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### COMPARISON OF NARRATIVE STRUCTURE OF J. D. SALINGER'S AND S. ZHADAN'S LITERARY WORKS

#### **Abstract**

*The narrative structure of the works of the Ukrainian writer Serhiy Zhadan and the American writer Jerome Salinger are compared. Such works are analyzed: J.D. Salinger's "The Catcher in the Rye", "Raise High the Roof Beam, Carpenters" and Zhadan's "Ten Ways to Kill John Lennon", "Vorochilovgrad". At the same time the achievements of world narratology are used, namely the theories of Wolf Schmid and Gérard Genette.*

*Salinger and Zhadan use narrative strategies to construct works, the core of which is the figure of the narrator - a young man with a set of certain traits, who undergoes a series of tests of socialization, communicating with different people. Similar motives and a way of their development are allocated. The conclusion is made about the structural similarity of the works and the narrative strategies used, despite the remoteness in time and space.*

*In addition, another pair of works is considered - in the center of which is the motive of the narrator's arrival to his older brother, who disappeared, and the narrator has to interact with his acquaintances, do his business, that is, involuntarily immerse himself in his brother's life. An analysis of the image of the narrator in selected works, the establishment of key milestones in its development, the search for common features in the works of Ukrainian and American writers are done. In these works, the narrators are at the same time the characters of the works, and therefore undergo changes throughout the story. Despite a number of differences, the images of the narrators develop according to one model: from the detached ironic narrators they become involved in the story and the narration becomes more frank and sincere.*

**Key words:** *narrator, narratology, narrative strategies, focalization, point of view, comparative analysis.*

The application of the achievements of narratology in comparative analysis gives opportunities for systematization and generalization of chronologically and geographically distant literary phenomena. The range of strategies available for such work allows us to direct it in a clearly defined direction. In particular, a rather fruitful for practical applications, we seem works of Wolf Schmid and Gérard Genette. Using existing methodological basis we are able to establish similarities in applied narrative strategies, to bring algorithm of narrative development and to outline attached motive on the material of J.D. Salinger's "The Catcher in the Rye" and S. Zhadan's "Ten Ways to Kill John Lennon". Selected works have certain cultural and historical connection, it is believed that literary work of Salinger gave rise to formation of the liberal movement of '70s, which leader was musician John Lennon. He was later shot by a fan, who also read Salinger's "The Catcher in the Rye".

Salinger and Zhadan use narrative strategies to construct works, the core of which is the figure of the narrator – a young man with a set of certain traits, who undergoes a series of socialization tests, communicating with different people. By Gérard Genette, stories have internal focalization since the narrator is a direct participant in the events.

An important element of the narrative strategies of the authors is the time of storytelling. After the described events there is a short period of time (a year), during which the character-narrator does not change his beliefs and attitude to life. In addition, the young man tells the story, addressing the addressee of the

same level, worldview and temperament. According to W. Schmid, he is a fictitious reader, to which narrator addresses in the text [4, p. 34].

For the texts of Salinger and Zhadan, it would be more appropriate to use the term "listener" instead of "reader", because the story itself is told orally. This is evidenced by the free use of colloquial and non-standard vocabulary, in Zhadan's works we observe non-compliance with the rules of syntax: the lack of the necessary punctuation and partially the lack of division into paragraphs and sentences. In addition, there is a rather restrained use of epithets and a significant predominance of the story over the descriptions. All this creates the effect of an unprepared oral narrative, which has its listener.

The explicit expression of the addressee is an address, the use of grammatical forms of the second person singular somewhere. Looking at these signs, we can assume that it is important for the narrator to understand the listener and his desire to listen: "if you want to know the truth"; "if you really want to hear about it"; "You know"; "знаєш", "розумієш", "уявляєш". And he feels that he can count on this understanding: "if you know what I mean"; "You've probably seen"; "пам'ятаєш", "розумієш про що я кажу", "ну, ти ж розумієш", "розумієш, що я маю на увазі". Sometimes the narrator needs the listener's conviction: "вже мені повір", "ось побачиш"; "You should see", "I'll tell you", "you'd have liked".

