

We admit that most of our own cultural knowledge is invisible and is subconsciously applied in our daily interactions. It should be taken into account that an important starting point for students is a smooth transition from their own culture to the opportunity to actively participate in comparing, contrasting and reflecting the cultural values of the target culture. The transition from a traditional to an intercultural position in foreign language classes can help students — pre-service foreign language teachers — in their continuous professional development.

Cultural awareness encompasses three qualities: (a) awareness of one's culturally induced behaviour; (b) awareness of culturally induced behaviour of others; (c) the ability to explain your cultural point of view.

The following steps are proposed as a miniature model of the learning process: cultural research, comparison of cultures, and mediation between cultures. In cultural research, students are involved in learning target culture through cultural studies. A dynamic view of culture requires students to take an active part in the study of culture, to consider cultural facts located in time and space, in regions, classes and generations. At the stage of culture comparison, students are encouraged to look for cultural similarities and differences between target and their native cultures based on an understanding of their own culture and knowledge, beliefs and values which were studied in the foreign language classroom. At the phase of mediation between cultures, the learners are involved in turning inside cultural information through self-reflection. It leads to an in-depth understanding of the role of culture and language in the worldview. It helps to solve problems with cultural dilemmas because the gap between cultural differences is bridged and the goal to develop intercultural competence is achieved. In practice, cultural awareness is raised by means of a special set of tasks aimed to acquire factual and procedural knowledge about target and native cultures, and to reflect on their intercultural competence development [5, p. 112—118].

Conclusion. On the whole, when we develop cultural awareness, students get a better understanding of the relationships between cultures that allows them to interpret values, beliefs and behaviours. Cultural consciousness includes a gradually developing inner sense of cultural equality, a deeper understanding of peoples as part of intercultural competence which helps students broaden their horizons and increase tolerance. The model to raise university students' cultural awareness in the foreign language classroom includes cultural research, comparison of cultures, and mediation between cultures.

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COMPARATIVE ANALYSES OF BELARUSIAN AND BRITISH MYTHICAL CHARACTERS

Introduction. Country studies have always been an appealing topic for researching. Any country has its own sets of values, its own culture, history and traditions. Mythology is a part of any country's cultural heritage. In ancient times, because of the underdevelopment of science and technology, people often explained the nature, the universe and the social life through many supernatural phenomena [1, p. 15].

Main part. The topic of the research work is "Comparative analyses of British and Belarusian mythical characters". The research is based on 114 British and Belarusian mythical characters received from electronic encyclopedias and reference books. Necessary classifications with the percentage are elaborated. On this basis the research concludes that there are certain groups of mythical characters that are similar or different in British and Belarusian folklore.

Thus, the object of the research is the mythical characters of British and Belarusian folklore. The subject is the main semantic groups, the origin and the peculiarities of the mythical characters in Belarusian and British cultures. We suppose that Belarus and Britain have some different groups of mythical characters which is determined by great historic, geographic and cultural differences between the two countries. At the same time, we consider that there are some semantic groups that are typical of both countries.

We have traced the certain role of mythology as a cultural identity through 114 samples of British and Belarusian mythical creatures. Both mythology systems contain a number of positive and negative creatures. As a result of our research work we have analyzed 51 mythical characters, creatures and deities from British mythology taking into account all the 4 parts of the country (England, Wales, Scotland and Northern Ireland). We have identified the main semantic groups that British mythical characters belong to.

The biggest group (20 patterns) is made up of nature creatures that accompany humans in their interaction with nature. Among the nature creatures we distinguish *Jack Frost, Knockers, Pixie, Lantern Man* and others.

Nature creatures are represented by a huge group of “water” creatures inhabiting various British water bodies (seas, oceans, rivers, swamps). This group is presented by *Puddlefoot, Will-o'-the-wisp, Water Leaper, Shellycoat, Kelpie*.

Another prominent semantic group of British mythical characters is household creatures. Among them we distinguish *Boggart, Brownie, Hobgoblin, Puck, Lubber fiend*.

