

- Competent selection of texts for reading and listening can provide not only filling certain gaps in the information plan, but also the necessary set of language and speech means on the problem under discussion.

- The content and linguistic value of the training exercises is of great importance in this matter.

- The proposed tasks must be built taking into account the real information stock of the trainees. Taking into account interdisciplinary connections can significantly facilitate the solution of practical problems of communication in FL.

- The use of verbal supports (diagrams, tables, plans with keywords, supporting notes, etc.), as well as non-verbal supports (pictures, music, etc.) can be of great help.

Conclusion. Thus, we can conclude that the development of monologue speech skills contributes to overcoming various kinds of difficulties that students face when generating a monologue statement. As a result, student performance improves, which contributes to increased motivation to learn a foreign language. The systematic use of the technique of teaching monologue speech contributes to the formation of lexical-grammatical and phonetic correctness of speech and the formation of skills and abilities of the logical construction of speech.

It should be noted that, despite the urgency of the problem, in practice it remains far from solved. All those mentioned above indicate the need for further development of this issue and the search for the most effective technologies for solving the problem.

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GENRE TRADITIONS OF THE POST-APOCALYPTIC NOVEL BASED ON THE WORK OF V.V. MARTINOVICH "NIGHT"

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The article examines the genre of the post-apocalyptic novel. This genre was formed from a science fiction novel at the end of the 20th century and then began to actively develop independently.

Many people still do not consider the post-apocalyptic novel separately from sci-fi, which at this stage in the development of this genre is incorrect. The

apocalyptic novel is a relatively new genre, its traditions are insufficiently studied, which determines the relevance of this work.

The aim of our research work is to identify the lines of development of the genre traditions in the novel “Night” by V.V. Martinovich.

Material and methods. To achieve the goal, we used the following methods: mythopoetical, contextual, descriptive, descriptive and analytical and comparative-typological. The novel “Night” by V.V. Martinovich was chosen as the material for this work.

Findings and their discussion. The post-apocalyptic genre was born out of the well-known sci-fi genre. Science fiction is a type of science fiction literature based on a rational assumption, according to which, with the help of the laws of scientific discoveries, technical inventions or nature, which do not contradict the natural scientific views of the time, the extraordinary or the supernatural is created in the work [4, p. 621–622].

The term “post-apocalyptic” was first mentioned by American critic Alan Frank in Sci-Fi Now magazine in 1978 [3]. There is still no precise definition of this genre, but it can be described based on the definition of an apocalyptic novel. In this article, we will adhere to the following definition of post-apocalyptic – these are works, the plot of which tells about life after the onset of a global catastrophe.

V.V. Martinovich is a famous Belarusian writer. His novel “Night” was published in 2018 and in many sources this work belongs to the genre of dystopian fiction, which is not entirely correct.

In the novel, the plot is built according to the canons of genre traditions of the post-apocalyptic novel. The main character is a young man nicknamed Knigar, which is both a name and a way of life, who lives with his dog in Minsk. The events in the novel preceding the catastrophe are described by the author extremely cursory. The author demonstrates a world dependent on gadgets, so mundane and familiar, where the closest “friend” for everyone is Google and Instagram:

“– Then came Google and Instagram. The first taught us to google, the second – to self. The interaction of humanity with the outside world at a time when we were not stuck was reduced to these two basic reactions. Because the further, the less we interacted with this world around us” [2].

The catastrophe itself happens suddenly, as it should be in a post-apocalyptic novel. The author does not give an exact explanation as to why the sun simply did not rise at some point. The main character constantly torments himself with questions and comes to the conclusion that this is a kind of “punishment” for all mankind. One of the important characters who met on the way of Knigar and greatly influenced the development of the protagonist, shared these thoughts on this matter:

“– The word “retribution” assumes that somewhere there is a vengeful villain who wants to punish someone for their misdeeds. In our case, everything

is explained by the mechanics of the laws of the universe. A civilization based on electricity has exhausted itself” [2].