However, in some places the narrator strays into the so-called "second-person narrative", which in this

text is used to generalize the narrator's own experience, and is an attempt to prove its universality.

In Salinger's text there are lots of such cases, the narrator uses a "second-person" story, when he tells about the character of his neighbors in the dormitory, about his brothers and sister Phoebe, about different life situations, as if putting the listener in his place so that he fully feels that feels narrator himself: "What really knocks me out in a book that, when you're all done reading it, you wish the author that wrote it was a terrific friend of yours and you could call him up on the phone whenever you felt like it".

And Zhadan's speaker is convinced that people become unsociable in winter, it is more difficult to communicate with them, and in summer people become more easy-going: "...великі стрьомні зелені куртки, вони ходять у них цілу зиму, як заведені, і що ти їм зробиш, це все зима, все зима, влітку ти нікого не примусиш натягнути зелену куртку". The second-person narrative emphasizes that the narrator and the listener care about each other and thus understand each other well. Another such case is thinking about own destiny, about the people whom the speaker meets throughout his life: "...якщо ти подумаєш, із ким саме зустрівся протягом свого життя, то складається враження, що хтось спеціально зіштовхує тебе із найкращими громадянами цієї планети" [ 1, p. 49].

Confession is achieved by a kind of presentation of another's speech – through transposed speech, which is a transitional link between mimetic and narcissistic speech. In this regard, some detachment of the speaker from the described events is declared, emphasizing that this is just a retelling of memories.

The authors consistently unfold the motif of wandering through the night city, filling it with similar indexes. By the way, Tamara Gundorova specifies this situation, calling it homelessness syndrome. The cause of travel can be considered as more or less articulated *irreversible action with a strong negative meaning*: the death of a loved one, or his/her distancing, which is perceived as betrayal or personal insult.

In "The Catcher in the Rye" this is the death of his brother Ally, whom Golden mentions very often throughout the novel, the distancing of his friend Jane Gallagher, a sincere and a tender girl who was on a date with a narcissistic Stradlater. In "The Ten Ways to Kill John Lennon" the narrator briefly mentions the death of a friend, Christian, who swallowed a lot of pills and fell out the window. Compared to subsequent aimless journeys, this event seems the most stunning.

On the one hand, narrators always emphasize the *spontaneity of events*: they communicate, visit nightclubs just like that, because they don't have other thing to do. On the other hand, it later becomes clear that they have a persistent *reluctance to return home*. One expects to have a serious conversation about learning with moralism, the other is waiting for nothing at all.

Golden decides to stay in New York for a few days so as not to take on the wrath of his parents in advance because their son has dropped out of

school; Zhadan's young man accepts all the proposals of his new acquaintance John Lennon, because there is a weekend ahead and he has nothing to do: "вдома у мене нікого немає, а тут хоч і прибацана, але все ж компанія" [ 1, p. 57 ]. However, they both run away from loneliness, because they *persistently seek to communication* with anyone.

Golden loves to communicate with the mother of his classmate, offers something to drink to taxi drivers, seeks the company of three thirty-year-old provincials interested in film actors, even agrees to a prostitute, spends the night with his teacher, contacts with acquaintances whose pretense he can not tolerate. The narrator of the short story by Zhadan befriends a tramp and a Hindu drug addict, although he does not like this company very much.

In addition, their *road leads to a large crowd of people*: to concerts, nightclubs, cafes. Indicative is their skeptical attitude to everyone around them: they notice human shortcomings, often resort to accompanying philosophical reasoning, concluding that *many people and things have a touch of untruth*: they have a lot of falsehood, bad game, pretense.

Golden often emphasizes that at school he was surrounded by morons, the hotel where he stayed was full of perverts and morons, in the restaurant the band was putrid, corny brassy. The girls he talked to were also corny. In the next place, it is disgusting for him to look at a brazen musician who flaunts and spoils the song, and at his fans, who do not notice this madness and go crazy.