Creatures that deal with children usually kidnap naughty and disobedient kids. This group is represented by *Black Annis, Bogeyman, Bendit-i-Mamai, Bugbear*. Scary creatures that live in a cemetery or are connected with the death or afterlife are *Banshee and Redcaps*.

One more big semantic group is represented by the shapeshifters. Such creatures can easily change their appearance to an animal or a human and back, like *Selkie, Kelpie* or *Werewolf*.

The images of ghost dogs are widely presented in British mythology. The names of such dogs in various parts of the country are different: *Black Shuck, Old Shuck, Black Dog, Gytrash, Hellhound*.

One more significant character of British mythology is the image of a horse. *Kelpie* is the most famous mythical water horse in Scotland and Wales [2].

During the research we've distinguished 6 semantic groups that British mythical characters belong to and the images that are typical of British mythology. We've come to the conclusion that most of these characters are connected with nature which is explained by the desire to substitute the lack of knowledge about the nature with magic and mystery.

We have also analyzed 63 mythical characters, creatures and deities from Belarusian mythology. We have identified the main semantic groups which are much similar to the British ones.

The biggest group (17 patterns) is made up of nature creatures. Among such nature creatures we distinguish: *Gayun, Khabyor, Posvist, Zyuzya*.

Nature creatures are represented by a separate group of “water” creatures inhabiting various Belarusian water bodies. This group is presented by *Zheuzhyk, Svitezyanki, Malimon, Bagnik*.

Another prominent semantic group of Belarusian mythical characters is household creatures. Among Belarusian household creatures we distinguish: *Damavik/Hatnik, Dzedka, Gumennik, Hut, Agnyavik, Vargin, Younik*.

Creatures that deal with children usually kidnap naughty and disobedient kids. This group is represented by such negative characters as *Zhaleznyaya baba, Lizun, Hapun*. At the same time there is one positive mythical character *Bay* who lullabies kids.

Scary creatures that live in a cemetery or are connected with the death, illness or afterlife: *Chargavy, Gartsuki, Kaduk, Kasny, Kastamahi*.

One more semantic group is represented by the creatures that protect the harvest or help people in their work in the field. These creatures are: *Palyaha, Zhytsen, Younik*.

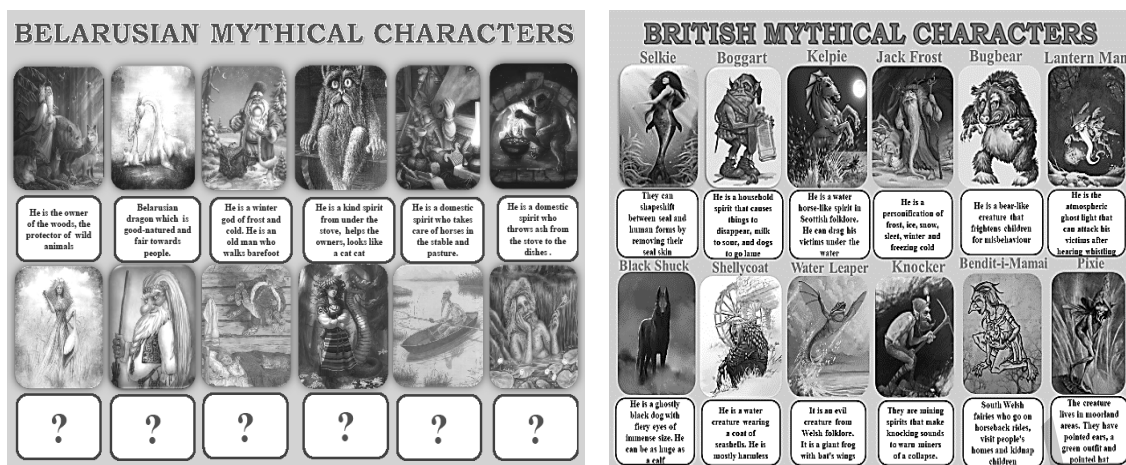
There are two opposite images of horse-like creatures in Belarusian mythology. *Kumelgan* is an evil spirit in the form of a horse-man. Its purpose is to spoil or injure horses. *Vazila* is a domestic spirit who protects and takes care of horses in the stable. There is special attitude towards the image of a snake in Belarusian mythology. There are such creatures as *Vuzhalki* and *Tsar-vuzh* [2].

