

РІВНЕНСЬКИЙ ДЕРЖАВНИЙ ГУМАНІТАРНИЙ УНІВЕРСИТЕТ

**АКТУАЛЬНІ ПРОБЛЕМИ ФІЛОЛОГІЇ ТА  
МЕТОДИКИ ВИКЛАДАННЯ  
ГУМАНІТАРНИХ ДИСЦИПЛІН**

**Збірник наукових праць**

**Наукові записки  
Рівненського державного гуманітарного університету**

Рівне – 2012

ББК 81.20

А - 43

УДК: 81'243

**Актуальні проблеми філології та методики викладання гуманітарних дисциплін: Збірник наукових праць. Наукові записки Рівненського державного гуманітарного університету. – Рівне: РДГУ, 2012. – 112 с.**

Збірник наукових праць містить статті з теоретично-методологічних, культурологічних, літературознавчих, мовознавчих проблем спілкування.

Опубліковані матеріали можуть бути корисними для науковців, учителів, викладачів та студентів вищих педагогічних навчальних закладів.

#### РЕДАКЦІЙНА КОЛЕГІЯ:

**Головний редактор:**

**Архангельська Алла Мстиславівна**

доктор філологічних наук, професор (Рівненський інститут слов'янознавства Київського славистичного університету).

#### ЧЛЕНИ РЕДАКЦІЙНОЇ КОЛЕГІЇ:

**Постоловський Руслан Михайлович**

професор, член-кореспондент Міжнародної слов'янської академії наук, ректор Рівненського державного гуманітарного університету. доктор філологічних наук, професор (Рівненський державний гуманітарний університет).

**Вокальчук Галина Миколаївна**

доктор філологічних наук, професор (Волинський національний університет ім. Лесі Українки).

**Гороть Євгенія Іванівна**

кандидат філологічних наук, професор (Рівненський державний гуманітарний університет).

**Мороз Людмила Володимирівна**

доктор філологічних наук, професор (Рівненський інститут слов'янознавства Київського славистичного університету).

**Тищенко Олег Володимирович**

доктор філологічних наук, професор (Рівненський державний гуманітарний університет).

**Шульжук Каленик**

**Оляндер Луїза Костянтинівна** доктор філологічних наук, професор (Волинський національний університет ім. Лесі Українки).

**Безкоровайна Ольга Володимирівна**

доктор педагогічних наук, професор (Рівненський державний гуманітарний університет).

**Стеріополо Олена Іванівна**

доктор філологічних наук, професор (Київський національний лінгвістичний університет).

**Зимомря Микола Іванович**

доктор філологічних наук, професор (Дрогобицький педагогічний університет) ім. Івана Франка.

**Павлова Ольга Іванівна**

кандидат філологічних наук, професор (Рівненський державний гуманітарний університет).

**Терещенко Тетяна Вікторівна**

кандидат філологічних наук, доцент (Рівненський державний гуманітарний університет).

**Ніколайчук Галина Іванівна**

кандидат педагогічних наук, професор (Рівненський державний гуманітарний університет).

**Сербіна Тетяна Георгіївна**

кандидат філологічних наук, доцент (Рівненський державний гуманітарний університет).

**Дзюбишина Наталія Богданівна**

кандидат педагогічних наук, доцент (Рівненський державний гуманітарний університет).

**Вовчук Наталія Іванівна**

кандидат філологічних наук, доцент (Рівненський державний гуманітарний університет).

Затверджено Вченою радою Рівненського державного гуманітарного університету (протокол № 9 від 27.04.2012 р.).

За достовірність фактів, дат, назв і т. п. відповідають автори статей. Думки авторів можуть не збігатися з позицією редколегії. Рукописи рецензуються і не повертаються.

