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Section 1. History

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DISCURSIVE READING OF JEAN DE MEUN'S CONTINUATION OF *LE ROMAN DE LA ROSE*: MEDIEVAL MISOGYNY IN LITERARY REPRESENTATIONS OF WOMEN

Introduction

“*Le Roman de la Rose*” (“*The Romance of the Rose*” – *eng.*) seems to be one of the most well-known yet notorious medieval poems composed in the High Middle Ages. While being widely acknowledged and read in the medieval times, it also became a so-called encyclopedia of courtly life (*and love*) for historians and other researchers. However, despite the romance’s obvious merits (such as literary style, variety of social and cultural subjects touched in the narrative, interesting allegories, etc.), there is one problematic feature of the text which continues to provoke heated debates in the fields of literary studies, history, gender studies, linguistics, etc. This feature is, evidently, misogynistic nature of narration in the continuation of the romance written by Jean de Meun. In this article I would like to perform a discourse analysis of literary representations of women in Jean de Meun’s continuation.

Le Roman de la Rose was written as a dream vision (*as narration’s structuring device*), and both authors (*Guillaume de Lorris, the author of the original text, and Jean de Meun, the author of notorious continuation*) used allegorical personifications as characters, making the *Rose* memorable, bright, and catchy. As Hult writes in the Cambridge Companion to Medieval Women’s Writing² (2013, ed. by David, Dinshaw and Wallace), “at the turn of the fourteenth century, the *Rose* was quite simply the most admired and most sought-after work composed in French, a fact which is all the more striking because of the work’s convoluted genesis”. Here, he points to an important detail: the

¹ De Lorris G. et al. *The romance of the rose.* – Princeton University Press, 1995.

² David W. et al. (ed.). *The Cambridge companion to medieval women’s writing.* – Cambridge University Press, 2003.

Rose was apparently so popular due to the fact that it was written in the vernacular (*in Old French*) instead of Latin, making it accessible for a wider audience. Latin was one of the instruments of exclusion of entire social groups from participation in literary activities. Obviously, the group that had the privilege of writing and reading in Latin was composed of men from nobility. Women and other marginalized lay social groups had fewer opportunities to learn Latin (*although, there are notable exceptions*). The appearance of literature in the vernacular, such as the *Rose*, seems to be a prerequisite of wider inclusion of people other than noble men into textual activity. In the High Middle Ages the selection of books available in the vernacular was not sizable. Women obviously read the *Rose* (*for example, according to Lett¹ (2013), the queen of France Clementia of Hungary had the Rose among 41 books in her personal possession*) given that there was not a plethora of other options available, even if the content of the book was not flattering for them. The fact that women did read the text makes it relevant and important to analyze it in terms of its content in relation to female figures and discourse behind it.

The ritual marginalization of women forms a cultural constant of history, encompassing literature and other forms of art, social life, politics, economical situation and etc. At the same time, as Bloch² (1987) writes, “like allegory itself, to which (*for reasons we do not have time to explore*) it [misogyny] is peculiarly attracted, antifeminism is both a genre and a topos, or, as Paul Zumthor³ might suggest, a “register” – a discourse visible across a broad spectrum of poetic types”. Thus, the history of interpretations of the *Rose* (*being an example of misogynistic dream vision allegory*) as well as discourse analysis of it may give a key to the understanding of misogyny of the High and Late Middle Ages, and form a relevant context through which gender discrimination could be historicized.

Discursive reading of Jean de Meun’s Continuation of *Le Roman de la Rose*

Around the year 1270, Jean de Meun wrote a continuation of Guillaume de Lorris’s *Rose*, adding 17000 lines to initial 4000. According to Hult⁴ (2013), “in satirically unmasking the solipsistic and disingenuous tactics of the courtly tradition, Jean de Meun compiled an encyclopedic array of discourses focusing upon love as a universal human predicament, delving into such topics as procreation, celibacy, friendship,

¹ Lett D. *Hommes et femmes au Moyen Âge: Histoire du genre XIIe-XVe siècle.* – Armand Colin, 2013.

² Bloch R. H. *Medieval misogyny // Representations.* 1987. – T. 20. – C. 1–24.

³ See, for example, Zumthor P., Yeomans F. *Narrative and Anti-Narrative: Le Roman de la Rose // Yale French Studies.* – 1974. – №. 51. – C. 185–204.

⁴ David W. et al. (ed.). *The Cambridge companion to medieval women’s writing.* – Cambridge University Press, 2003.

marriage, prostitution, homosexuality, and obscene language". Importantly, Meun's *Rose* ended with a metaphorical sexual intercourse which can be considered a rape. Throughout the text, women are branded "with the vices of unfaithfulness, deceptive behavior, vanity, loquaciousness, and lubricity" (Hult¹, 2013).

When analyzing the text of Meun, an important dilemma occurs: what can be considered misogyny and what cannot. This is connected to the questions of authorship and voice in the text. There are words that are spoken by the author directly, from his own name. But, there are also words that are put in the mouths of the characters of the literary piece. Can their misogynistic words be considered an evidence of author's misogyny? Or, only the words that are spoken on behalf of the author directly may be considered his or her official position/view on the matter? This is a complicated question, and there seems to be no academic consensus on this topic. In relation to the study of medieval misogyny, Bloch² (1987) argues the following: "The misogynist speaks of the other in terms that bespeak otherness, and thus through the voice of the other. This defining tautology emphasizes the elusiveness of misogyny as well as the pertinence of the question of reading". It means that women-hating words that are spoken by characters and not the author himself are still considered part of a misogynist discourse. I am still in process of elaborating my own position with regard to that, but in the analysis of Meun's text I adopt the following method: when misogynist words are spoken on behalf of the author, it is misogyny; when misogynist words are spoken on behalf of characters of the poem and are not disproved or criticized, it is misogyny; but when misogynist words are spoken on behalf of characters of the poem and are subsequently refuted and challenged, it is not a clear example of misogyny (*although it is still debatable*). This is a useful distinction due to the fact that the debate regarding the Meun's *Rose* tends to focus on the chapters with the tirades of Jealous Husband (*which are extremely women-hating*), and what Meun's defenders simply have to do to vindicate the author is to argue that these chapters are written on behalf of Jealous Husband (*who is apparently suffering because of his wife's betrayal and therefore is aggressive and unrestrained in his speech*) and this is not what Meun thinks of women himself. However, here my distinction is useful: after the chapters of Jealous Husband (pp. 186–191; 199–220), there is a chapter called "Friend condemns jealousy, praising equality in marriage" (pp. 220–223), where Jealous Husband is metaphorically criticized and denounced. Therefore, this is not the best example of misogyny, and it is too simple to defend Meun's writing with regards to the case of Jealous Husband chapters. What is needed is to analyze the rest of the text, looking for examples of

¹ David W. et al. (ed.). *The Cambridge companion to medieval women's writing*.— Cambridge University Press, 2003.

² Bloch R. H. *Medieval misogyny // Representations*. 1987.— T. 20.— C. 1–24.

misogyny which are not criticized and debunked by Meun, but instead proved and praised by the author in his own words. These are true examples of misogyny that can assist in understanding depth and configuration of Meun's *Rose's* misogyny.

There are a plethora of vices that Meun attributes to women. To start with, he equals women with riot. As Bloch¹ (1987) argues, "woman as riot is a topos in medieval literature and has a special sense in Old French". The word "riote" in French in its meaning is close to "chaos" or "upset", suggesting a link between women and being chaotic, irrational, and emotional. Also, it is often mentioned by Meun that it does not really matter whether a woman is beautiful or ugly – anyway, she will in the end deceive her husband. If a woman is pretty, all men would desire her, and therefore she cannot be trusted by her husband; if she is not beautiful, she would "need all the more to please and, again, will eventually betray" (Bloch², 1987). She is always overdetermined and she perpetually signifies her desires, consequently, men are at risk of being fooled. The language that Meun uses reflect this constant threat that men are subject to. Moreover, the author uses the language of suspense and stress while describing women – he constructs an image of an uncontrollable fury who is always dissatisfied and capricious. Bloch³ (1987) summarizes this: "Women are contentious, prideful, demanding, complaining, and foolish; they are uncontrollable, unstable, and insatiable [in the Meun's *Rose*]". Lastly, there are two nouns which women are compared to – a horse and a midden – which is representative enough. This is a general overview of female portraits in Meun's *Rose*, and now I will proceed to a detailed discourse analysis. I will not discuss the chapters that are written on behalf of Jealous Husband, because Meun's defenders use the character as a way vindicating Meun's in relation to accusations of misogyny. There is a chapter called "Equality condemns jealousy praising equality in marriage" (pp. 220–223) which is used to criticize the words of Jealous Husband, that is why I decided not to engage in the analysis of the discourse of these chapters, because it can easily be suggested that Meun does not agree with Jealous Husband given that he later denounces him. I will therefore analyze the lines that are more problematic in terms of author's misogyny.

I selected the chapters and lines that are most representative in terms of authors treatment of women, and I will start by those words and opinions that are not hidden by placing them in the mouses of fictional or real characters. To begin with, there appears to be three women that the author praises – Lucretia, Penelope, and Heloise. However, in the corresponding chapters he still demonstrates misogyny despite giving these women some credit. Lucretia and Penelope seems to have earned Meun's respect due to being perpetually loyal to their husbands, while Heloise is praised because she

¹ Bloch R. H. Medieval misogyny // Representations. 1987.– T. 20.– C. 1–24.

² Ibid.