During the research we've distinguished 6 semantic groups that Belarusian mythical characters belong to and the images that are typical of Belarusian mythology. We've come to the conclusion that most of these characters are connected with nature which is explained by the desire to substitute the lack of knowledge about the nature with magic and mystery. There are also some characters connected with the agricultural life and harvest. It means that getting good harvest was a vital issue for our ancestors and they tried not to upset the creatures responsible for it.

Conclusion. During our research we've analyzed the main semantic groups of British and Belarusian mythical characters. We should admit certain similarities. Both countries explain the nature laws, the death, good or bad luck, hunger, health problems by the existence of mythical characters. Thus the two mythology systems contain the characters connected with nature, sea bodies, household, the death and the evil afterlife creatures, creatures that can shapeshift.

At the same time in Belarusian mythology there are more characters connected with agriculture, the harvest and the importance to save it. It means that getting good harvest was a vital issue for our ancestors and they tried not to upset the creatures responsible for it. Significant characters of British mythology are the images of a horse and ghost dogs. There is special attitude towards the image of a snake in Belarusian mythology.

We consider that the research work is of significant practical importance. As a result of our analyses we've created a board game containing 24 mythical characters of Belarus and Britain (picture 1). It can be used during the lessons or in after-school activities to enrich the students' knowledge about the mythology of the two countries. The game can increase the students' interest not just to the foreign culture but to the unique samples of our native Belarusian culture and folklore.



Picture 1 — The board game “British and Belarusian mythical characters”

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ON THE DISCURSIVE NATURE OF NARRATIVE

Introduction. In the late 20th and early 21st centuries, due to the growing interest in text research, the linguistics of narrative, as a discipline that studies the language of fiction, began to develop actively. This was also facilitated by the “discursive” or “narrative” turn that took place in psychology and philosophy [1], which was a stage of the “linguistic turn” that shifted the emphasis from words and sentences to text, discourse and narrative. The main task of the new discipline was declared to be “the identification of the peculiarities of the use and interpretation of linguistic elements in the narrative” [2, p. 98]. Among all the concepts and categories of narrative linguistics, E. V. Paducheva distinguished two types of communicative situations: “canonical or full-fledged, arising between the speaker and the listener in a conversational discourse and non-canonical (incomplete), arising between the narrator (the analogue of the speaker and the author’s deputy in the narrative) and the reader, as well as its components, primary and secondary egocentric elements of the language, the mode of interpretation, the type of narration” [2].

Main part. In the linguistic context, narrative is correlated with the phenomenon of discursivity, as some researchers consider it as a “fragment” [3, p. 49] or “subtype” [1] of discourse, which is of special interest for linguistics both formally and substantively. D. Schiffrin defines narrative as “a form of discourse through which we reconstruct and represent past experience for ourselves and for others” [4, p. 321]. There exist numerous definitions of discourse, but the most common and accepted is the one given by N. D. Arutyunova, who called discourse “a coherent text in conjunction with extra-linguistic, pragmatic, sociocultural, psychological and other factors; speech immersed in life” [5, p. 136—137]. Accordingly, narrative is defined as “a historically and culturally grounded interpretation of some aspect of the world from the position of a particular human personality, presented in the form of a fragment of discourse as a sequence of related events” [3, p. 49]. The discursiveness of a narrative is revealed either by its “world-modelling function”, namely, in the process of narration the narrator conveys his own vision of events and his role in their development, or different discourses condition the meaning and structure of the narrative. The main characteristics of the narrative include: informational significance or interest of the narrative; “credit of trust” (the addressee must be sure that the events happened in exact accordance with the narrator’s story; objectivity; causality; variety of temporal instances (time of events, author, reader), order in the structure of the temporal organization of the narrative, duration of flow and frequency of mentioning events; a set of narrating persons: the author (real/implied), the narrator, the focalizer (reflecting a personalized view), the focalized and the reader; the multiplicity of instances in characterization of the character; the correlation of history, discourse and narration in the narrative. According to K. V. Shilikhina, “narrative discourse is one of the most complex and