Адреса редакції: 33028 м. Рівне, вул. Остафова, 31. Рівненський державний гуманітарний університет

**ANTONOMASTIC PROPER NAMES AS EXPRESSIVE MEANS OF THE LANGUAGE**

**The summary.** *This article deals with the problem of antonomastic proper names, the problem of the classification of their types by various scientists. Different examples of antonomastic proper names from different literary sources are studied. Also functional characteristics of antonomastic proper names in the English language are defined.*

**Key words:** *antonomastic proper names, antonomasia, proper names, synecdoche, metonymy, metaphor.*

Одержано редакцією 16.02.2012.

УДК: 811. 111 (07)

В.Г.МЕЗІН

**ROLE OF MODERN ENGLISH DRAMA IN TEACHING CONTEMPORARY ENGLISH**

**Резюме:** *В статті досліджується роль сучасної англійської драми у навчанні англійської мови на сучасному етапі. Зокрема розкриваються особливості мови сучасної англійської драми на прикладах з художніх творів та вносяться пропозиції щодо необхідності використання її при навчанні іноземної мови.*

**Ключові слова:** *сучасна англійська драма, мова драматичного твору, діалог та імпровізація, бесіда.*

The **subject** of the development of the contemporary English drama has an importance, because the theatre, in spite of its apparent eclipse through the rise of mass media, remains of immense and growing significance – precisely because of the spread of the cinema and television. So it is on the living stage that the actors and playwrights of the mass media are trained and gain their experience. Today's theatre is, more likely than not, the main influence on the mass media and their language tomorrow. And the mass media, in turn, shape a great deal of thought and feeling, and the language of people throughout the English-speaking world.

Modern English play-writers provide a new language, new ideas, new approaches and new vitalized philosophy to transform the models of thoughts, feeling and language at large in a not too distant future.

Moreover, an understanding of this kind of theater also cast light on current tendencies in language and other fields, or at least show how a new convention of this sort reflects the changes in science, psychology, philosophy and language that have been taking place in the last half-century. The theater, an art more broadly based than poetry or abstract painting, like the mass media, the collective product of corporations, is point of intersection where the deeper trends of changing thought and language first reach a larger public.

Collie and Slater [2,34] focused on the positive contributions language learning through literature could make in that literary texts constituted valuable authentic material as it exposes the learner to different registers, types of language use.

Writers such as Maley and Duff, [6,79] and Wessels, [9,103] have pointed to the values and uses of drama that drama can help the teacher to achieve 'reality' in several ways. It can overcome the students' resistance to learning the new language and drama can create in students a need to learn the language.

So, the main **goal** of the article is that using drama to teach English results in real communication, involving ideas, emotions, feelings, appropriateness and adaptability. Such activities give the teachers a wider option of learner-centered activities to choose for classroom teaching, being extremely efficient in teaching English, and teaching language through drama gives a context for listening and meaningful language production, forcing the students to use their language resources and, thus, enhancing their linguistic abilities. It provides situations for reading and writing. It is very useful in teaching literary texts as it helps in analyzing the plot, character and style. It also involves students more positively and actively in the text.

Teaching English may not fulfill its goals. Even after years of English teaching, the students do not gain the confidence of using the language in and outside the class. The conventional English class hardly gives the students an opportunity to use language in this manner and develop fluency in it.

Drama is a unique tool, vital for language development as it simulates reality and develops self-expression. Drama techniques are equally successful in making students experience language in operation and provide motivation to use language embedded in a context and a situation.

By using drama techniques to teach English, the monotony of a conventional English class can be broken and the syllabus can be transformed into one which prepares students to face their immediate world better as competent users of the English language because they get an opportunity to use the language in operation.

Drama is considered by many students to be important for the development of social and communication skills and tolerance when working with others. They feel that they get to know people better, especially as they often work with peers with whom they would not normally associate. Being able and confident to perform in front of the class gives them a higher status with the rest of the group. It is acceptable to 'show off' and be good at something. This positive reaction contrasted strongly with much more negative comments about some other subjects in the curriculum where students spoke of keeping their ability to themselves for fear of being ridiculed.

Students can use the conventions of drama as a means of exploring and discovering what lies beneath the surface of the texts they engage within the English classroom.