³ Ibid.

did not have a willingness to become Abelard's wife (*Meun criticizes marriage a lot, so the fact that Heloise did not try to seduce Abelard into marrying her is a thing that author respects*). In the chapter "Of Lucretia's fate, and of women in general" (pp. 191–196) Meun shows his dissatisfaction with the phenomenon of marriage (*attributing the fault for unsuccessful marriages to women*):

Thus I know, and most certainly,
No man, no matter how prudently
She acts, can to marriage assent,
Other than fools, and not repent.

In the same chapter, he argues that although Lucretia and Penelope are good women, there are no such women in real world:

And yet there is no Lucretia,
 No Penelope as in Homer,
Not one honest woman in sight,
 If one knows how to ask aright.
 So said the pagans, who were wise;
And none ever found it otherwise.
If women lack suitors for a day,
Then they give themselves away.

He also provides an example of men who are aware and unaware of the risk that marriage possesses:

Valerius who was sorely grieved
 When his friend Rufinus conceived
 The idea that he should marry,
 Spoke thus to Rufinus, sternly:
 "May all-powerful God, my friend,
 From falling into her snare defend
 You; **that woman who, with her art,**
Will ruin all, and break your heart."

The next chapter to consider is "Of Abelard and Heloise" (pp. 196–199). Here, Meun argues that the process of learning may assist women in fighting their human nature which is irrational and foolish. He praises Heloise because she had become "better" than other women due to her education. The arguments of women being

naturally vice and silly and needing studying as a way of conquering the natural are representatively misogynist ideas. This is what Meun writes:

Yet, upon my soul, I think never
 Lived such a woman as her ever.
**I believe her learning placed her
 In such a position that thereafter,
 She was better able to conquer,
 And subdue, a woman's nature.**

After the chapters on Jealous Husband, there is a chapter that is written on behalf of the author and not Jealous Husband. Therefore, this chapter ("*The jealous husband beats his wife*", pp. 217–220) is subject to the analysis, because this is the voice of the author and not the character. Although he introduces the opinion of *Valerius*, Meun still speaks his own words. This is what he writes:

Women lack all honour and shame,
 When they choose to play a game,
 For here's the truth: though full of sense,
They have not an ounce of conscience
 Where love or hatred are concerned;
 Valerius himself discerned,
**That women are bold and clever
 In doing harm,** studious ever.

Moving further, there is a chapter called "Woman's natural freedom" (pp. 393–396). In this chapter, Meun suggests that there is no good in female freedom:

They'll act freely, if they can do so,
 From which **many an ill must flow,**
 And does flow, and has flowed before.

Then, in the chapter "How young men should behave towards their lover" (pp. 230–240), Meun argues that women do not know their hearts and minds, and that it is impossible to control them. Once again, he tries to convince the reader that women are irrational, foolish and prone to riot which is perceived in a bad, chaotic way. Meun writes:

No woman knows her own mind so,
 Nor so constant a heart doth show,

Nor proves so true and serious,
 That a man can be certain thus
 Will he hold her, however he strain,
 No more than if he, in the Seine,
Held a wriggling eel by its tail;

Proceeding further, there is a chapter “The authors apology to the ladies” (pp. 444–447). These chapter is of high importance due to the fact that it is one of a few chapters where the narrator adopts a direct voice of “The Author”, and therefore all the words that are written in these chapters can be considered real opinions of Jean de Meun. That is why the analysis of this chapter will be detailed. Meun provides a sincere apology “to the ladies” and defends himself by saying that is he wrote something offensive, it was due to emotions (“In drunkenness, or yet in anger, Hatred, or envy”). Yet still, misogyny is evident throughout his writing of this chapter. For example, he claims that the *Rose* was written for “your [women’s] enlightenment”. This is condescending and arrogant enough in terms of language usage and words choice, because it suggests that men do not need the *Rose* as a source of education, while women should perceive it as an instance of truth and knowledge. Consequently, all the misogynist arguments made by Meun should be considered by women as sources of verity, which is continuously misogynist and discriminatory. Moreover, Meun argues that all the “stories” about women that he has told are true. Some of them were written by him, some of them – by other authors (*whom he respects and trusts*), but these stories are not lies, and if women are not hypocrites, they should admit that these stories are true and should not be upset with Meun’s writings. Here is an extract from the chapter:

Besides, honourable ladies,
 If you think I tell mere stories,
Never take me for a liar,
 But those Authors who’s entire
 Works I’ve read so I may write
 The words that they did there indite,
Such words as I may write again;
No lie will issue from my pen
 As long as never a lie they told,
 All those who wrote the books of old.
All, I judge, were of one accord,
 Who did feminine ways record,
Nor were they foolish or drunken

When in their books all was written.

Now, I will present three chapters that are written on behalf of “Nature” and “Genius” and not on behalf of the “Author”. Although the misogynist words appearing in these chapters cannot be directly attributed to Meun, because he hides it behind the allegorical characters of Nature and Genius, he makes no apology for it as he did with the chapters written on behalf of Jealous Husband, so, these words may be considered misogyny. To start with, there is a chapter called “Nature seeks to make her confession” (pp. 490–493). Here, Meun claims that there is much vice in women, and also accompanies the narration with the reference to Livy. Moreover, he once again suggests that women are untrustworthy *by nature*. In short, **there’s so much vice in woman**,

None can recount all her perverse
 Ways in prose, or yet in verse,
 And so says Livy who well knew
 All the manners of women too,
 For he states that **a woman is**
So easily deceived and foolish,
 That in her case plain entreaty
 Avails far less than flattery;
 And claims **she’s fickle by nature.**

Moving further, in the chapter “Genius on women’s inability to keep a secret” (pp. 493–495) further expands on the idea of female unreliability. He argues that only a fool would share secrets with a woman, because she is allegedly talkative and gossipy:

For no man born of woman ought,
 If he’s not mad or drunk, in short,
 To **tell his secrets to his wife,**
 If he’d retain a private life,
 And not hear all from another,
 However loyal she is, by nature.
Rather he should flee the country,
Than swear woman to secrecy.
 He should do naught secret in fact.
 If she might catch him in the act,
Even in the face of bodily danger
She will tell it to some stranger.

The last chapter to consider is the once called “Genius on the role of women” (pp. 503–507). It is suggested there that men should “improve them all [women]”, bringing the idea that men are at a higher position and have the power to educate and refine women who are imperfect *by nature*. Moreover, there is the idea of unreliability of women again:

But **never such faith in women hold**

As to tell what must not be told.

...

But keep silence, **silence bliss is.**

Think on it, and hold your tongue,

For nothing to fair end will come,

If they're a party to your secret,

So proud and haughty are they yet;

For their tongues are so corrosive,

Venomous; and truth's explosive.

Moreover, Meun mentions female inclination towards having lovers and using natural charms (*which are presented as something bad and satanic*). The author uses the word “capture” in relations to female charms – he constructs an image of a fury who lures men, plays with them, and keep them imprisoned:

But when fools come to their arms

And are **captured by their charms,**

And they kiss them and embrace,

And their games with pleasure grace,

Naught from them can ever be hidden;

Meun continues the discourse of female cunning by providing the example of Delilah and Samson. He further highlight female devilment and the risk that men are subject to when trusting a woman: woman is presented as a vicious seducer who behaves obsequiously and alluringly up to the point when a man fell into her trap. Then, she turns to be a fury with no mercy:

Delilah, that malicious woman,

With flattery, all full of venom,

Cut off Samson's locks as she

Held him in her arms, all gently,

Sleeping there, against her lap,

Caught the valiant in her trap,
 The strong, and noble, to his cost,
 For all of his great strength was lost,
 As she sheared away his hair,
And told his secrets to the air,
All that the fool to her did bring,
Not knowing how to hide a thing.

Furthermore, there is an argument regarding women's alleged riot and uncontrollability. Again, the author deploys the language of *risk* and *fear* of female power. He presents the relationship of man and woman as a struggle for power. A rightful relationship is the one where man holds the power, but if he is not precautious, if he tells woman too much and gives away his power, he would end up in a situation where woman is in power, and this situation is shown as a dangerous one:

But if you grant them too much power,
Losing yours, you'll rue the hour;
 Too late regretting your mistake,
 When **their malice doth you rake.**
 If woman has the mastery,
 Scripture claims, she's contrary,
 And **will oppose her husband too,**
 In all that he would say or do.

Concluding Remarks

The continuation of the *Rose* written by Meun continues to be criticized by scholars on the grounds of its most straightforwardly women-hating passages (*those written on behalf of Jealous Husband*). Moreover, there is a focus on the concluding allegorical description of sexual intercourse which is considered indecent. However, defenders of Meun's *Rose* could simply claim that Jealous Husband's position is not author's opinion, because he makes an apology for these chapters and even argues in favor of equality in marriage. Along the same lines, one may say that the allegory in the end of the poem was simply misunderstood by the readers and does not symbolize a rape. However, there are other problematic aspects of Meun's writing. As Christine de Pizan noted in the debate on the *Rose*, the poem may be criticized on the grounds of "the negative portrayals of women, which tended to treat them as a group and not as individuals, thereby making their 'vices' natural and universal; the work's ambiguity, the absence of a clear authorial voice and intention which would serve as a moral guide to

susceptible or ignorant readers” (Hult¹, 2013). Christine not only highlighted morally unacceptable representations of women, but also discussed the problems of interpretation and “readerly competence” (Hult², 2013) with her opponents in the debate. In this article I made an attempt to follow Christine’s way of thinking, and analyzed misogynistic portraits of women with regard to the voices of authorship via a framework of literary misogyny that I constructed for the article and discussed earlier. I avoided the notorious chapters written on behalf of Jealous Husband, and focused on those passages that could be attributed to Jean de Meun *himself*. The conclusion I would like to make is the following: even if one decides to ignore the passages written on behalf of Jealous Husband as well as the allegorical rape in the end of the poem, there is still a plethora of evidence of Jean de Meun’s misogyny which is a part of widespread ritualistic medieval tradition of discrimination of women. Meun presents women as cunning, overdetermined, irrational, uncontrollable, emotional, unwise, and vicious. Given that the *Rose* was exceptionally popular among both men and women in the Middle Ages, it’s discursive reading may assist in establishing patterns and modes of women-hating in Medieval Europe.