In "Ten Ways to Kill John Lennon", first of all, the narrator attacks people in "strange green jackets": "загалом люди і влітку особливого бажання спілкуватись із ними не викликають, а взимку вони просто стають неможливими" [ 1, p. 43 ], he often calls his friend John Lennon "мудак", because he behaves completely inappropriately: "чогось хорошего від цього чоловіка годі було сподіватись" [ 1, p. 51 ]

At the same time, they demonstrate deep psychologism, extensive life experience, dividing people into categories, each of which is characterized. They also tend to classify life situations. It seems that all the people raise protest in Golden except Phoebe – his younger sister – an ideal of sincerity and spontaneity. He doesn't like it when people promiscuously use words that are ostentatious and empty, such as: *grand*. He despises cinema and all those who admire it. About his older brother, who works there, he says: « Now he is out in Hollywood , D. B., being a prostitute».

In Zhadan's story, the young man divides people into decent but boring bank managers, businessmen and others, and outsiders-freaks, with whom he is more interested to communicate. He is aware of their marginality, but hippie leaders have left people, and now live in rich apartments, and these tramps roam Europe like ghosts, nobody needs them and everyone is despised because they behave unacceptably for most people. He is skeptical but understanding about the fate of the kitsch Albanian drug traffickers, the Arabs, who expect a more Catholic Christmas than the Europeans themselves.

In addition, the fact of *transgression of the law by the main characters* is important; they do it absolutely consciously, protesting in their actions against the deception that they are sensing everywhere. Often they get into another space by deception or cunning, but do not stay there long and go on.

Having collected his suitcases, Golden leaves school on his own, each time trying to buy alcohol illegally, pretending to be an adult, he often succeeds and he gets drunk. He sneaks into his own apartment, hides from his parents just to talk to Phoebe. In the Ukrainian work, the narrator and Lennon illegally buy and use drugs, try to get to the club, paying less. The young man almost becomes an accomplice in the theft when Lennon wants to take a jazz CD out of the store (by the way, Golden buys Phoebe's favorite record, but she, like Big Mac, is not destined to be listened to because it breaks on the way). Finally, the young man, getting to the office exit, finds the guard's phone and picks it up, and throws it in the trash on the street. This act was done unconsciously, because in a few minutes he is surprised when he hears a phone call from the bin: "Я навіть спочатку подумав – невже ніхто не підійме слухавку, уявляєш?" [ 1, p. 67].

They are prone to *violating ethical and moral norms* if they feel insincerity in people. Golden insults his friend Sally, and a teacher whom he suspects of homosexuality. In "Ten Ways to Kill John Lennon", the young man eventually leaves John Lennon after a weekend in his company, a year later he writes memoirs about it called "Ten Ways to Kill John Lennon". At the same time, the new pretended Lennon does not die, no matter how much he is beaten, unlike the real one, who died from the first attempt. It is noteworthy that Chapman decides to kill the idol, because he goes against his own ideals, and the ideals of Golden Caulfield. As well as his forgery, which got a young man intolerant of falsehood, in this case even double.

At the same time, they are characterized by *spontaneous acts of mercy* towards people who seem sincere to them. Golden makes a great donation to the two nuns and shows extreme concern for the ducks, that went away from the lake in the park nobody knows where. Zhadan's young man carefully leaves a plastic cup of coffee for the unconscious Hindu. Smoking a cigarette with hashish, he wonders what will happen to the jazz orchestra when one of the twenty dies: "і як вони житимуть, ці осиротілі дев'ятнадцять мучеників, позбавлені особистого життя і нормальної страховки? Ось над чим варто подумати" [ 1, p. 56 ].

The works are permeated with feelings of unreasonable aggression, boredom, nausea. They often emphasize the spontaneity of their actions, the reasons are unknown to themselves. Golden is very sad and lonely in a big cold city, he does not understand why he did one way or another. The young man from the Ukrainian story tries not to think about the reasons for his actions at all. He even develops a kind of philosophy: "життя насправді дуже проста річ, ти собі просто пливеш цією рікою, не намагаючись когось потопити" [ 1, p. 65].

