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CHILDHOOD MEMORIES IN ELCHIN SAFARLI'S BOOK "I WANT TO GO HOME"

Introduction. Elchin Safarli is a modern Russian-speaking Azerbaijani writer. Author of numerous bestsellers, such as «Sweet Salt of the Bosphorus» (2008), «I was promised you» (2010), «Recipes of Happiness» (2013), «Tell me about the sea» (2016), «When I come back, be at home» (2017), «The House in which the Light is on» (2019), etc.

Since Elchin Safarli was born in Azerbaijan and now lives in Istanbul, many of his works represent a detailed acquaintance with Eastern culture: traditions and customs of the Turkish and Azerbaijani peoples, their mentality, national cuisine and way of life.

The main characters of Elchin Safarli's books are ordinary people with whom the author is familiar in real life. Therefore, in many ways his works are autobiographical. In them, the writer often uses such an artistic technique as retrospection. The appeal to the past is the basis of the writer's book «I want to go Home» (2015).

The purpose of the study is to research the conceptual image of «childhood» and the artistic ways of its realization in Elchin Safarli's novel «I want to go home».

One of the key places in this work is occupied by the childhood memories of the main character, with the help of which we get to know the inner world of the latter more deeply. According to the French writer, an expert in analytical psychology Patrick Estrada, memories are a cast of a personality, evidence of its unique existence. Memories tell a lot about a person: how he lives, what fears he has, what relationship he has with the world around him.

It is worth noting that childhood occupies a special place in the work of Elchin Safarli. The writer refers to this image in such books as, for example, «Recipes for happiness. Diary of an oriental cook» and «Tell me about the sea».

From the first pages of the novel «I want to go home» we see childhood, which the main character associates with the Caspian Sea, howling in the window slits of Khazri, the Absheron house with a green roof at the Fig Station, with calm and reasonable grandmother Sonya, grandfather-friend Asad, the dog Pyalang, with the golden-armed master of string instruments Niyaz, who lives on a Dusty Street, baking the most delicious shor-gogals on Absheron, Najiba from Immortal Lane, with black tea with cardamom on autumn evenings, Aunt Amina's walnut-scented pillows, with grandma's hot baklava and dolma made of grape leaves, with a mulberry tree with the proud name Mayak and many others.

Such paintings become reference points for the representation not only of the conceptual image of childhood, but also of oriental originality in general – landscape, cultural, everyday, mental. Such detail contributes to the disclosure of local color, as well as the appearance of the reader's immersion in the artistic reality created by the author: «I peel apricots from the seeds, yellow juice flows through my hands. As a child, doing this to help my grandmother, I called the strips of flowing fruit juice rivers of the sun. «Grandma, look, the sun is flowing on your hands! It turns out it tastes like apricot!» Sona was smiling as she sprinkled ground cinnamon on the apricot puree. We used it to make a pastille» [1, p. 111].

Artistic objectivity, in addition to visualizing specific images, gives rise to a variety of sounds surrounding the main character in the novel: «Not only touches were valuable to me, but also what I heard. Not words, but sounds of the world. The silence of the morning, the rumbling of the winter sea, shells underfoot, the bubbling of a boiling kettle, fairy tales in my mother's voice, the crackling of a goychay pomegranate in my grandfather's hands, the hissing of a cutlet in butter, the crunch of a new book, the clinking of dad's keys in the front door, the purring of a cat in his arms, the chirping of cicadas on hot evenings and the roar of the wind on Absheron» [1, p. 42].

Conclusion. Each detail described above symbolizes the reverent attitude of the protagonist to his «rescue pictures» – bright memories from childhood: «In everyone's memory there are pictures

of rescuers, we turn to them in difficult periods. In my lifeguard picture there are not only seagulls and simits, but also a foam of jam from yellow cherries, which is brewed in the courtyard of our dacha in a copper basin with crooked edges» [1, p. 23].

Thus, childhood in Elchin Safarli's novel «I want to go Home» is presented through such an artistic technique as retrospection. The writer's childhood memories are revealed through a detailed, detailed description of family life, nature and people and embody unconditional love and respect for the native land on which the writer grew up.

List of cited sources:

1. Safarli, E. I want to go home / E. Safarli. – M.: AST Publishing House, 2015. – 288 p.

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COMMUNICATIVE GAMES AS A NEW FORMAT OF GAME TECHNOLOGY IN FOREIGN LANGUAGE TEACHING

Introduction. The main goal of teaching a foreign language at the turn of the century seems to be mastering it as a means of intercultural and interpersonal communication. It is worth emphasising the importance of modeling communicative speech behaviour in the learning process, the success of which depends on the ability to appropriately interpret the behaviour of speech partners, express a position on the subject of communication, etc. Thus, the relevance of the study is expressed in the need to introduce modern learning technologies in the educational process, which leads to an increase in the quality of education in secondary schools in general and to the improvement of teaching methods of oral communication in particular.

Purpose of the study is to discover and substantiate the possibilities of applying communicative games in the process of teaching a foreign language.

The main body. The following research methods were used when writing the article: studying the literature on the topic and its critical analysis (works of G.V. Rogova, E.I. Passov, A.A. Leontiev, M.V. Lyakhovitsky, N.I. Gez, S.A. Shmakov, etc.), observation of the organization of the educational process in Vitebsk gymnasiums № 1 and 2, experimental testing of the communicative games efficiency in teaching monological speech during the pedagogical practice in Vitebsk gymnasium № 1.

Game-based technologies are one of the unique forms of learning that make not only students' work at a creative and exploratory level interesting and engaging, but also the everyday steps of learning English. Oral speech, both monologic and dialogic, should be situational and motivated, in other words, the learner should have a desire to communicate something to the listeners in the foreign language. For this variant of oral language learning communicative games are best suited, which bring foreign language communication closer to reality. The curiosity of the conventional world of the game makes the monotonous activity of remembering, repeating, fixing or learning information positively emotional, and the emotionality of the game action activates all mental processes and functions of the child. Another positive aspect of play is that it promotes the use of knowledge in a new situation, i.e. the material being learned by the students goes through a kind of practice and brings variety and interest to the learning process.

All this contributes to the fulfilment of methodological tasks such as:

- creation of psychological readiness of children for speech communication;
- providing a natural need for repetition of the speech material;
- to train students in choosing the right language option, which is a preparation for situational spontaneity in general.

Determining the primary function of play is quite complicated. According to most researchers, play has a training function in ontogenesis (just as a safe way to learn an action through play among animals).

A.N. Leontiev also adheres to this opinion. He notes that in the course of the child's activity, there is a contradiction between the rapid development of his or her need to act with objects, on the one hand, and the development of operations carrying out this action, on the other. The child wants to drive the car, to row a boat, but cannot carry out this action because he doesn't know and cannot mas-