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1. Bloch R. H. Medieval misogyny // Representations. 1987.– T. 20.– C. 1–24.
2. David W. et al. (ed.). The Cambridge companion to medieval women’s writing.– Cambridge University Press, 2003.
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¹ David W. et al. (ed.). The Cambridge companion to medieval women’s writing.– Cambridge University Press, 2003.

² David W. et al. (ed.). The Cambridge companion to medieval women’s writing.– Cambridge University Press, 2003.

Section 2. Pedagogy

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THE INTEREST OF LEGAL REPRESENTATIVES OF PUPILS IN THE WORK ON THE DEVELOPMENT OF MUSICAL PERCEPTION IN CHILDREN FROM 2 TO 3 YEARS

The effectiveness of the educational process in preschool educational institutions largely depends on the cooperation of teachers and legal representatives of pupils in matters of upbringing, development, and education of children.

The leading role in communication between the teacher and parents belongs to the teacher, since he is the professional and the official representative of the educational institution¹. A dialogue based on mutual trust, respect, understanding is the basis for building harmonious interpersonal relationships between teachers and parents².

When working with legal representatives of pupils, various forms of pedagogical interaction should be used: trainings, interactive consultations, meetings, conversations, master classes, etc. Pedagogical workers are recommended to organize forms of work in which, in addition to parents, pupils are also: joint entertainment, holidays, exhibitions, visiting cultural events, open classes, etc.

In order to study the interest of the legal representatives of the pupils in the work on the development of musical perception in children from 2 to 3 years old, an online

¹ Petrova I. K. Effective interaction between a teacher and parents / I. K. Petrova, N. A. Gromova // Pedagogical experience: from theory to practice: Proceedings of the All-Russian Scientific and Practical Conference, Cheboksary, March 30, 2022 / Ch. editor O. N. Shirokov. – Cheboksary: Limited Liability Company “Center for Scientific Cooperation “Interactive Plus”, 2022. – p. 13.

² Rasskazova, I. N. Interaction of parents with teachers in the modern educational space: problems, solutions / I. N. Rasskazova // VIII Sylvester Pedagogical Readings. Spirituality and Morality in the Educational Space: Understanding the Freedom and Responsibility of Youth: Proceedings of the All-Russian Scientific Conference, Tara, April 05, 2019 / Managing editor O. R. Kayumov. – Container: Amphora, 2019. – p. 175.

survey was conducted on the basis of the state educational institution “Kindergarten No. 492 in Minsk”. The legal representatives of the pupils in the amount of 47 people took part in the study. Questionnaires were provided to parents through the service for creating feedback forms Google Forms¹. Parents using technical devices (smartphones, tablets, computers, laptops) were surveyed, answering questions. The questionnaire includes the following questions:

1. Expand the essence of the concept of “musical perception”.

Musical perception is...

2. Do you think it is necessary to develop musical perception in children from 2 to 3 years old?

3. What gives your child the development of musical perception?

4. Assess the degree of your acquaintance with the process of organizing the development of musical perception in children from 2 to 3 years old?

– High degree.

– Average degree.

– Low grade.

5. Would you like to improve your knowledge of the organization of musical perception in children from 2 to 3 years old? What exactly would you like to know?

6. Do you need methodological support for the development of musical perception in children from 2 to 3 years old?

7. In your opinion, what social institution should develop musical perception in children from 2 to 3 years old?

8. Do you think that children need pedagogical support when carrying out musical activities in a preschool education institution?

Legal representatives have correct ideas about the essence of the term “musical perception” (47 people – 100%). When formulating this concept, parents indicate the ability to hear the expressive means of music (dynamics, tempo, timbre, etc.) – 42 respondents (89%), to distinguish them (4 people – 9%). However, some people have an inaccurate understanding of the term “musical perception”. Thus, the respondents under musical perception understand only the process of listening to music (5 people – 11%). All legal representatives believe that it is necessary to develop musical perception in children from 2 to 3 years old (47 people – 100%). Parents claim that the development of musical perception has a positive effect on the overall development of the child (10 people – 21%), his musical abilities (32 respondents – 68%), sensory abilities (7 people – 15%). Some said that by developing musical perception in children, the child is aesthetically enriched (2 people – 4%), joins art through music (9 respondents – 19%), moral qualities are formed in him (3 people – 6%). When asked

¹ <https://goo.su/2lCt4y>

about the degree of parents' acquaintance with the process of organizing the development of musical perception in children from 2 to 3 years old, the majority indicated "average" (39 people – 83%), the rest chose "high degree" (8 people – 17%). Most parents would like to improve their knowledge of the organization of musical perception in children from 2 to 3 years old (42 people – 89%). When analyzing the answers to the question about the desired information that parents would like to receive, they indicated a method for developing musical perception in order to implement it at home (14 people – 30%). All respondents need methodological support for the development of musical perception in children from 2 to 3 years old (47 people – 100%). According to respondents, the task of developing musical perception should be solved by the family (36 people – 77%), preschool education institutions (28 people – 60%), children's development centers (6 people – 13%). All legal representatives believe that children in the implementation of musical activities in a preschool education institution need pedagogical support (47 people – 100%).

Thus, the data obtained in the course of questioning the legal representatives of the pupils provide grounds for the implementation of the process of development of musical perception, the development of methodological support for the development of musical perception in children from 2 to 3 years old.

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FORMS FOR THE ORGANIZATION OF LEISURE ACTIVITIES OF CHILDREN AND ADOLESCENTS

Abstract. The article reflects the various forms of organization of leisure activities of students outside school hours. Individual and group forms of leisure activities are studied in detail. Particular attention is paid to collective creative affairs. The conclusion is made about the importance of leisure activities for children in conditions of overloading the educational process and an abundance of information in modern society.

Keywords: extracurricular activities, leisure activities, games, creativity, students.

Extra-curricular work with students plays an important role in the development of the creative abilities of children and adolescents, since all age groups of the school period are characterized by the need and desire for active communication with peers with a focus on those forms of leisure during which direct communicative activity is carried out. Therefore, the most productive forms of work in small groups (circles, sections, studios and other groups), which make it possible to implement both work on an individual route and mutual communication. Let us consider in more detail the forms of organization of leisure activities. Individual forms permeate all the creative activity of students. And here teachers face one of the most important tasks: to recognize the child, to reveal his talents. Each of them must be interacted with individually. It is important to win over the student, to win his trust. In such forms, great opportunities are hidden for the development of the creative abilities of children. Group forms include creative groups, micro circles, which can be classified as follows:

- 1) studios of the aesthetic cycle;
- 2) associations of the artistic word;
- 3) amateur theatrical troupes, including puppet theaters;
- 4) art studios;
- 5) musical and choir groups, including choreographic studios;
- 6) life aesthetics circles;
- 7) sports and tourist sections¹.

Group forms of work also include various competitions, competitions, concerts, etc. Some authors distinguish three main types of collective creative activity of

¹ Mishutina O. V. Organizatsiya dosugovoj deyatel'nosti shkol'nikov: uchebno-metodicheskoe posobie dlya studentov pedagogicheskikh uchebnyh zavedenij. – Balashov: Pechatnoe agentstvo «Spektr», 2016. – 43 p.

children and adolescents, among which the subject of our study is mentioned, namely: collective creative affairs; sports events; role-playing games¹.

They differ in their target orientation, in the position of the participants in the educational process, in objective educational opportunities. The technology of collective creative activity was developed in the Soviet era by the Leningrad scientist I. P. Ivanov and a group of his colleagues. Its essence is quite simple: children and adolescents themselves look for things they like, make a choice and selection of these things, draw up a plan for their implementation, a kind of directing with the accompaniment and support of a teacher. The teacher brings students to an understanding of the tasks, transmits their experience to them, accepts and corrects all the options proposed by the children, supports creative search, and encourages children to be creative.

Many forms of collective affairs are directly related to the leisure activities of students. This includes educational, labor, and sports forms. In fact, everything that schoolchildren do for their own pleasure, voluntarily, but, of course, within the framework of the current legislation, is their leisure activity. However, there are special games, children's amusements and undertakings that are collective creative activities. They are an effective form of self-education, since all the "external" requirements that adults make of them, children in this case form themselves. These creative works are filled with an atmosphere of fun, laughter, joy, which in itself saturates them with pedagogical value. Leisure of students should become a productive activity, equal to all others in a person's life.

In any form of collective creative work, the main goal is the participation and co-creation of children and adolescents. Each stage of the collective work is the creativity of the child, which must be emphasized as a positive example of socialization. Collective creative work can be very diverse. Each collective creative work is unique, but we can name the main techniques that are used at all stages of the collective creative work.