Thus, we have a generalized portrait of a young man dissatisfied with life, who sharply opposes himself to a clumsy fake crowd. Despite this, he still reaches out to people, as if to find a sincere person among them. However, in practice he only seeks to confirm his theory of falsehood. As a protest, he tries on the same role, violating the moral norms, the bearers of which he seeks to find. So the social subtext of the actions is the most probable. One cannot ignore the reason for the wanderings mentioned at the beginning, from which we conclude that the boy's attempt to fill the void from the loss of a loved one is likely to find a replacement, which seems impossible. After all, directing preliminary conclusions in the postmodern vector, we have epistemological uncertainty in the truth of existence in young narrators.

It is more distinct in the work of Serhiy Zhadan, where the hero speaks of the end without the next beginning, of balancing on the verge of nothing with nothing: "кожного року після зими мало б починатися щось інше, а натомість не починається нічого" [ 1, p. 59 ]. He thinks entirely within the theory of the above-mentioned researcher Tamara Gundorova about the post-Chernobyl abyss, the expected end of the world, which can come at any moment, but nothing happens. Although similar reflections cover Golden Caulfield: "After I got across the road, I felt like I was sort of disappearing" [5, p. 56]. Here to the uncertainty in being the fear of changing the environment, the transition is added, because there is a complete uncertainty ahead. His feelings can be called a manifestation of subconscious fear of losing identity, which is obviously associated with entering adulthood.

People have become actors who act out patterned scenes from life. More and more, the worse as it will be possible, or conversely too manipulative. For Golden, this is the world of adults who play in front of children in vain, hoping that they still will not notice the fakes. For Zhadan, the whole old Europe is playing, which no longer believes in its own ideals, but in which many migrant children from developing countries are ready to believe. Young men test shaky scenery to destruction, trying on masks of poor quality lost by someone. They understand that this world is fragile, but they have no other. The one who crosses the boundaries of this world becomes a hippie tramp, playing the legendary John Lennon, but he plays badly, so he is no different from everyone else, in "strange green jackets".

The next couple of works – the novel by S. Zhadan "Vorochilovgrad" and the story by J. D. Salinger "Raise High the Roof Beam, Carpenters". The narrators of both works are, according to Jeannette, homodiegetic: they are the heroes of the story they tell. The central position of both works is the motive of the narrator's arrival to his older brother, who has disappeared, and the narrator has to interact with his acquaintances, do his business, that is, involuntarily immerse himself in his brother's life. Therefore, the analysis of the image of the narrator in the selected works, the establishment of key milestones of his development, the search for common features in the works of

Ukrainian and American writers seems productive. Selected novels and short stories have repeatedly been the subject of research by domestic and foreign scholars, but the works have not yet been taken for analysis of the image of the narrator, moreover – have not been compared before.

Both works have a similar set: Buddy comes from the army to Seymour's wedding, but the groom does not appear at the ceremony. Outraged guests condemn his act, Buddy is the only member of the Glass family to whom they can express their displeasure. Herman comes to his hometown to investigate the unclear disappearance of his brother. Instead, he has to take his brother's business into his own hands and resist the onslaught of local bandits.

The narrators begin the story with a description of their own lives, a list of difficulties that stood in the way of their arrival. Buddy, not yet treated at a military hospital, asked for a very short vacation and arrived in New York for only a few hours. Herman also planned a day trip to his brother's gas station.

When narrators begin to tell about the main events, they distance themselves from them, although they themselves take part in them, their speech becomes detached, which is achieved by the following techniques. In Salinger's story, it is, first, the temporal distance between Buddy-narrator and Buddy-participant of events, which erases many details from memory: "I have a thirteen-year-old black-out in my mind with regard to the over-all physical details of the room" [6]. Secondly, it is the abundant use of theatrical and cinematic vocabulary by the narrator: "the bridal car was at least physically removed from the scene" [6]; "Suddenly, at someone's parting — but markedly crisp - suggestion, I found myself stationed at the curb" [6]; "All eyes - all searchlights, it seemed - the Matron of Honor's, Mrs. Silsburn's, even the Lieutenant's, were abruptly trained on me" [6]. These examples illustrate the narrator's attitude to events as a game on stage, where everyone plays their part. He emphasizes artificial, unnatural situation, which was hypocritical. Salinger's heroes are traditionally sensitive to hypocrisy in people but themselves have it sometimes: "I went about with a certain disingenuous, cadetlike semblance of single-mindedness, of adherence to duty" [6]; "I tried to make my voice sound, as though, possibly, my father might be in the hotel business and I took a certain understandable filial interest in where people stopped in New York" [6]. Even when describing the appearance Buddy leads to the idea that the characters - is tired and worn out actors in costumes and makeup: "At both her forehead and her upper lip, perspiration had seeped through even her heavy pancake makeup" [6]. He looks at himself and at them from the side, the story is restrained and ostentatiously indifferent.