In a very concrete and physical way, students can, through their drama-making, ask questions about: Who is telling the story? (voice, gender, culture etc.); For whom?; What form does the story take?; What is emphasized/ made

invisible?; How else could the story be told? (from other perspectives); What is the real story being told? (what are we being persuaded to think/feel).

Each of the writers is an individual; each has his own language, roots, sources, and background. But they have a good deal in common because their work mirrors and reflects the emotions, thinking and language of their contemporaries in England.

Among the younger generation of playwrights, Harold Pinter, for example achieved the status of a major force in the contemporary theatre. All his plays from the first one-act play, *The Room*, contains a good many of the basic themes and a great deal of the very personal style and idioms, the uncannily cruel accuracy of his reproduction of the inflections and rambling irrelevancy of everyday speech.

The main elements of the comedy are provided by the brilliant small talks. These conversation of which football team is playing away on that particular Saturday, whether it is correct to say 'light the kettle' or 'light the gas', the desultory discussion of trivial news in the evening paper are utterly true and widely comic.

Conversation – the informal interchange of thoughts and information by spoken words - has many functions. The purposes of conversation include the exchange of information, the creation and maintenance of social relationships such as friendship, the negotiation of status and social roles, as well as deciding on and carrying out joint actions.

Questions and answers are the backbone of directed conversation sessions. Luckily, there are different ways to vary the question-answer format: question – single statement, question – multiple statements, question – deduced from answer, multiple questions drawn from a single statement.

So in one of his plays *The Birthday Party* we can see brainwashing of the hero in terrifying but nonsensical cross-examination[4, 240]:

Goldberg: Speak up, Webber. Why did the chicken cross the road?

Mc Cann: He wanted to – he wanted to – he wanted to

He doesn't know!

Why did the chicken cross the road?

He wanted...

He doesn't know. He doesn't know which came first!

Which came first?

Chicken? Egg? Which came first?

Which came first? Which came first?

One of Pinter's major concerns as a dramatist is precisely that of the difficulty of verification. The problem of verification in Pinter's plays is closely linked with the use of language. Pinter's clinically accurate ear for the absurdity of ordinary speech enables him to transcribe everyday conversation in all its repetitiveness, incoherence, and lack of logic grammar. It can be well used in teaching modern dialogical English.

Dialogues and improvisations are forms of role-playing, which is an engaging device to stimulate students to use the dialogue is a short conversation between two people presented as a language model. Some consider dialogues as a manipulative phase of language learning as students spend much time repeating them for pronunciation and memorization practice, or for grammar drills on selected lines. When underlining its communicative function, dialogues' glamour seems to wane.

The improvisation is a dramatic hypothetical situation in which two speakers interact without any special preparation, demanding a high degree of language proficiency and imagination. Drama students learn how to polish their acting abilities in improvisations. English students working with improvisations use the language in an inventive and entertaining form. The situation has to be clearly stated, easy to act out and to have dramatic story twist. When students are fairly fluent in English, they should be able to create a plausible conversation around the given situation, complete with appropriate facial expressions and gestures. This kind of exercise is fun for the participants and entertains the rest of the class who serve as the audience.

If students have reached the advanced level in English, they may be expected to give speeches or they may enjoy participating in debates. The teacher should reserve speech assignments for students who have good group spirit and who know each other very well. He/ she should also allow the student enough time to prepare his speech beforehand and make the time limit for the speech short – no more than five minutes. It would be better for the student not to stand in front of the group when making his/ her speech, but to sit down so that he would feel more at ease. EFL students will speak more fluently if they can represent their true feelings on an issue. In choosing a debate topic for English conversation groups the teacher should find a topic that has elements of controversy but does not arouse uncontrollable passions.