Role-playing games and events often become a form of collective creative activity, if ideas, content and methods of organization are developed in the course of collective creativity. One of the effective tools of pedagogy is the organization of mass sports events or themed holidays. The holiday has a powerful educational value, it not only leaves a bright emotional trace in the soul of the child, but also enriches with spiritual and moral content. Holidays open up space for creativity for children and teenagers, give rise to positive feelings in the soul. There is a traditional concept of a holiday, which is associated with free time, when some event is celebrated, accompanied by a festive ritual, a symbolic ritual or ceremonial act. At all times in Russia, holidays

¹ Guseva G. B. Kollektivnoe tvorcheskoe delo // Nauka, obrazovanie i kul'tura. – No. 2 (2). 2015. – P. 40–43; Piskareva M. G. Kollektivnye tvorcheskie dela kak uslovie formirovaniya uchenicheskogo kolektiva v nachal'noj shkole // Nauchnyj poisk. – No. 2.4. 2015. – P. 29–30.

affirmed the highest ideals in society: love for the Motherland, freedom, kindness, fidelity, diligence. Holidays united people, made them better, cleaner, more active, more benevolent, which is especially important to start educating in a young citizen from childhood.

The organization of play activities has a great influence on the creative development of schoolchildren. The game is a very special form of leisure activity in which the child learns and rests at the same time. In domestic pedagogy, there are a number of classifications of games, the basis of which was laid by P. F. Lesgaft. One of the classifications belongs to V. I. Loginova, who distinguishes the following games:

- 1) creative: plot-role-playing, dramatization games, construction and constructive games;
- 2) with ready-made content and rules: autodidactic, games, exercises, games-exercises;
- 3) on the use of the material: didactic, subject, desktop-printed, verbal;
- 4) mobile.

The psychological aspects of gaming activity at this stage of the development of science are most thoroughly studied in the works of S. T. Shatsky, P. P. Blonsky, D. B. Elkonin, foreign scientists J. Bruner, J. Piaget and others. In the works of these authors, the game is presented as an independent creative activity. The content of the game invariably affects the formation of the creative personality of the child. Creative play is saturated with emotions, and precisely those that are not yet available to him in life, that is, the compensatory nature of the game as a leisure activity is manifested here from the point of view of the socialization of children. In general, primary school age can be considered the most significant for the creative development of a child. Gaming experience is of particular importance. The inclinations of the artistic development of children are closely connected with the game, since children, creating a game, themselves create and develop in it.

The content of creative games as a form of leisure activity is invented by the children themselves. Freedom, independence, self-organization and creativity of children in this form of games is manifested to the maximum extent. The life impressions received by children are not duplicated mechanically, they are processed in the child's mind, some of them are replaced by others, etc. Children themselves choose the game, organize it themselves.

The child in the game is both a producer, and a director, and an artist, who himself composes words and actions for his role, and a spectator, who perceives them, and a decorator, since he draws pictures and carpets, makes costumes, and also an inventor – creates new designs of houses, cars, new models of dresses.

It should be noted that children's creativity in play is not yet perfect, since this is only the primary form of the activity from which art will subsequently grow. However,

the manifestation of creativity in the game allows the child to better understand the world around him, gives him early life experience, causes the need to express it in his leisure activities. The most conducive to the development of the creative personality of children and adolescents are theatrical games, which are a kind of creative games. The peculiarity of the game is that it is not an ordinary, real life, but a convention constructed by the child's fantasy, an exit into the sphere of activity of an absolutely specific nature. The game is a free manifestation of human leisure activities. It is never imposed and cannot be imposed physically or mentally. The need for play arises independently as a need for entertainment, and occurs only at leisure.

Out-of-school organization of leisure activities for children and adolescents is carried out in clubs at the place of residence, houses of culture, centers for children's creativity and aesthetic education, sports complexes and other institutions. A common form of out-of-school organization of creative leisure activities, as the analysis of pedagogical experience shows, is a club that brings together children of the same interests. It should be emphasized that the socio-pedagogical possibilities of children's and teenage clubs at the place of residence in our country have so far been insufficiently evaluated and used as an educational method by society and the state. The child in such a club is an active actor: in the educational process, an independent creative formation of the personality takes place.

Children's and teenage clubs at the place of residence are centers for organizing children's leisure and at the same time institutions of additional education. Their purpose is the implementation of the process of education, upbringing, satisfaction of the creative, communicative and other needs of children and adolescents. The focus and content of the activities of different age groups of students in clubs is determined by the staffing of specialists, the material base, as well as local conditions, and can be quite diverse.

Group work is most effective in small groups (circles, sections, teams). These are circles of the aesthetic cycle, the artistic word, theatrical groups, sports sections, fine art studios, sports game groups, choreographic studios, arts and crafts, technical modeling, research, etc.

Together with student creativity centers and other out-of-school organizations, the clubs take part in literary, musical and sports and recreational activities, reviews and competitions of artistic creativity, holidays, exhibitions, introduce the best examples of culture, art and sports. The determining factor in the efficiency and effectiveness of all the activities of the club is its teaching staff – an association of specialists of different profiles, people with rich and varied life experience, carrying out joint activities in the upbringing and development of children and adolescents.

Summarizing the above, we note the following. Firstly, leisure activities are a necessary aspect of the life of children and adolescents in conditions of overload with

the educational process and an abundance of information in modern society. Secondly, actual ways of organizing leisure activities, such as games, hiking, creative activities, are the sphere of both schools and various types of additional education organizations. Thirdly, the creative leisure activities of children and adolescents in practice are represented by a significant variety of types and forms, both in extracurricular and extracurricular work with students.

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THE STEP METHOD IN THE TRAINING OF PEDAGOGICAL STUDENTS

Abstract. The main purpose of this study is to examine the extent to which students majoring in “Pre-school and primary school pedagogy” master the adaptation of mobile games for children with cerebral palsy through the STEP method. The training includes 47 third-year participants. It was conducted online during the summer semester of the academic year 2021/2022 and includes the following methods – lectures, discussions, case studies.

The combined assessment shows that the share of students who develop high-level skills needed to apply the STEP method in the adaptation of mobile games for children with cerebral palsy is the largest – 55.3%. 34% of the participants experience some difficulties in various aspects of the modification, as this determines their average level of proficiency, and in 10.6% the level remains low.

Keywords: inclusive education, adapted physical education, mobile games, children with cerebral palsy.

Cerebral palsy is a non-progressive disorder due to developmental brain damage associated with difficulty in movement and coordination. Symptoms vary depending on the location and degree of the brain damage. According to the topography, cerebral palsy is divided into monoplegia, diplegia, paraplegia, hemiplegia, quadriplegia. Depending on the neuromotor characteristics, it is defined as spastic, dyskinetic, atactic, and the derivation of this taxonomy is based on the dominant clinical features¹. For physical education the most important is the functional classification related to the available abilities. Physical education teachers need to be aware of the limitations in body movements and other physical barriers that children with cerebral palsy need to overcome. The challenges of including them in motor training are related to the weakness and spasticity of their muscles and balance disorders. Depending on the severity of the injury, they may need different aids to move around during exercise². Games, including mobile games, are interpreted as the most serious activity of the

¹ Georgieva D. Alternative communication in children with multiple disabilities. Stara Zagora, 2019.– 74 p.

² Block M. A Teacher’s Guide to Including Students with Disabilities in General Physical Education. Baltimore, Maryland, 2016.– P. 248–250. P. 6.

child¹ and are the most acceptable form of physical exercise. By joining the plot, children with cerebral palsy become direct participants, have fun, enjoy themselves and forget about their problems². Through their actions in the game, they gain cognitive and social experience, which is a prerequisite for the development of children's initiative and independence³.

The STEP method is used in the training of students majoring in Pre-school and Primary Education, future teachers of physical education in the kindergarten and the primary school, in order to adapt mobile games for children with cerebral palsy⁴. STEP is an abbreviation behind which stands the modification of the following four elements:

Space or the place where the respective game is played. It is related to the size of the playground, the distance to be covered, the distance between the participants or to the goal, the type and size of the equipment needed for the game.

Task or the manner in which the activity is carried out. It allows a change of activities or purpose, in accordance with the capabilities and needs of children, the rules aimed at simplification or implementation in facilitated conditions, the way to participate in various roles, the starting points for performing motor actions.

Equipment or the equipment used in the games. Possible modifications of the devices are taken into account as well as how each of them affects the actions performed in the game.

People or how people are engaged. Different participation options are possible according to the number of players, how they interact, what roles they are involved in and what is the level of their abilities.

Following the areas for modification in the STEP method and the guidelines for adapting physical activity⁵, various possibilities for the successful inclusion of children with cerebral palsy in mobile games emerge.

For the space:

- To create conditions for safe movement with the aid used by the child.

¹ Georgieva D. Preverbal communication skills in children with multiple disorders. Pedagogical Forum, – 4. 2018. – 62 p.

² Shapkova L. V. Corrective outdoor games and exercises for children with developmental disabilities. – Moscow, – 127 p.

³ Ivanova V., Siderova D. Projections of the game with motional performances in the process of literary communication at pedagogical interaction with 6–7 years old children. Activities in Physical Education and Sport. – 3 (2). 2013. – 177 p.

⁴ Stevenson P., Black K. Activity Inclusion Model (AIM). Guidance incorporating STEP. England Athletics, 2017. URL: <https://england-athletics-prod-assets-bucket.s3.amazonaws.com/2018/11/the-inclusion-spectrum-guidance-2018-v2.pdf>

⁵ Block M. A Teacher's Guide to Including Students with Disabilities in General Physical Education. Baltimore, Maryland, 2016. – P. 248–250. P. 6.