A similar indifference is felt in Herman's story, which is intrinsically focused: he often describes only what he sees, without going into details about his emotions and the inner state of the characters: "Раніше, за мого дитинства, тут був книжковий магазин. Двері, важкі, оббиті залізом і пофарбовані в помаранчеве, лишилися із тих часів. Я відчинив їх і зайшов"

[2]. Herman speaks detachedly, emotionlessly about things that cause a wave of touching memories. In addition, solving problems with the gas station is a kind of a game for Herman at the beginning and a carefree entertainment. It is evidenced by the relevant vocabulary: "Послухайте, – ніби щось згадавши, спитав я його. – А що ви зробите, якщо я відмовлюсь?" [2], - defiant attitude to bandits with weapons who threaten him; "Все це нагадувало якусь дитячу туристичну мандрівку, я зовсім випав із часу" [2] - the city of childhood adjusts the attitude to adult problems in a childish way, without responsibility. Another example of the vocabulary with the connotation of standing back is the use of pronouns *me* and *them*: "І ось раптом опинився посеред цього натовпу, відчуваючи, що так просто вони мене не відпустять, що доведеться з'ясувати стосунки й виходити якось із ситуації, що склалась. На мене тут, схоже, розраховували. Мені це відверто не подобалось" [2] Herman distances himself from others because he does not want to involve into other people's problems and take on the burden of responsibility, and he does not yet feel obliged to help these people.

The distance of narrators is also due to the fact that they feel lonely among new people and in front of unexplained life circumstances. In contrast to the general ironically detached mood of the story, this is said sincerely: "I felt lonely" [6]. So Buddy explains why he even got in the car with strangers, knowing in advance that they would be unfriendly to him.

For the first hours in his new surroundings, Herman, the narrator of Voroshilovgrad, felt uncertain and lonely: "Я мовби стояв у просторому приміщенні, до якого запустили якихось не відомих мені людей, а після цього вимкнули світло. І хоч приміщення було мені знайомим, присутність цих чужих людей, котрі стояли поруч і мовчали, щось від мене приховуючи, насторожувала. Ладно, подумав я, вже засинаючи, — в разі чого завжди можна поїхати додому" [2] He feels like a stranger here and others do not perceive him as their own, do not trust him. Herman, on the other hand, has a way to retreat, he is still holding on to his present, ready to return home "just in case".

One of the obstacles that the narrator has to overcome as a character is an unpleasant conversation in the car. This motif of the isolation of a group of characters in space can be traced in both works, with the closed car still on the blocked road. Buddy finds himself in a taxi with the wedding guests, relatives and friends of the offended bride. Traffic on the road on which the car travels is blocked by a parade. Herman gets into the bandits' car several times to sort things out, and the driver stops in the middle of the road and completely blocks traffic. The narrators describe their condition as follows. Herman prefers to get out of the car as soon as possible so that other drivers can pass, which seems to worry him even more than the question of his own business: "Ну, як вам тут у нас? – запитав Ніколаїч, так ніби МИ Й НЕ СТОЯЛИ ПОСЕРЕД ДОРОГИ" [2]. Throughout the conversation narrator's comments concern the general situation on the road: "Клянусь, — відповів я, намагаючись бодай якось завершити цю

розмову і відновити дорожній рух” [2]. On the other hand, in such a way, Herman tries to get rid of obsessive interlocutors and get out of the car .

