

учителям (особенно молодым специалистам) нужно методическое сопровождение, позволяющее более рационально применять такие средства обучения на уроках и во внеклассной работе.

Таким образом, категория идентичности, введенная в оборот отечественной педагогической наукой, предоставляет широкие возможности в плане диагностики и противодействия вызовам и угрозам для духовно-нравственной сферы личности школьников. Сочетание соответствующих эмпирических исследований с инновациями в методике преподавания социально-гуманитарных предметов может способствовать более успешной реализации современных задач государственной молодежной политики.

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THE SOCIO-CULTURAL PHENOMENON OF THE NAME

O.M. Rostovskaya
Vitebsk, Vitebsk State University named after P.M. Masherov

Philosophical perception of the social past and the phenomenon of historical memory is constantly connected with onomastic problems. Names are among the figures of memory – both individual and collective, and in particular urban historical memory. They are always included in the socio-cultural content, being a kind of explorers of retrospective information in the actual historical context. Therefore, their research in one or another view is an organic part of the overall scope of the historian's work. But this text is aimed at analyzing the phenomenon of the name and sets a research model of understanding the city and historical memory.

In a wide sense, a name is a difficult socio-cultural construct, a concept with a specific meaning and a multitude of objectifications and associated images fixed

in collective memory. The cognition of the historical individuality of the city begins with the name, and its understanding happens through a consistent understanding of the meanings of urban cultural forms with their names and the images that they hold in themselves, personified in the name (or names).

Every place has a name that is a “place”, that is, an object of individual and collective memory. The name is a landmark in the social space, thus, without a name, the world is disoriented.

In fact, every name is:

1. an artifact caused by the development of language and culture,
2. the “place” of memory is prehistoric and historical (meaning the mythological and socio-historical sections of the interpretation of the name),
3. image,
4. the form of socio-cultural identity.

People have names that identify them. Events have names and so are fixed in the ground of the historical. Everything is named – thanks to the ability of people in their social scale, in their collective sense, to create image sinconcepts. The name is social, and the practice of commemoration and memorialization is a social practice that integrates and consolidates. The author of the “Philosophy of the Name”, the Russian philosopher A.F. Losev was rightful, noting that the name “explain the whole deepest essence of sociality in all the infinite forms of its manifestation”, the name is the social reality.[2, p. 20].

The name of the city is the starting point to the knowledge of its historical individuality. A city can't be nameless, just like a person, unless he is asocial. Like a person, a city is a social, socialized individual.

There are cities whose individuality has not been revealed due to historical conditions or erased under the influence of changing ideological, cultural and stylistic paradigms. There are cities with a bright individuality: for example, Barcelona, Rome, Paris, Prague. The name itself speaks of their greatness. The name involves a number of images and concepts, appears in the context of mythological, historical and actual, reality.

The city, its name and image are one, like the city and its cultural forms. The urban landscape is marked with names ranging from anthroponyms memorialized in monuments and memorial plaques, names of streets, squares and public places, and ending with undistinguished urbanonyms (for example, names on store signs). Modern Belarusian researcher A. Lastovsky has identified gononyms, monuments and plaques as important elements of marking urban space, reflecting the historical narrative officially recognized by the governing elite [1, p. 25]. It's hard to disagree. These cultural forms, integrated into the memory of the urban community, form part of the memorial cultural landscape.

The city as an extended historicity embodied in cultural forms is perceived, presented, remembered through the prism of existence, therefore its cultural historicity, its past becomes relevant insofar as the supra-individual manifests itself in an individual dimension. In this context, the perception of the city reflects the

mode of memory-experience, that is, “biographical memories”, and the mode of “justifying memories” in their synthesis [3, p. 35]. So, the subjective image of the city is determined by the social framework. This is confirmed the fact of exteriorization of the eidetic images of the city in terms of: the image takes on a linguistic form, that is, it gets a conventional character, is legitimized in the collective field, obeying the will of the social community.

The name can be metaphorically identified as the key to cognition and experience of the city – its acceptance into the biographical mode of memories. The name of the city is an mediator between it and the subject who knows and remembers it. Despite the fact that each person leaves an imprint of his presence in the existence of a certain city in his memory, there are people who identify with the city and become an integral part of individual and urban historical memory. This connection embodies the idea of “common memory”. The image of the city reveals itself through the prism of a creative genius and its name. And although everyone's memory is able to recreate a narrative collage of eidetic images of the city, the memory of a genius puts fragments of past perception into an artistic form, places a mnemonic image in the annals of the universal history of culture in the resonance of collective memory. In the artist's work, as if predetermining the appearance of Genius loci through the mystery of creativity, the image of the city appears, as realizing the desire to expand space and time ownership, giving birth to associations: Petersburg of F.M. Dostoevsky, Barcelona of A. Gaudi, Vitebsk of M. Chagall...

The name as a socio-cultural category is present as a mandatory component in research projects dedicated to the learning of the memorial landscape of the city. Defined by it to a great degree, urban historical memory in a linguo-cultural context is mediated onomastics, which carries not only an informational part, but also a socio-historical, ideological, axiological one, determining the view of continuity in social space and public mind.

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