- To reduce the distance that must be covered, as fatigue occurs faster.
- To reduce the distance to the targets due to the general muscle weakness of the children and the lack of coordination.
- Changes in the size and height of the facilities should be consistent with the smaller capabilities of children with cerebral palsy.

About the tasks:

- Due to the difficulties in maintaining an upright posture for a long period of time, participation in the game should be performed from different starting positions, convenient for children with cerebral palsy.
- For maximum inclusion in the game, it is possible to add alternative rules.
- Outline safe areas in the playground where children with cerebral palsy are located.
- The motor actions should be performed under light conditions or should be changed so that they are within the capabilities of the children.
- Give rest to regain strength.
- To allow children to find their own way of doing different activities.
- The change in the rules of the games should be related to the strengths of children with cerebral palsy in an attempt to equalize strength.
- Introduce mutual assistance as a rule.

For the equipment:

- Use lighter devices that are attached to the arm, body or aid in case of muscle weakness.
- When there are coordination problems, larger, lighter and softer grippers should be used and smaller throwing devices that are immobile when hitting and kicking.
- Lighter devices move slower and give enough time for children with cerebral palsy to react.

For people:

- If necessary, include an assistant.
- The other children perform the motor actions in the same way as the child performs the equalization of forces.
- Groups should be divided according to the abilities and a simplified version of the game should be performed.
- In case of severe motor deficit, more static roles are to be chosen in which to include the child with cerebral palsy.

The main purpose of this study is to examine the extent to which students majoring in “Pre-school and primary school pedagogy” master the adaptation of mobile games through the STEP method. The training includes 47 third-year participants. It was conducted online during the summer semester of the academic year 2021/2022 and includes the following methods – lectures, discussions, case

studies. Solving cases involves transferring skills from related fields – physical education and inclusive education – as well as upgrading and developing specific skills to adapt the space, tasks, equipment and participation of people in mobile games¹. The formation of skills in each area is determined by a three-point scale: can, can to some extent, cannot. The summarized result shows at what level – high, medium, low – students master the adaptation of mobile games for children with cerebral palsy using the STEP method.

59.6% of the respondents demonstrate abilities to adjust the play space so that the inclusion of children with cerebral palsy is optimal. They understand and apply correctly the guidelines for ensuring safe movement with an aid, assess according to the children's ability what distance to go in the game, how far the goal is, what are the dimensions and height of the equipment. 31.9% of the participants experience some difficulties, and 8.5% – insurmountable ones.

57.4% of the students did well in the search for the most comfortable position for motor activity of children with cerebral palsy and in adapting or adding rules related to their motor abilities. 34% find it difficult to simplify the rules without changing the purpose and basic motor actions of the game, and to find a way to perform under easy conditions. 8.5% of the respondents do not try to make changes, because they believe that if children have severely reduced mobility, they should not be involved in mobile games.

57.4% of the respondents fully understand how the modification of the equipment changes the gaming activity and that for more efficient play it is appropriate to have the devices attached to the children or mobility aids, and 31.9% – understand this but only to some extent. 10.6% of students fail to match the shape, size and weight of the devices with the motor abilities of children with cerebral palsy.

59.6% of the respondents are able to distribute the roles, determine the optimal number of participants in the game and the appropriate interaction between them. 29.8% of the students find it difficult to separate children according to their abilities and to include children with cerebral palsy in a more active motor role. Or they can only to some extent anticipate the involvement of people in mobile games. 10.6% of the respondents lack these skills.

The combined assessment shows that the share of students who develop high-level skills needed to apply the STEP method in the adaptation of mobile games for children with cerebral palsy is the largest – 55.3%. 34% of the participants experience some difficulties in various aspects of the modification, as this determines their average level of proficiency, and in 10.6% the level remains low.

¹ Petrov P.D., Temnikova M. Regarding transferability of the skills and the competency and their development in the course of education in mathematics in the primary school. Central Bohemia University Czech Republic, International conference proceedings, 2017. – 845 p.

The areas envisaged for adaptation by the STEP method are suitable for structuring the successful inclusion of children with cerebral palsy in mobile games. The difficulties of the students are related to their lack of experience – both life and professional ones, which makes them believe that children with movement disorders should not engage in physical activity or their participation should be as static as possible. Some of the respondents have difficulties in differentiating the specific motor limitations and residual abilities and hence in determining the appropriate changes in the play area, the tasks that each child has, the appropriate equipment and the way in which the participants will interact. It should be noted that in the conditions of online training the participants show relatively good results. When conducting training in simulated and real conditions, the level of mastery of adaptations by the STEP method will be even higher.

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FORMATION OF SKILLS FOR APPLICATION OF THE TREE METHOD

Abstract. The aim of the article is to analyze the degree of formation of skills for adaptation of mobile games for children with visual impairments by the TREE method. The training involves 52 four-year students majoring in “Preschool and primary school pedagogy.” It was held during the winter semester of the academic year 2021/2022, online and includes the following methods – lectures, discussions, case studies.

After conducting specialized training, 63.4% of the respondents have developed a high level of skills for adapting mobile games according to the TREE method, 30.8% in a medium level and 5.8% in a low level.

Keywords: inclusive education, adapted physical education, mobile games, children with visual impairments.

With the advance in medicine and technology, more children with visual impairments have the opportunity to study in a mass educational environment. Educational institutions are not yet able to respond to their changing needs¹ and create conditions for their successful involvement in all subjects, including physical education. One of the reasons for this is the lack of specialized teacher training.

Children with visual impairments are born with the same potential as their sighted peers. Usually, due to overprotection, they do not have the opportunity to freely explore their environment and participate in physical activity, which can lead to delays in perceptual, motor and cognitive development². Mobile games are the best tool for comprehensive development and education of visually impaired children. Through play activities they gain cognitive and social experience, which is a prerequisite for creating some initiative and independence³. The visually impaired child also loves to play and can be involved in almost any game if

¹ Georgieva D. Socio-cultural adaptation of children with sensory disorders in the Bulgarian socio-cultural environment, CBU International Conference Proceedings “Innovations in science and education”, Prague, Czech Republic, – Vol. 8. 2020. – 74 p.

² Block M. A Teacher’s Guide to Including Students with Disabilities in General Physical Education. Baltimore, – Maryland, 2016. – P. 230–237.; Haibach P., Wagner M., Lieberman L. J. Determinants of gross motor skill performance in children with visual impairments. *Research in Developmental Disabilities*, – 35. 2014. – 2577 p.

³ Ivanova V., Siderova D. Projections of the game with motional performances in the process of literary communication at pedagogical interaction with 6–7 years old children. *Activities in Physical Education and Sport*. – 3 (2). 2013. – 177 p.

he is helped to learn and make the appropriate changes according to his or her individual characteristics¹.

There are various methods for adapting mobile games. One of them is TREE². Its name is an acronym, and behind each letter is an aspect of the sport that can be modified. The method has been adapted from the Australian Sports Commission's Disability Education program so that teachers can modify their activities to be more inclusive for children with different abilities. The modifications of the TREE method are aimed at ensuring maximum inclusion, development of skills, diversity, higher level of activity, change in game strategy and safety. It covers the following areas:

- **Teaching style** or looking for the most appropriate for all participants ways of communication and teaching methods.
- The **rules** can be simplified or changed according to the needs and abilities of the participants.
- **Equipment** with different sizes, shapes, colors, textures, weight is used.
- The **environment** is adapted to the venue of the game.

Based on the guidelines for modifying physical activity³ and the TREE method, various opportunities are created for adapting mobile games for the participation of children with visual impairments.

For the teaching style:

- The children's preferred methods of communication are used.
- For blind children, verbal methods are best, and instructions should be short and clear.
- All the details related to the game and its play are described verbally.
- Demonstrations are also possible for visually impaired children, which must be performed in their field of vision.
- Auxiliary motor methods are used as support in the performance of various movements.
- Physical assistance should be kept to a minimum so that visually impaired children are as independent as possible.

¹ Shapkova L. V. Corrective outdoor games and exercises for children with developmental disabilities.– Moscow,– P. 33–34.

² Special Olympics Australia. Playing for All – Delivery Guide. URL: https://schools.specialolympics.com.au/wp-content/uploads/2022/02/playing_for_all-delivery_guide-FEB22.pdf

³ Block M. A Teacher's Guide to Including Students with Disabilities in General Physical Education. Baltimore,– Maryland, 2016.– P. 230–237.; Rouse P. Inclusion in physical education. Human Kinetics, 2009.– P. 98–108.; Van Coppenolle H. Count me in – A guide to Inclusive Physical Activity, Sport and Leisure for Children with a Disability.– Leuven, 2006.– P. 82–83.; Winnick J., Porretta D. Adapted Physical Education and Sport. Human Kinetics, 2017.– P. 240–248.

- Tactile methods are used when all the others are not enough for the child to fully understand what and how is done in the game.
- The analytical method is applied for more detailed learning, using the capabilities of all the senses.
- A guide is included in the game.
- It is obligatory to talk to the child and ask for feedback on what they have understood and what they have not.

For the rules:

- Simplification of the rules of the game, in accordance with the smaller abilities of children with visual impairments.
- Gradual introduction of the rules of the game for easier learning.
- Avoiding physical activities that are not indicated for children with visual impairments is becoming the rule.
- Ability to equalize forces in games, all performing different movements without visual control.
- For better orientation in the direction of movement to have sound or tactile cues.
- Reduce the duration of the game due to faster fatigue.
- Decrease the number of participants in the teams if all are “blind”, or increase it – if the participation is organized in pairs “blind-leader”.
- Change in the way of marking points for successful inclusion of the child who cannot see.