That's when the car, which drove away, stopped, they are all engaged in a conversation about Seymour. The narrator describes in great a detail the behavior of passengers, driver, the situation and traffic. However, when in the conversation Seymour's honor was touched upon, his brother could not remain silent and began a verbal struggle for justice: “She was interrupted at that point . By me. As I remember, my voice was unsteady, as it invariably is when I'm vastly upset” [6]. Just like Herman, Buddy would rather hang up and get rid of the closed space of a car: “I had a sudden, violent impulse to jump out the car and break into a sprint, in any direction at all” [6]. The difficult life situation and new acquaintances frighten Buddy and Herman at first, and their first thought is to escape: “Можна було ще сьогодні виїхати звідси якими-небудь попутками, вибратись подалі від усього цього пекла з тисячею променів і спогадів, котрі забивали легені й сліпили очі” [2]. They are pressured by new problems, the closed space of a small town, a car, the heat is also suppressing. Their desire to escape is a manifestation of cowardice, which they eventually overcome and later feel a new desire to be in the team.

Despite the hostile attitude towards them, the narrators still feel the need to be with people: “the year was 1942, that I was twenty-three, newly drafted, newly advised in the efficacy of keeping close to the herd - and, above all, I felt lonely. One simply jumped into loaded cars, as I see it, and stayed seated in them” [6]; “Це радісне й жахливе відчуття вимагало негайного долучення до колективу, кидало вперед, до гурту” [2]. Buddy and Herman are surprised by this inner urge, feeling that something new, unknown is happening to them, because they were individualists and avoided the crowd. The changes that take place with them, as Alexander Kratokhvil aptly noted, are caused by the closed space in which the semiospheres are formed: “Перебування героя у прикордонній зоні та межових ситуаціях стимулює зміни у мисленні та сприйнятті – і саме їх можна виявити у Германа в різних епізодах, у спілкуванні з іншими протагоністами” [3].

In both works there is a turning point, when the detachment of the narrator is replaced by an interest and involvement in the case. Buddy tries to please his capricious companions, but is very worried and anxious. Appropriate expressions are used in the story: “Hastily — almost, in fact, for some reason, as though time were about to run out on all of us - I took out of my inside tunic pocket a small pad and a pencil stub” [6]; “I have an apartment near here, - I said suddenly and nervously. It's just down the block, as a matter of fact” [6]. By inviting everyone to his apartment, Buddy became the master of the situation, and at the same time, put the responsibility for these people and their well-being and mood on his shoulders. He is euphoric about being able to sway a hostile company to his side. The story uses expressions of excitement, satisfaction, relief: “As directed, I took the lead, almost

happily” [6]; “Through her sun-baked pancake makeup, a semblance of an Emily Post smile peeped out at me. It was very welcome, as I remember” [6]. Expressions of ostentatious indifference disappear, and the narrator shows true emotions, and starts noticing the same in his companions - genuine polite reactions, rather than somehow acted roles.

Herman feels a similar euphoria from being involved in a common cause when he decides to invest his money in his brother's business: “Я почувався справжнім бізнесменом і десь внутрішньо навіть тишився, що все так сталося. Тепер ніхто не міг сказати мені, що, мовляв, братішка, ти тут зайвий, давай відповзай убік, не заважай” [2]. The quote shows that there has been a shift in the narrator's attitude: now he does care what happens to the gas station, and he is not going to return home, he believes in a common cause and has proved to people from his new environment that he can be trusted. The attitude of people to him is extremely important for Herman, as he describes it sincere and emotionally: “Я сидів і слухав Кочу, ейфорія все не минала” [2].

At this stage, narrators begin to feel that they belong, and are involved in the common cause, and understand its importance. This is reflected in the change in narrative style: from a restrained and ironic narrator it moves to a prudent tone, with more attention to the characters. More clearly it is noticeable in the story “Raise High the Roof Beam , Carpenters”:

“She was addressing me now with all the brittle equi - poise that had been at her disposal when I first jumped into the car , outside the bride's grand - mother's house” [6].

