



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

References

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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

heterogeneous types of discourse, in which there are those phenomena that are characteristics of other types of discourse, but not vice versa” [6, p. 59], which makes analyzing the structure of narrative “a key to understanding discourse” [6, p. 59].

L. M. Kurbanova highlighted several differences between discourse and narrative. The author calls discourse “first of all, a free formation that does not have a strict structure, although it is capable of generating structures within itself. Even the division within discourse into central and peripheral units is not permanently set: the same genres can move depending on the function they are currently performing. Narrative is a structure in which there is an obligatory set of elements that are firmly interconnected; secondly, discourse is potentially unlimited, as it is constantly evolving, being open to the emergence of new units. The number of elements and relations between them within the narrative are predetermined; third, discourse is an uncontrollable process in its variability. Narrative is a system with a high degree of stability, a fixed result of interaction between the narrator and the object of narration; fourth, discourse is devoid of subjectivity: any individuality, becoming a part of discourse, merges with the general information flow. What is important in discourse is not the subject of speech, but the relation of what is said to what was said before and will be said after. However, discourse itself can act as a subject, dictating to individuals how to behave. An indispensable condition for the formation of a narrative is the presence of a narrator, that is, the subject self-identifies through the narrative” [7, p. 114].

Conclusion. Oral narrative is a discursive way of constructing an event in the speaker-listener interaction, which makes it a cognitive-communicative event. The linguistic research of recent years has focused on the human cognitive space and on the cognitive processes that occur in the perception, comprehension, categorization of the world around us, which according to Z. D. Popova and I. A. Sternin “determine the face of modern world linguistic science” [8, p. 3]. Various kinds of narratives are one of the examples of expressing these processes. Thus, with the emergence of discourse linguistics, the study of narrative as a linguistic phenomenon acquires a new meaning and new research perspectives.

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DAS BILD DER TRAGÖDIE DER KINDER DES HOLOCAUSTS IM ROMAN VON JOHN BOYNE „DER JUNGE IM GESTREIFTEN PYJAMA“

Einführung. Das ist ein Roman eines irischen Schriftstellers über die Freundschaft des deutschen Jungen Bruno, des Sohnes des KZ-Kommandanten Auschwitz, und des jüdischen Jungen Shmuel, der sich hinter Stacheldraht befindet. Ein Buch über die Freundschaft und den Tod unschuldiger Holocaust-Opfer. Es zeigt die moralische Welt zweier Freunde: Offenheit, Neugierde, Naivität, Reiseträume, Hingabe an die Freundschaft. Wir glauben, dass unsere Arbeit das Interesse an der Geschichte des Großen Vaterländischen Krieges, an der Tragödie der Völker im Holocaust, an der modernen Literatur und Heimatkunde erhöhen wird und dazu beitragen wird, tiefer in die Werkstatt des Schriftstellers einzudringen.

Das Problem der Forschung: mit welchen künstlerischen Mitteln öffnet der Autor die Tragödie der Kinder des Holocaustes. Die Ziele: die Mittel zur Aufdeckung der Schicksale der Kinder des Holocausts im Roman zu identifizieren, ihre philologische Analyse zu machen und die Aufmerksamkeit auf das Werk zu lenken, den Roman in der Schule zu lesen. Die Hypothese: der Roman von John Boyne „Der Junge im gestreiften Pyjama“ ist eines der bekanntesten Werke der modernen Literatur über die Schicksale von Holocaustkindern, in dem dieses Thema am