For equipment:

- When children have residual vision, the devices have a contrasting, easily distinguishable color, when they are totally blind – the devices must emit sound.
- It is possible to attach them to children with visual impairments.
- According to the needs of the children, the desired result can be of different sizes, weights and textures.

For the environment:

- The site should be as safe as possible.
- The field should be well lit for better visibility in residual vision.
- All areas should be clearly visible in order to use residual vision.
- If the orientation will be performed only by sound, remove the side noise.
- If possible, the equipment should emit a sound to guide where the goal is and whether the task has been completed.
- If everyone is playing without visual control, the field should be smaller and appropriately limited.
- The visually impaired child should be acquainted in advance with the place of play – dimensions, equipment, all auditory or tactile landmarks.

- Do not change the situation without warning the child.

The aim of the article is to analyze the degree of formation of skills for adaptation of mobile games for children with visual impairments by the TREE method. The training involves 52 four-year students majoring in “Preschool and primary school pedagogy.” It was held during the winter semester of the academic year 2021/2022, on-line and includes the following methods – lectures, discussions, case studies. Through the analysis of the decisions of the cases it is established to what extent the skills to adapt the teaching style, the rules, the equipment and the environment are formed. The assessment for each area is based on a three-level salary: he or she can, can to some extent, can't. The summarized result shows the extent to which – high, medium, low – students master the adaptation of mobile games for visually impaired children using the TREE method.

Only 38.5% of students fully cope with the task of adapting or selecting the most appropriate ways of communication and teaching methods according to the specific characteristics of children. Often, in order for children with visual impairments to participate in mobile games to be as successful as possible, several different teaching methods need to be combined. This combination of appropriate methods proved difficult for more than half of the respondents – 51.9%. 9.6% of the respondents lack an understanding of the ways of communication and education of visually impaired children.

61.5% of the participants in the study are able to adapt the rules of the game so that children with visual impairments are successfully included according to their abilities. The share of respondents who have mastered these skills to some extent is 30.8%. They find it difficult to simplify the rules of the game optimally and to choose the most appropriate way to play them, so as to ensure equalization of forces. And 7.7% of students do not try to change the rules because they believe that visually impaired children should not be included in most mobile games.

69.2% of the respondents cope with the selection of devices according to the residual abilities of children – sensory and motor. 25% of the respondents cannot judge when the equipment really needs to be adapted, as in some games no changes are needed in this direction for the successful inclusion of children with visual impairments. 5.8% do not envisage changes, although in specific cases they are mandatory.

71.1% of students develop skills to plan all appropriate changes in the place where mobile games are played with children with visual impairments. 23.1% miss some important points, and 5.8% do not think of such modifications.

After conducting specialized training, 63.4% of the respondents have developed a high level of skills for adapting mobile games according to the TREE method, 30.8% in a medium level and 5.8% in a low level. Unfortunately, some students do not understand the concept of inclusive physical education. According to them, it is better for

visually impaired children to stay on the benches than to risk being involved in mobile games. This is one of the manifestations of overprotection, which slows down the development and progress in the achievements of children with visual impairments.

The TREE method for adapting mobile games is easy to use by non-specialists, such as future children's and primary teachers. The slight fluctuations that students show in adapting the elements from the different areas are related to the fact that the training is conducted only online. Under these conditions, it is difficult for some respondents to imagine the limitations of children with visual impairments and hence all the appropriate adaptations. These difficulties can be overcome by organizing simulation-based learning, where the formation of an even higher level of skills for working with the TREE method is expected, especially if training materials are provided, giving detailed and specific information about possible changes in each an area according to the abilities of children with visual impairments.

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SOME CONSIDERATIONS ON THE FORMATION OF MAN IN NINETEENTH CENTURY, BETWEEN ROMANTIC SUGGESTIONS AND POSITIVISTIC INFLUENCES

Abstract. During the 19th century, the idea of education underwent a series of profound changes, largely due to the cultural changes induced by new philosophical currents and scientific discoveries.

Keywords: Pedagogy of the 19th century, idealism, romanticism, positivism, evolutionism.

1. Hegelian idealism

With Hegel, German idealism, inaugurated by Fichte and developed by Schelling, reaches the highest degree of systematization. History, religion, philosophy and more generally all human knowledge find their place within the Hegelian system, in a titanic effort to provide a definitive answer to the questions that have always accompanied humanity.

This attempt was unsuccessful, as Nietzsche and Kierkegaard rightly observed, but carried out with a commitment and with an internal consistency that determined its success among posterity. The breadth of Hegelian reflection exerted a vast and profound influence on the history of ideas and, in particular, inspired Marx and his economic-political ideal.

Hegelian philosophy, with a clear immanentistic approach, re-proposes a theme developed in the past by Spinoza and, even earlier, by the Gnostic tradition. Elements that have led to the question of whether Hegel, like Fichte, was also a Mason. The conjectures advanced in this regard have not led to certain proofs, but have nevertheless established that the father of absolute idealism maintained cordial relations with the Freemasons, as evidenced by his youthful correspondence. In fact, Hegelism is presented as a form of pantheistic Gnosticism, in which the spiritual and vital principle is immanent in nature and unfolds in dialectical opposition to it to finally reach the fullness of self-awareness.

The triadic dialectic of thesis, antithesis and synthesis is taken from Fichte, but formulated with greater precision by Hegel, who introduces the concept of *Aufhebung*, that is, the inclusion/overcoming of the opposition between thesis and antithesis in the synthesis.

Although mature, Hegelian idealism, like the Fichtian one, uses unclear ideas to express its contents, veiling them with an ambiguous aura.

The Hegelian dialectic is represented by the absolute idea (thesis), which is alienated in nature (antithesis) and reaches fullness with the spirit (synthesis), which has become perfectly self-conscious precisely through absolute idealism, the fulfillment of the history of human thought.

The alienation of the idea in nature, its material antithesis, brings Hegelism back into the wake of an ancient tradition, which began with late Neoplatonism and reached its clearest formulation with Spinozian pantheism. In any case, in Hegel there is an innovative dynamic/dialectical element compared to the past.

The spirit, at first an abstract idea, incarnates itself in nature and opposes itself, and then becomes self-aware first with religious intuition and then with philosophy, according to a dynamic and dialectical unfolding of its potential. Theology is thus subordinated to philosophy, in a substantial inversion of the medieval order, centered on the idea of God. With Hegel, not only Cartesian anthropocentrism finds further confirmation, but is incorporated into a holistic spiritualistic conception. Man, and in particular the philosopher, becomes the apical and self-conscious part of the absolute spirit, which engulfs everything within it. Any form of transcendence is firmly denied, because it would crack the pantheism or rather the pan-spiritualism of the Hegelian system, referring man and his investigation to an ontological principle that is irreducible to the knowledge of him.

The gnostic dimension of absolute idealism resides in the claim of all-understanding, where everything finds an explanation and every problem is solved. The absence of a gap between the knowing subject and the known object rests on their identity, which generates a hermetically closed gnoseological circuit.

The path begun three centuries earlier by Descartes reaches, thanks to Hegel, a significant stage, full of consequences for future history, in particular politics. The young Marx, in fact, would have grasped some aspects of the Hegelian political dialectic to push them to the point of absolutization, making them the cornerstone of his own philosophy. From the master/slave dialectic, with which the German philosopher explained the ethical and political decadence of the ruling classes, Marx would have drawn his fundamental idea of class struggle. Thus the theoretical foundations were laid for the revolutionary uprisings of socialist inspiration, which would shock Europe from the mid-nineteenth century until the Bolshevik revolution of 1917.

Another Hegelian element destined to permeate European political history was the absolutization of the state, transformed into an institutionalized manifestation of the spirit itself. The Hegelian conception of an ethical state would have inspired both the fascist regimes and the communist and radical democratic regimes, sharing the same root. The absolutization of the state is implied by the very structure of Hegelian philosophy, which incorporates everything dialectically, reinterpreting history in terms of the progressive manifestation of the spirit.

It follows that moral judgment is devoid of any value and that the idea of freedom turns out to be illusory, since everything that happens takes on the chrism of necessity, within the framework of overall coincidence between spirit, nature and history. Justificationism was, more than any other aspect of absolute idealism, a harbinger of negative implications, which would not have been long in manifesting themselves.

Once again it's worth emphasizing the convergence between Hegelianism, Spinozism and Jewish Gnosticism, denying ethics and freedom, which no longer find a place in the unfolding of history, reduced to mere necessity. These are concepts that don't even contemplate the idea of evil, considered a mere external appearance.

2. The romanticism

A part of European culture reacted to the eighteenth-century Enlightenment rationalism with romanticism, intent on rediscovering popular traditions and, as in the case of Chateaubriand, also Christianity.

The first half of the nineteenth century saw Europe intent on re-evaluating the importance of feelings and emotions in human life, considered irreducible to the mere rational datum imposed by the previous century.

Among the numerous schools that animated romanticism, that of the Schlegel brothers emerged for theoretical importance, who offered a multiplicity of aesthetic ideas to the literary and artistic community of the time, placing themselves as a center of convergence at an international level.