Thus, given the fact that the selected texts belong to different genres, even centuries, the images of narrators in them have a number of common features. First, they are united by a common initial motive-connection: arrival to the older brother, his escape, clarifying the relationship with his acquaintances, colleagues. The older brothers are not materially represented in the texts, but everything revolves around them. Because of this, the narrators perceive themselves, their actions and the situation as distanced: they are uncomfortable to speak on behalf of his brother, they want to leave everything and run away, because Herman and Buddy find themselves in a closed, hot car and / or small depressed city. The use of theatrical vocabulary frequently used internal focalization stories, memories narrator of his own house, familiar environment where they can return if anything; careless attitude to serious events – all these represent narrators' distancing.

The general mood of the story can be described as ironic, detached. However, narrators speak sincerely about their loneliness. They do not perceive the environment, and the environment does not trust them, considers them as strangers. This affects the feelings of Herman and Buddy, motivates them to the opposite desire - to be among the people, the spirit of collectivism appears in them and unity with others. Finally, there is a turning point in the plot, in which the narrators go from strangers to the feeling of belonging. They are overwhelmed by euphoria from their own significance,



from the responsibility they have taken on. After that, the narrators move to the stage of involvement in a common business, cohesion, which does not last long for Buddy, because the situation and the people is temporary, and Herman took up the common business and connected his life with it.

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### STUDY OF LINGUISTIC AND PROFESSIONAL TERMINOLOGY IN THE PROCESS OF LEARNING ENGLISH BY STUDENTS OF AGROBIOLOGICAL SPECIALTIES

#### Abstract

*The article considers and analyzes the methods of teaching professional English in higher non-language educational institutions and the peculiarities of mastering the professional foreign language terminology system by students of agrobiological specialties. The basic concepts, methods of selection of foreign language professional material from authentic sources are defined and substantiated. The expediency of using practical exercises aimed at studying and accumulating professionally-oriented English vocabulary is proved and confirmed by examples.*

**Key words:** *professional terminology, English language in professional direction, authentic texts, communicative aspect of studying professional foreign language, foreign language, higher education, non-language specialties, foreign language communication, intensive course, professional communication, creative professional work, self-education, language education.*

The article considers and analyzes the methods of teaching professional English in a higher non-language institution and the peculiarities of mastering a special foreign terminology system by students of agrobiological specialties. The key concepts, methods of selection of foreign professionally-oriented material from authentic sources are defined and substantiated. The expediency of using practical exercises aimed at studying and accumulating professionally-oriented English-language vocabulary has been proved and confirmed by examples.

The article deals with the methodology of professional English teaching in higher non-linguistic educational institutions and analyzes the features of mastering of professional terminology of a foreign language by the students of agrobiological specialties. Basic concepts and methodology of foreign professional texts choosing from authentic sources are identified and justified. It is proved the advisability of practical exercises aimed at professionally oriented English lexics studying and accumulating.

Statement of the problem in general and its connection with important scientific or practical tasks. Given the intensification of foreign language learning and at the present stage of development of Ukrainian education in general, much attention is paid to the level and quality has become a mandatory component of professional competence [4]. Under the influence of the scientific and technological revolution, new terms and

concepts appear in various fields of science and they need quality and adequate translation. That is why in the process of learning English in a professional direction before the student is the task of mastering and mastering both general technical terms and concepts, and highly specialized vocabulary. And for the teacher, the search for effective methods of memorization and practical mastery of terminology becomes relevant.

Analysis of recent research and publications. Researches of problems of terminology are devoted to scientific works of DS Lotte, T.L. Kandelaki, Vinokur, K.Ya. Averbukh, VI Karaban and others [3].

Also, studies of methodological principles of studying terminology were engaged in such scientists as: T.I. Panko, Z. Kunch, Yu. , T.O. Pakhomova, OV Stol-yarska, O. Balovneva [3].

Aspects of teaching professional language and the specifics of studying professional vocabulary, the use of effective new techniques in working with terminology were investigated by IM Berman, K.F. Cusco, SK Folomkina, Yu.O. Semenchuk, U.Yu. Zhyryk and others.

Highlighting previously unresolved issues. Despite the sufficient number of researches and scientific works on the peculiarities of studying and teaching economic, legal, medical, artistic and other terminological systems, the problems of methods of teaching professional English for agrobiological specialties in higher educational institutions still remain unsolved. Thus, the

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