The dialogues of Pinter's plays is a casebook of the whole gamut of *non sequiturs* in small talk; he registers the delayed-action effect resulting from differences in the speed of thinking between people – the slower-witted character is constantly replying to the penultimate question while the faster one is already two jumps ahead. There are also misunderstanding arising from inability to listen; incomprehension of polysyllabic words used for show by the more-articulate characters; and false anticipations.

Reading and studying his dialogues will help students think logically, follow the line of associative thinking. 'I feel', he once said, 'that instead of any inability to communicate there is a deliberate evasion of communication. Communication itself between people is so frightening that rather than do that there is continual cross-talk, a continual talking about other things, rather than what is at the root of their relationship.' So, dialogues from his plays may form excellent models of continual talking in modern English.

Reading another of Pinter's plays we can note and also laugh over his devastatingly accurate rendering of lower-class speech, and also find the passages of genuine poetry. The example of this – Aston's great speech about the shock treatment, or Mick's description of his plans for redecorating the old house, which transmutes the jargon of contemporary brand names into a dreamlike world of wish-fulfillment [4, 250].

You could have an off-white pile linen rug, a table in ... afromosia teak veneer, sideboard, with matt black drawers, curved chairs with cushioned seats, armchairs in oatmeal tweed, beech-frame settee with women sea-grass seat, white-topped heat-resistant coffee table, white tile surround.

He is also one of the first poets to have recognized the potentialities of laminated plastics or power-tools. Mick's brother, Aston, is that typical mid-twentieth-century species of Western man, a do-it-yourself mechanic and handyman. He is constantly fixing some electrical appliance. And he too, in his slower way, extracts poetry from technical jargon [4, 250]:

Davies: What's that then? Exactly, then?

Aston: A jig saw? Well, it comes from the same family as the first saw. But it's an appliance, you see. You have to fix it on to a portable drill.

D: Ah, that's right/ They are very handy.

A: They are, yes.

D: What about a hack-saw?

A: Well, I've got a hack-saw, as a matter of fact.

D: They are handy.

And it is in the striving to communicate a basic and as yet undisolved totality of perception, an intuition of being, that we can find a key to the devaluation and disintegration of language in the modern English theater. For if it the translation of the total intuition of being into the logical and temporal sequence of conceptual thought that deprives it of its pristine complexity and poetic truth, it is understandable that the artist should try and find ways to circumvent this influence of discursive speech and logic. Here lies the chief difference between poetry and prose: poetry is ambiguous and associative, striving to approximate to the wholly unconceptual language of music. Modern theatre, in carrying the same poetic endeavor into the concrete imagery of the stage, can go further than pure poetry in dispensing with logic, discursive thought, and language. The stage is multidimensional medium; it allows the simultaneous use of visual elements, movement, light, and, of course, the language. It is, therefore, particularly suited to the communication of complex images consisting of the contrapuntal interaction of all these elements.

In the 'literary' theatre, language remains the predominant component. In the anti-literary theatre of the circus or the music hall, language is reduced to a very subordinate role. This theatre has regained the freedom of using language as merely one – sometimes dominant, sometimes submerged – component of its multidimensional poetic imagery. By putting the language of a scene in contrast to the action, by reducing it to meaningless patter, or by abandoning discursive logic for the poetic logic of association or assonance, the theatre has opened up a new dimension of the stage.

In its devaluation of language, modern theatre is in tune with the trend of our time. As George Steiner pointed out in two radio talks entitled *The Retreat from the Word*, the devaluation of language is characteristic not only of the development of contemporary poetry or philosophical thought but, even more, of modern mathematics and the natural science.

The work of modern dramatists continues the same development. Each of their plays is an answer to the questions 'How does the individual feel when confronted with the human situation? What is the basic mood in which he faces the world? How does he speak in such situation?' And the answer is a single, total, but complex and contradictory poetic image – one play – or a succession of such images.