Freemasonry, which arose in the rationalistic aura of the eighteenth century but deeply permeated with Gnostic irrationalism, not only didn't remain a passive spectator in the face of new cultural trends, but demonstrated its mimetic and opportunistic qualities by encouraging, within the romantic movement, the antiquity dimension, reinterpreted in a neo-pagan and anti-Christian key.

With the Napoleonic heyday, a real Egyptomania emerged throughout Europe, affecting both the major art and the decorative arts, determining the characteristics of the Empire style, eclectic in taking possession of ancient symbols to bend them to the new concept of power.

Classical civilization, which had provided Christian philosophy and theology with a solid structure of thought, became the object of a cult full of resentment towards Christianity, accused of having put an end to the polytheistic tolerance of ancient times with its monotheistic fanaticism.

Parallel to the cult of the past (especially classical, but also medieval), the cult of the exotic flourished, in which the idealization of the East was fueled by striking archaeological discoveries and by the deepening of linguistic studies.

The revaluation of the Christian heritage remained a marginal phenomenon within romanticism and, as we had occasion to recall at the beginning of the paragraph, reached

its most complete expression in *The genius of Christianity* (1802) by François-René de Chateaubriand.

Consistent with the tumultuous spirit of the time, the French writer's apology rested on sentimental impetus and on aristocratic pride in the Catholic tradition, rather than on solid doctrinal knowledge, a characteristic that decreed its immediate success, but also its rapid oblivion.

3. The positivism

At the same time and parallel to romantic sentimentality, which found its highest expression in the aesthetic-literary field, the nineteenth century witnessed an impressive scientific and technological development, which raised numerous questions also in the philosophical field.

From the encounter between nineteenth-century science and philosophy, positivism was born, hostile to theological and metaphysical speculation, considered incapable of promoting the material and moral development of humanity. The founder of positivism was the French Auguste Comte, born into a well-to-do observant and legitimist Catholic family, who soon expressed the desire to give life to a new philosophy, able to reconcile scientific research with the needs dictated by human existence.

Comte's ambiguous thought of him, afflicted throughout his life by serious psychoses that led him to attempt suicide, has its hinge in the boundless trust in technical-scientific progress, which, according to him, would imply a profound reform of society. The philosopher's faith in science and its applications underwent a partial attenuation in the second part of his existence, according to many scholars influenced by states of mystical psychic exaltation, which led him to found a positivist atheist church. In fact, in maturity, Comte expressed the desire to spread a real religion of humanity (identified with the supreme being), which met with a favorable reception especially in the Brazilian context. The motto that appears on the flag of the South American state, "Ordem and progress", is in fact derived from the Comtian "Love as a principle and order as a basis; progress as a goal".

As a utilitarian and anti-metaphysical philosophy, positivism approached liberalism, from which, however, the elitist intent to refound society on the meritocratic distribution of power between scientists and technocrats on the one hand and industrial capitalists on the other hand distinguished it in part. Beyond the differences, however, lies the centrality of the economic element, which places the author of the *Course of Positive Philosophy* (1830–1842) in the wake of a practical thought that can be declined both as capitalist liberalism and as revolutionary socialism.

While not fully sharing the theoretical assumptions and ethical intentions, Comte was strongly influenced by the thought of Saint-Simon, his teacher and inspirer, the first to speak explicitly of positivism. Alongside pragmatism, another trait d'union

between the two French thinkers was the commitment, each on their own, in giving philosophy an atheist mystical-religious imprint, in which the cult of humanity took the place of the cult of God.

Saint-Simon was not the only philosopher who influenced Comte, who was also sensitive to Mazzini's social humanism and, especially, to Hegel's dialectical idealism, from which he resumed the division of history into three evolutionary stages: theological, metaphysical and positive.

Beyond the obvious idealistic influence, it should be emphasized that positivism began with facts, understood in rationalistic, objective and anti-metaphysical terms. The uncritical exaltation of scientific and technical progress, of an Enlightenment matrix, placed Comte in a position to exert a wide and lasting influence on science and philosophy, with particular relevance in the case of Russell's twentieth-century neo-positivism.

From the unexpected mixture of techno-scientific omnipotence and mystical impulses, some of Comte's students would have drawn inspiration to approach Blavatsky's theosophy, suspended between mediumistic spiritism and charlatanism.

Finally, it should be remembered that positivism also exerted a wide influence in the pedagogical field, as evidenced by the work of Italians Ardigò, Angiulli, Siciliani e Gabelli.

4. Darwinian evolutionism

A decisive push for the affirmation of scientific positivism came, during the nineteenth century, from Darwinian evolutionism.

Charles Darwin was born in 1809 in England, to a father who is a doctor of liberal and atheist ideas and a mother belonging to the rich industrial bourgeoisie, linked to the Unitarian movement.

In the wake of family tradition, both his father and grandfather were established doctors, Darwin began his medical studies at the University of Edinburgh, without being able to finish them due to his strong impressionability and lack of propensity. The subsequent attempt to devote himself to an ecclesiastical career with enrollment in Cambridge also failed, because Darwin's interest was already clearly directed to naturalistic studies. When the opportunity arose to embark on the brig *Beagle* for a trip around the world, the young scholar jumped at it, sailing for about five years, full of scientific observations and samples that proved to be of fundamental importance. The countless stages of exploration, which touched uncontaminated areas of Latin America and Oceania, allowed Darwin to observe nature with tranquility and attention.

Returning to his homeland, he settled in a small town, from which he rarely left, and began to reflect on the numerous data collected to develop a theory that explained the diversity found within species, both over time (fossil records), both through space (intraspecific varieties). Thus, various works were born, both of a general nature and of an analytical nature, among which the most significant for innovativeness was *On the Origin of Species*, published in 1859. In it, the scientist argued that living species had arisen from a very long evolution, due to both environmental and internal factors, the latter later cataloged by research as genetic.

Darwinian theories were not limited to introducing novelties of a scientific nature, but involved serious theological problems for all Christian churches. Both in *On the Origin of Species* and in the subsequent *The Descent of Man, and Selection in Relation to Sex* (1871) the derivation of man from the monkey was hypothesized, according to a perspective that collided with the account of the first book of the Bible, Genesis.

To explain the mechanism of evolution, Darwin made use of an expression destined to become famous, “natural selection”, with which he intended to highlight how the action of the environment on life promoted the varieties most suitable for survival and eliminated those less suitable.

This idea, strongly influenced by the economic-demographic theories of the Reverend Malthus, soon overflowed from the naturalistic boundary to spill over into the political sphere. From scientific Darwinism we then moved on to social Darwinism, that is to the idea that human society was governed by laws in all respects similar to natural ones, with the selection of the most flexible subjects or groups to the detriment of others, according to a which did not take into account either the moral or the spiritual dimension and reduced human relationships to mere mechanisms. Social Darwinism exerted a vast influence on various political orientations, becoming fundamental in the elaboration of racism, already active in the second half of the nineteenth century and which came to full expression in the following century, with Nazism.

The attitude of the Catholic Church regarding the innovations introduced by Darwin was marked by the utmost prudence, because it was a theory with possible negative implications on Christian dogmas.

The most important document on the subject, addressed directly, is the encyclical of 1950 “*Humani generis*”, with which Pius XII took a position on the question, almost a century after his appearance. The pontiff warned not only against scientific Darwinism, but also against materialism, historicism and atheistic existentialism, hostile to Christianity. A Catholic’s task, Pacelli recalled, is to use the intellect to thoroughly and unhurriedly sift through the novelties of a scientific and philosophical nature, especially in the event that they directly call into question the truths revealed by the Holy Scriptures. With regard to evolutionism, Pius XII recalled that it was a theory not to be prejudiced as regards the origin of the human body, as long as he didn’t undermine

the dogma relating to the divine creation of the soul. The pontiff also dwelt on the irreconcilability of polygenism with the Bible, as affirming the existence of multiple primeval human couples means contradicting the biblical account and disavowing both original sin and the history of salvation.

In his important encyclical, the pope criticized the fashion, also widespread in the theological field, of denying a priori the literal value of the Bible and venturing into critical exegesis based on scientific discoveries in contrast with the depositum fidei. The innovating modernist tendencies, already emerged at the end of the 19th century and harshly condemned by St. Pius X, were evidently far from defeated forty years later, so much so as to induce Pius XII to return to the subject to confirm the magisterium of Church and its Thomistic foundation.

After the decisive intervention of Pius XII, the reflection on the relationship between evolutionism and Catholic doctrine has undergone further phases, with the pronouncements of successive popes over time. Today's position, open to the possibility that Darwin's theory is correct and, in the still unproven case, that man derives from the monkey, reiterates that the presence of the soul in the body isn't compatible with an insufficient level of intelligence to understand the meaning of the divine announcement.

On the other hand, the very formulation of evolutionism has changed in depth over time, by virtue of the correction of the many initial errors, among which the most important consisted in the belief (of Lamarckian derivation) that the natural environment could make changes to hereditary level (today we would say genetic).

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FIGURATIVE REFLECTION OF THE CONCEPT “LONESS” IN ENGLISH AND RUSSIAN POETRY

Abstract. Loneliness is a state and feeling of a person who is in conditions of real or imaginary isolation from other people with a lack of communication with them. Loneliness is well known to each of us, sometimes we feel it, being alone with ourselves, and sometimes it overtakes us among people. In this work, we will analyze how the image of loneliness is reflected in English and Russian poetry, and trace the general trend in the expression of this feeling.

Keywords: concept, loneliness, language, image, value.

