, p. 36]. Moreover, podcasts can serve as a foundation for written tasks. Students may be tasked with composing summaries or analytical essays inspired by the podcasts they listen to, fostering critical thinking abilities and fostering articulate expression. Written assignments might encompass analyzing podcast themes or conceptualizing projects based on audio-delivered ideas [3, p. 11; 7, p. 173].

To promote collaborative and communicative competencies among students, podcasts can underpin group projects. Collaborative endeavors could encompass co-creating podcasts, deliberating and deconstructing listening material, and delivering presentations and critiques. Group projects contribute to the cultivation of teamwork skills and information exchange proficiency [10, p. 77; 5, p. 155; 4, p. 220; 7, p. 173]. Therefore, harnessing podcasts for diverse tasks and exercises empowers students to actively engage with the English language across various modalities, thereby enriching

their knowledge base and augmenting their language learning motivation.

The utilization of podcasts within the educational setting encompasses several methodologies for their integration. Lexical enrichment entails selecting unfamiliar terms from the podcast and crafting exercises for their acquisition. This may involve constructing sentences utilizing the new vocabulary, defining terms, completing missing words, or engaging in discussions related to the terminology. Simulation activities involve students reenacting scenes or dialogues from podcasts to enhance oral communication and listening comprehension skills. Transcription and auditory exercises require students to listen to the podcast and respond to questions based on the content they absorbed. Interrogative sessions involve formulating a set of queries derived from the podcast's content. Students are tasked with listening to the podcast and addressing the questions based on the information gleaned. Analytical tasks entail students listening to a podcast, deliberating on novel information pertaining to a subject, conducting further research online, and subsequently preparing a presentation on the subject matter.

Hence, the utilization of podcasts in the realm of education emerges as a pertinent and invaluable subject that fosters the efficient enhancement of linguistic competencies and heightened student engagement. Given the diverse array of formats and content available, podcasts can be effectively assimilated into academic settings, bolstering learners in their educational endeavors and immersive experiences. Not only do podcasts facilitate the refinement of listening skills, enlargement of vocabulary, and enhancement of pronunciation, but they also inspire students to engage in autonomous language study. The potential to craft personalized podcasts empowers students to actively apply newfound knowledge and cultivate communicative prowess in a foreign language. Consequently, podcasts represent a valuable instrument for augmenting language acquisition and broadening students' linguistic aptitude, while also serving as a means to devise a myriad of exercises aimed at refining listening, speaking, writing, collaborative, and communicative proficiencies. Further exploration in this domain holds promise for refining the pedagogical strategies surrounding the integration of podcasts in education, thereby heightening the efficacy of foreign language instruction.

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