In apprehending the world at any one moment, we receive simultaneously a whole complex of different perceptions and feelings. We can only communicate this instantaneous vision by breaking it down into different elements which can then be built up into a sequence in time, in a sentence or series of sentences. To convert our perception into conceptual terms, into logical thought and language, we perform an operation analogous to that of the scanner that analyses the picture in a television camera into rows of single impulses. The poetic image, with its ambiguity and its simultaneous evocation of multiple elements of sense association, is one of the methods by which we can, however, imperfectly, communicate the reality of our intuition of the world.

Apart from the general devaluation of language in the flood of mass communications, the growing specialization of life has made the exchange of ideas on an increasing number of subjects impossible between members of different spheres of life which have each developed their own specialized jargons. So, Ionesco says, that as our knowledge becomes separated from life, our culture no longer contains ourselves for it forms a 'social' context into which we are not integrated. So the problem becomes that of bringing our life back into contact with our culture, making it a living culture once again. To achieve this, he says, we shall first have to kill "the respect for what is written down in black and white" to break up our language so that it can be put together again in order to re-establish contact with the reality; it is imperative to "push human beings again towards seeing themselves as they really are."

If students have reached the advanced level in English, they may be expected to give speeches or they may enjoy participating in debates. The teacher should reserve speech assignments for students who have good group spirit and who know each other very well. He/ she should also allow the student enough time to prepare his speech beforehand and make the time limit for the speech short – no more than five minutes. It would be better for the student not to stand in front of the group when making his/ her speech, but to sit down so that he would feel more at ease. EFL students will speak more fluently if they can represent their true feelings on an issue. In choosing a debate topic for English

conversation groups the teacher should find a topic that has elements of controversy but does not arouse uncontrollable passions.

Although conversational competence can only come from fluency activities or natural language interaction outside the classroom, there is an argument for the use of controlled activities which help students develop confidence as well as the ability to participate in and maintain simple, commonly encountered conversations.

So, studying the modern plays we learn how to communicate between humans with the existing state of affairs, with the contact of the real contemporary life. But this will be possible only if the student instead of the clichés that dominate thought use living language, recognized and respected, used by modern playwrights.

#### ЛІТЕРАТУРА

1. Byram, M & Fleming, M [Eds] .Language Learning in Inter-cultural Perspective: Approaches through Drama and Ethnography. London: CUP, 1999.-243p.
2. Dougill, John. Drama Activities for Language Learning. London. Macmillan, 1997
3. Design for drama. Short plays based on American literature. Washington. USIA, 1994.-52p.
4. Esslin M. The Theatre of Absurd. Penguin books, 1999.-480p.
5. Fleming, Michael . Starting Drama Teaching. London: David Fulton, 1994.-156p.
6. Maley, A. & Duff A. Drama Teaching in Language Learning. London: CUP, 1982- 211p.
7. Modern English Plays. Moscow. Progress Publishers, 1996.-382p.
8. Plays for Reading: Using drama in EFL. Washington, D.C., 2005.-179p.
9. Wessels, Charlyn. Drama. Oxford: OUP Davison, J. & Dawson, J. Learning to Teach English in the Secondary School: A companion to School Experience. London: Routledge, 1998-193p.

**Резюме.** В статті досліджується роль сучасної англійської драми при навчанні англійському мові на сучасному етапі. В частині розкриваються особливості мови сучасної англійської драми на прикладах з художественних творів і вносяться пропозиції про необхідність використання їх в процесі навчання іноземним мовам.

**Ключові слова:** Сучасна англійська драма, мова драматичного твору, діалог і імпровізація, бесіда.

**The summary.** Role of modern English drama in teaching contemporary English is investigated in the article. Peculiarities of the modern drama language are exposed and the proposals to include the examples of the plays into the process of foreign language teaching are put forward.

**Key words:** Modern English drama, drama language, dialogue and improvisation, conversation.

Одержано редакцією 15.02.2012.