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ОБРАЗНОЕ ОТРАЖЕНИЕ КОНЦЕПТА «ОДИНОЧЕСТВО» В АНГЛИЙСКОЙ И РУССКОЙ ПОЭЗИИ

Аннотация. Одиночество – это состояние и ощущение человека, который находится в условиях реальной или мнимой изоляции от других людей с отсутствием общения с ними. Одиночество хорошо знакомо каждому из нас, порой мы ощущаем его, находясь наедине с собой, а порой оно настигает нас среди людей. В данной работе мы проанализируем, как образ одиночества отражается в английской и русской поэзии, и проследим общую тенденцию в выражении этого чувства.

Ключевые слова: концепт, одиночество, язык, образ, ценность.

В рамках данного феномена «одиночество» различают позитивное (уединенность) и негативное (изоляция) одиночество. Однако чаще всего оно рассматривается именно со своей негативной стороны. Причина этого может крыться в том, что с раннего детства мы находимся в маленьких и больших группах людей, которые прививают нам мысль, что мы обязаны постоянно взаимодействовать с обществом, а находиться в уединении считается отклонением от общепринятых норм, странностью в поведении индивида. Словно, чтобы быть счастливым человеком нам постоянно нужен кто-то рядом: семья, друзья, партнер – да, человек это социальное существо, которому необходимо общение, но не постоянное и непрерывное, человек должен уметь находиться наедине с собственными мыслями, познавать себя и окружающий мир самостоятельно, потому что разумное одиночество способствует развитию человека.

В современном мире информационных технологий человек все чаще и острее чувствует себя одиноким. На первый взгляд кажется, что границы общения между людьми стерты (мы можем общаться с родными по видеосвязи и телефонным звонкам, находясь далеко друг от друга, на разных континентах). Мы ведем социальные сети, выкладываем видеоролики, фотографии и тут же получаем обратную связь. При достаточном количестве взаимодействия с другими людьми, мы продолжаем чувствовать себя одинокими.

Тема одиночества всегда интересовала и простого обывателя, и психолога, и ученого и, конечно же, она не обошла стороной и желанием отобразить всю глубину этого чувства писателей и поэтов. Через образы своих лирических героев поэты успешно показывали состояние одиночества. Главное внимание в стихотворениях уделялось ни сколько описанию одиночества как явления, а главным образом именно отношение человека к нему.

В восьмом сонете Уильяма Шекспира есть строки:

*«Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing:
Whose speechless song being many, seeming one,
Sings this to thee: 'Thou single wilt prove none.'»*

Классик убеждает юношу оставить одинокую жизнь, он указывает на то, что его грусть порождение неосознанного одиночества. Он стремится показать, что семья и дети, то есть ценность, обычно выбираемая людьми, приведет его к простому, но истинному счастью. Одиночество воспринимается им, как нечто негативное: неправильно выбранный жизненный путь, с которого необходимо свернуть.

Джон Китс в стихотворении «Solitude» пишет:

*«O Solitude! if I must with thee dwell,
Let it not be among the jumbled heap
Of murky buildings...».*

Лирический этого стихотворения испытывает одиночество, но оно тягит его только в стенах унылого города. Он указывает то, что гораздо легче перенести одиночество на лоне природы, среди рек, долин и гор. Уединение и созерцание природы сделали бы его счастливым человеком. Но при всей его готовности и в определенной степени любви к одиночеству, он признает, что гораздо дороже и лучше провести жизнь с любимым человеком, со своей родственной душой:

*«Almost the highest bliss of human-kind,
When to thy haunts two kindred spirits flee».*

Алан Милн в своем простом на вид творении «Solitude» показывает совершенно иное восприятие одиночества, чем в предыдущих примерах:

*«I have a house where
I go When there's too many people,
I have a house where
I go Where no one can be».*

Герой приходит в свой старый дом, когда желает побыть один, его устраивает пустота и нелюдимость дома, он видит в тишине и спокойствии свое спасение. Одиночество для него желанный, необходимый атрибут жизни, который он целенаправленно ищет, тяготясь обществом и общением.

В завершение рассмотрим стихотворение Джорджа Гордона Байрона «Solitude»:

*«This is not solitude, 'tis but to hold
Converse with Nature's charms, and view her stores unrolled».*

Лирический герой убежден, что в жизни в уединении с природой, в одиночестве человек чувствует себя менее одиноким, чем в обществе. Он рисует прекрасный образ одинокой жизни среди холмов, рек и пещер. И в продолжении указывает на то, что среди толпы, неважно как глубоко чувствуешь, видишь, слы-

шишь, одиночество будет восприниматься острее и больнее, будто ты покинут, забыт и выброшен на жестокий суд людей.

*«But midst the crowd, the hurry, the shock of men,
To hear, to see, to feel and to possess,
And roam alone, the world's tired denizen».*

Исходя из вышеизложенных примеров, становится понятно, что в английской поэзии ярко представлены и негативный и позитивный образ одиночества.

Для позитивного отражения образа одиночества характерно обращение к природе, в которой человек ищет гармонию и красоту. Одинокая личность живет своим неповторимым видением окружающего ее мира, находя прекрасное за пределами человеческого общества и его устоявшихся ценностей. Благодаря уединению достигается счастье.

Но также в английской лирике показаны негативные аспекты одиночества, связанные с ощущением покинутости, разобщенности с людьми и желанием быть с ними. Для счастья человеку необходим другой человек – вот посыл этих стихотворений об одиночестве.

Так ли сильно отличие образа одиночества в русской поэзии и английской? Федор Сологуб в стихотворении «Есть соответствия во всем» пишет:

*«И если жаждем утешенья,
Бежим далёко от людей.
Среди лесов, среди полей –
Покой, безмыслие, забвенья».*

Вдалеке от общества, в уединении с природой, мы отыщем свою свободу и спокойную, счастливую жизнь. Лирический герой тяготится человеческим обществом, «свободу от людей», «одиночество» вот что желает его сердце. Он видит в одиночестве спасение.

Иного мнения в отношении одинокой жизни придерживается Марина Цветаева в своем стихотворении «Новый год я встретила одна»:

*«Новый год я встретила одна.
Я, богатая, была бедна,
Я, крылатая, была проклятой».*

Одиночество тяготит героиню. Она чувствует, что все лишено смысла без близких людей: все ее достижения, все ее богатство – имеют истинную ценность и значимость лишь люди, те, с кем можно провести время, вместе плакать и сме-

яться и наслаждаться жизнью. Без людей рядом всё, что прежде казалось важным, не имеет смысла. Неоднократно по ходу стихотворения она называет себя «проклятой», одиночество для нее – это проклятье, мука, которую она хотела бы преодолеть.

Если в какой-то момент жизни мы одиноки, мы не должны тяготиться этим одиночеством, не должны бояться его. Ведь мы живем в обществе, мы общаемся и, несмотря на все наши страхи, однажды мы найдем дорогих нашему сердцу людей. Главное не торопится, и легко идти под руку и с одиночеством, и с человеком, когда он появится.

Но порой одиночество так остро ощущается человеком, что он чувствует, что умрет, если останется в этой изоляции. В стихотворении Игоря Северянина «Чего-то нет...» показан именно такой случай:

«Мне хочется уйти куда-то,
В глаза кому-то посмотреть» и:
«Чего-то нет на этом свете,
Что мне сказало бы: Живи!..»

Герой стихотворения одинок и из-за этого желает умереть. Он нуждается в человеке рядом с собой, который бы стал его смыслом, причиной жить дальше, стал опорой на жизненном пути. Но тщетны попытки найти такого человека: жизнь героя продолжается в одиночестве, безрадостная и бессмысленная.

Пока одни люди стремятся преодолеть свое одиночество, другие жаждут его, как лирический герой в стихотворении Зинаиды Гиппиус «К пруду»:

«Я не умею жить с людьми»;
«Не знаю сам, куда пойду.
Они везде, их слишком много...»

Герой не в силах ужиться с человеческим обществом, понять и принять его и потому он постоянно ищет способы сбежать, уединиться, но люди повсюду и это тяготит его. Даже оставаясь в одиночестве, герой не доверяет тишине и спокойствию, зная, что люди в любой момент могут разрушить его. Если в предыдущем стихотворении герой хотел умереть, потому что чувствовал себя одиноким, то в этом прослеживается другая тенденция: герой желает умереть, чтобы добиться полного одиночества и освобождения от людей. Это не просто желание, а скорее жажда, всепоглощающее стремление быть одиноким:

«И знаю, с ними – задохнусь.

Пусти меня! Я их боюсь».

В русской поэзии образ одиночества отражается и как негативное чувство, доходя в своем переживании этого одиночества до крайних форм в виде желаний смерти, как и позитивное чувство, когда уединенность, одиночество воспринимается как гармония с миром. Существуют и те, кто не тяготится ни одиночеством, ни обществом, «одиночество» для них этап жизни, который однажды будет преодолен и они откроют свое сердце человеку, который появится в нужный момент.

В английской и русской лирике встречается как негативный, так и позитивный взгляд на одиночество. Это связано с тем, что одиночество воспринимается каждым человеком глубоко лично, зависит от его мировоззрения и убеждений. Но стоит отметить, что нельзя уходить в крайности. Провозглашение жизни в полном уединении, целенаправленной изоляции от общества также неправильно, как и постоянно находиться рядом с людьми, не умея проводить время наедине с самим собой. Нужно искать золотую середину. Человек – это социальное существо, которому просто необходимо общение для собственного личностного и эмоционального развития, но для понимания и анализа себя и мира нужно ни в меньшей мере и одиночество.

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