We get to know this character in the preface to the novel. This is a demiurge character who appears to Knigar as both “Samael” and “Misha”. His name is a reference to various religious motives, for example, in the Talmud – the angel of death and destruction, the eternal enemy of the Archangel Michael. This post-apocalyptic novel resembles a computer game where our character has a goal and he goes to it, meeting various obstacles in the form of monsters and traps on new “levels”, and the degree of complexity of the “levels” increases as the plot develops. Samael is both God and part of the quest for our main character, and, perhaps, the main key to the whole “game”. It begins with him and with his phrase brings the reader to its logical conclusion:

“– You’ve been looking in the wrong place all the time. The sun did not go out, and the Earth did not jump out into distant space. The changes did not come with physical laws. And with a substance about which a person knows the least. With time. Time for dead matter has stopped. For living beings, it keeps going. This is why chemical reactions don't work, other than what I call "cold". And in order to understand how burning oil differs from burning wood or the life of electricity in a battery, you need to comprehend the chemical theory of time, which explains how time behaves in different substances. And for this you need to stop devouring the planet and listen to the rustle of the stars. When you get to that point, you no longer need to fill gasoline or hydrogen into cars” [2].

An important distinguishing feature of the genre we are considering is “world modeling”. The author describes in detail the structure of his world. We see people trying to survive in conditions where there is no electricity and oil and gas no longer burn. New governance systems are emerging, big cities are forced to split into small city-states, and right outside their borders the night stretches, where the human imagination paints nightmares, bringing them to life.

In the new world, precious metals are not valuable, but batteries and accumulators, mostly galvanic, nickel-metal-hydride and nickel-cadmium, which are called zinc. Lack of food, medicine, changes in natural conditions – this is only a small list of the difficulties that people who live in the world created by V.V. Martinovich. Everything looks like a “distorting mirror” of the real world. All this is perceived by the characters of the novel as routine, which emphasizes the monstrosity and phantasmagoric nature of social everyday life. In new conditions, new professions appear, for example, “miners”, which resemble the “stalkers” of Russian Science Fiction – the Strugatsky Brothers:

“– People are dying from the usual sore throat, there are no antibiotics left, the Burgomaster has money for medicine, but there is no place to buy medicines, the miners searched all the nearby bases of Belpharmacy” [2].

Conclusion. Analyzing the novel “Night”, we can conclude that, despite some blurring of genre boundaries, the post-apocalyptic novel can be attributed to a special genre-thematic group of works. V.V. Martinovich follows the

traditions of the genre we are considering and creates a real “antiworld”, which has an instant and irreversible character. The novel is based on the traditions of the post-apocalyptic genre, but also has a unique style and novelty.

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FEATURES OF THE DOLL NOMINATION: MOTIVATIONAL ASPECT

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Dolls are an integral part of the culture and history of the mankind. The exact date of dolls appearance is not known, and a doll itself did not immediately appear in the usual form for us and was to be used for some other functions than today's ones. Even its mysterious human appearance carries something mysterious and magical. This image allows you to endow a doll with the properties of a living being and perform various functions for it, starting with a sacred ritual and magic function and ending with entertainment and even cognitive functions. Dolls, like people, have their own names derived from the Creator, manufacturer, or owner.

The purpose of this study is to identify the main principles and motives for the nomination of dolls.

Material and methods. The theoretical basis of the research is the works of D. I. Ermolovich, T. V. Fedotova, A. M. Mezenko, I. A. Morozov and A.V.Superanskaya. Practical material for the study was obtained during the analysis of thematic sites and forums. We used the following methods: descriptive, analytical, and structural.

Findings and their discussion. First of all, it is necessary to determine what the basis of the concept of a doll. Based on the definitions in the explanatory dictionaries of V. I. Dal, S. I. Ozhegov, and D. N. Ushakov, we identified the general features of this concept and defined a doll as an object that resembles to a person or an animal, created from different materials and performing different functions.

Among many people there are myths and legends associated with the phenomenon of dolls. They can be just toys and perform entertainment, game