УДК: 373. 678. 2

Н.О. МИХАЛЬЧУК

#### THE NARRATIVE STRUCTURE AND THE SPECIFIC FUNCTIONS OF LANGUAGE MEANS AND SYNTACTICAL STYLISTIC DEVICES IN THE NOVEL "BLEAK HOUSE"

**Резюме.** В статті дана характеристика роману Ч.Діккенса "Холодний дім". Проаналізовано лексичні та синтаксичні стилістичні засоби, охарактеризовано їх значення. Наведено приклади та частоту вживання автором іронії, гротеску, сатири, ілюзії, повторення, вульгаризмів, еффімізмів, які вживаються Ч.Діккенсом з метою досягнення гумористичного ефекту ситуацій, логічного та емотивного наголосу на певних фразах та фразових кліше.

**Ключові слова:** лексичні та синтаксичні стилістичні засоби, іронія, гротеск, сатира, ілюзія, повторення, вульгаризми, еффімізми, гумористичний ефект ситуацій, логічний та емотивний наголос.

"Bleak House" came out in the usual nineteen parts – the last a double number, making twenty in all – between March 1852 and September 1853. It is a work of Dickens' matured genius, comprehensive, innovative and radical, building on the fictionalized social analysis in "Dombey and Son" (1846 – 1848) and the introverted psychology of "David Copperfield" (1849 – 1850).

"Bleak House", like all Dickens' novels, is a tragic social exposure, a comic novel, a story of crime and punishment and a love story. Like almost all his novels it unfolds character, looking at development, deterioration, sometimes self-discovery. Some of his books present growth and change in allegorical pattern, like "A Christmas Carol" or "The Hanted Man"; most mix caricature and character; one or two have little or rib concern with a psychic centre, like "Barnaby Rudge", a brilliantly extroverted novel which animates social disorder but lacks inwardness; some deal elaborately with development and maturation, like "David Copperfield" and "Great Expectations". Readers have disagreed about the nature of the psychology in Bleak House, differing strongly in their reading of the heroine and co-narrator, Esther Summerson, who has been seen both as a static idealization and a plausible and dynamic characterization.

A narrator is the person who tells the story to the audience. Much criticism about "Bleak House" focuses on its unique narrative structure: it is told both by an unidentified, the third-person narrator and the first-person narrator Esther

## ЗМІСТ

<b>Михальчук Н.О., Івашкевич Е.Е.</b> Специфіка трансформації образу кентавра в однойменному романі Джона Апдайка .....	3
<b>Романюк С.К., Ковальчук Т.Г.</b> Невербальні компоненти в рекламному дискурсі .....	9
<b>Вакулінська Л.М.</b> Структурно-семантична характеристика антонімічних пар у біблійних німецькомовних текстах .....	12
<b>Мороз Л.В., Мороз Л.М.</b> Фенотип суб'єкта і об'єкта історії як чинник жанротворення .....	14
<b>Мороз Л.В., Данілова Н.Р., Трофімчук В.М.</b> Характерні особливості функціонування джестової традиції XVI століття .....	17
<b>Денисюк Л.В., Ковалюк В.В.</b> Про структурно-семантичні особливості неологізмів англо-американського походження в сучасній українській мові .....	19
<b>Мороз Л.В., Мельничук Л.В.</b> „Гамлет” В.Шекспіра як філософська трагедія .....	22
<b>Король О.Ю., Мороз Л.В.</b> Англійський офіційно-діловий стиль мовлення: лінгвостилістична специфіка .....	26
<b>Косолапов В.И.</b> О статусе блендинга (телескопии) в современном английском языке (обзор литературы) .....	30
<b>Калініченко М.М.</b> Білий Кит у чорних шатах мультикультуралізму .....	35
<b>Попович Р.Г.</b> Структура номінативно-варіантної термінопарадигми (на матеріалі іспанської термінології водного господарства) .....	38
<b>Мороз Л.В., Кушнір Н.В.</b> Характерні особливості жанрової сутності класичної новелістичної моделі (на матеріалі творчості Б.Річа) .....	42
<b>Вовчук Н.І., Мороз Л.М.</b> Казка як жанр літературної прози .....	46
<b>Касаткіна О.В.</b> Мовностилістичні особливості використання сленгу в газетно-публіцистичному дискурсі .....	47
<b>Козицька О.А., Давнюк С.В.</b> Семантична структура складних багатокомпонентних речень .....	50
<b>Черуха Н.В., Черуха В.В.</b> Деякі дидактико-методичні аспекти навчання читання іншомовних текстів за спеціальністю .....	54
<b>Курята Ю.В.</b> Творчі завдання в контексті навчання англійської мови у вищому навчальному закладі .....	57
<b>Корженевська О.В.</b> Використання лінгвокраїнознавчого аспекту в процесі викладання іноземних мов у старшій школі .....	59
<b>Олесьюк Л.В., Бойко Н.Г.</b> Культурологічно орієнтовані методики вивчення іноземних мов .....	64
<b>Черуха В.В., Черуха Н.В.</b> Негативний вплив міжмовного переносу на процес вивчення другої іноземної мови .....	68
<b>Кочубей О.С.</b> Особливості формування іншомовної компетенції студентів-філологів .....	70
<b>Ветрова І.М.</b> Проблема формування лексичної компетенції при підготовці майбутнього вчителя іноземної мови .....	74
<b>Дуброва А.С.</b> Комунікативний підхід як оптимальний засіб вивчення іноземної мови .....	77
<b>Верьовкіна О.Є., Гонтар В.Є.</b> English borrowings into modern Ukrainian .....	78
<b>Бігунова С.А., Зубілевич М.І.</b> Антономастичні власні імена як експресивні засоби мови .....	82
<b>Мезін В.Г.</b> Role of modern English drama in teaching contemporary English .....	84
<b>Михальчук Н.О.</b> The narrative structure and the specific functions of language means and syntactical stylistic devices in the novel “Bleak House” .....	88
<b>Верьовкіна О.Є.</b> The translation peculiarities of English paremiological units into Ukrainian .....	96
<b>Фрідріх А.В.</b> Словотвірні та структурні характеристики англійської юридичної термінології .....	99
<b>Павловська Л.О.</b> Прагмасемантичні особливості вербальних формул побажань .....	107
<b>Відомості про авторів</b> .....	111

Наукове видання

# **АКТУАЛЬНІ ПРОБЛЕМИ ФІЛОЛОГІЇ ТА МЕТОДИКИ ВИКЛАДАННЯ ГУМАНІТАРНИХ ДИСЦИПЛІН**

## **Збірник наукових праць**

Наукові записки Рівненського державного гуманітарного університету

Відповідальний редактор збірника Архангельська А.М.  
Відповідальний за підготовку збірника до видання Петрівський Я.Б.  
Технічний редактор Горішна І.Г.  
Комп'ютерна верстка Кречмаровський В.Л.

Підписано до друку 27.04.2012 р.  
Формат 60х84 1/8. Папір офсетний № 1. Гарнітура Times New Roman. Друк ризографічний.  
Ум. друк. арк. 14,9. Обл. вид. арк. 29,1. Замовлення № 129/1. Наклад 120.

Адреса редакції: 33028 м. Рівне, вул. Остафова, 31  
Рівненський державний гуманітарний університет

---

Віддруковано в редакційно-видавничому відділі  
Рівненського державного гуманітарного університету  
33028 м. Рівне, вул. С.Бандери, 12, тел. 26-48-83

А – 43      **Актуальні проблеми філології та методики викладання гуманітарних  
дисциплін: Збірник наукових праць. Наукові записки Рівненського  
державного гуманітарного університету. – Рівне: РДГУ, 2012. – 112 с.**

ISBN 966 — 7281 — 10 — 01.

Збірник наукових праць містить статті з теоретично-методологічних, культурологічних, літературознавчих, мовознавчих проблем спілкування.

Опубліковані матеріали можуть бути корисними для науковців, учителів, викладачів та студентів вищих педагогічних навчальних закладів.

**УДК: 81'243**

**ББК 81.20**