

develop new opportunities for imagination, feelings, or intellect. To what degree does an artistic message using new technologies allow its disabled author to discover and fulfil the needs that would otherwise be hard to realize?

Whatever our answers to those questions may be, it is worth remembering that both the external reality and the artist's individuality are in equal parts the essence of creative authenticity and the source of its value. Availing themselves of new technologies, both in the process of creating art with multimedia tools and for displaying 'traditionally' created artworks on artistic portals, disabled artists should therefore first of all make sure that the art they create is a truthful reflection of their personalities. For art is both a universal dialogue between artists and their audiences and a specific message formed on the basis of intentions, interests, reflections, thoughts or desire to communicate to the environment the things that are vital from the point of view of an artist's individual needs.

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SOCIETY'S CULTURAL EXPERIENCES INSCRIBED IN LANGUAGE

Formulation and justification of the relevance of the problem. Social sciences recognize the concept of culture as all that is taught to individuals and social groups in the process of enculturation (acculturation). The process of cultural transmission, also called growing into a culture occurs within three «systems» identified by Antonina Kłoskowska. The first one, identified by the author as the «primary» one, concerns small communities and is distinguished by psychical and physical proximity between members of the group, as well as similarity of their fates and life experiences. The second one, called institutional, is also based on direct contact, at the same time allowing for

formal contacts between people who play specific roles in their interactions with one another, e.g. the roles of teacher-student and spectator-actor. The function of the one who sends a cultural message is formal and determines the sender's social role. The function of the recipient is not permanent, because one can be a student, spectator, etc., only for a limited period of time. The third cultural system is based on indirect means of communication between the sender and the recipient, and refers to content transmitted through the mass media. The culture of a contemporary developed society includes elements of all three systems, which are linked to and dependent on each other.

Analysis of recent studies and publications. All people operate in these three systems, and their process of growing into the culture happens gradually and in line with their biological development. Language plays in it a vital role. On one hand, it is passed down to future generations in the process of socialization (part of socialization is to acquire the language skills necessary to communicate, respond to certain types of messages, etc.), On the other hand, is a tool for communication of meaning and cultural expression, because language can permeate all spheres of cultural activities.

The main material of the study. Cultural experiences inscribed in phrasemes. Language is a system of signs, and language signs are arbitrary, i.e. The meaning of «horse» is associated in the Polish language with the sound *koń*, in French with *cheval*, in English with *horse*, in German with *Pferd*, in Italian with *cavallo*. Each of these words carries a specific content (sense, meaning). However, strictly defined «meaning seems to exist only for the mind. It is also worth noting that the meaning we want to express through language varies depending on the society's scientific and civilizational progress. The language itself, which we use to convey the meaning, also evolves. New words appear and are used by successive generations to describe, among others, everyday objects (e. g. computer, smartphone, tablet), social phenomena (e.g. Euro-orphan), human occupations and activities (e.g. blogger, YouTuber, fashion blogger), while certain words fall out of use because the items which they describe become obsolete, e.g. inkwell. Some meanings are expressed through new words, and so the old word for notebook, *kajet*, was replaced by the modern word *zeszyt*, and the word *suty* (lavish), was replaced by the word *obfity*.

Regardless of these changes, some social experiences take roots and function, although objects and situations to which they refer have long since been forgotten. Phrasemes can certainly be numbered among those carriers of cultural content. These are customary combinations of two or more words. Their meaning is comprehensive, metaphorical and does not depend on the meaning of the individual components. The individual elements of a phraseme may be integrated with one another to varying degrees. Stanisław Skorupka identified three types of phrasemes due to the degree of word integration:

- loose phrasemes – the individual words are loosely connected. In this case each element maintains its separate meaning,
- cohesive phrasemes or collocations – although the words are integrated to a considerable degree, the individual elements maintain their separate meaning,
- fixed phrasemes – individual elements are

integrated to a large degree, and the meaning of the phraseme is not a sum of the meanings of its components. The words which form the phrasemes cannot be replaced without losing the meaning of the phrasemes.

In turn, A. M. Lewicki identified the four key elements that determine whether a lexical unit can be considered a phraseme. These include: structural discontinuity; a phraseme is discontinuous, consisting of at least two words, stability of form – a phraseme has a fixed form, and the possibility of changing its elements is small and strictly limited, restricted essentially to altering grammatical or lexical forms (phraseological variants); globality of meaning – the sum of the meanings of the components does not equal the meaning of the whole; established position in the language system – a distinctive feature of a phraseme is its replicability in texts in the same way a single word is replicated.

The same author proposed to categorise phrasemes according to their function in sentence, and identified:

- phrases, which are similar to sentences or sentence equivalents in structure and function as utterances. Due to the fact that they are grammatically complete, they do not require the speaker to add any words, e.g. *wyszło szydło z worka* (the cat is out of the bag), *głowa do góry* (chin up), *świat się przewrócił do góry nogami* (the world has turned upside down),

- phrases, i.e. phrasemes acting as verbs, which must be complemented by a nominal element indicating the subject to which the condition applies, so they can form a sentence, e.g. *kogoś krew zalewa* (someone sees red), *komuś spadł kamień z serca* (a weight was lifted off someone's mind), *ktoś dolewa oliwy do ognia* (someone adds fuel to the fire). The basic form of a phrase is a combination of a verb with a nominal group(s), a non-prepositional one or one in the form of a prepositional phrase.

- noun phrases, phrasemes functioning as nouns, which take the form of groups or series of nouns, e.g. *labędzi śpiew* (a swan song), *małżeństwo z rozsądku* (a marriage of convenience), *na tonie rodziny* (in the bosom of one's family).

A literature review reveals one more interpretation of word collocations which creates a separate category out of the so-called colloquial metaphors (proverbs), which, in contrast to literary metaphors, are frequently repeated word sets (phrasemes). Their meaning is commonly understood by language users. They take the form of a short and concise anonymous sentence which expresses observations about social life and psychology as well as general thoughts, often in a metaphorical form.

T. Milewski points to the fact that collocations arise when old words stabilize into a

new semantic value. Similarly, sometimes the language sees a stabilization of a new meaning of whole word groups used figuratively in the text. As a standard, phraseme functions in the minds of users as one concept consisting of several words (lexemes) and is, according to J. Tokarski of conventional nature and limited application. An example of such a phraseme is *ptasie mleczko* (a type of marshmallow, literally «bird's milk»), which refers to a very specific kind of sweets, and its meaning expressed just as a combination of the words «bird» and «milk» does not reflect the essence of the indirect meaning of the whole phrase. Phrasemes can also play a particular role in an utterance, functioning alongside neutral expressions but carrying much more expressive value, e.g. *erudyta* (an erudite person) and *chodząca encyclopedia* (a walking dictionary), and thus serving to convey the content in a humorous or ironic form. It is therefore easy to agree with the opinion of D. Buttler, who states that phrasemes favour the subtle emotional shading of a text, form the basis of different stylistic choices, and most of all help to express the humorous intentions of the speaker. Colloquial phraseology (as opposed to the literary one) employs vivid imagery and references to everyday life, crudeness and sometimes bluntness and triviality. A. N. Baranov emphasizes in turn that the internal form of many phrasemes is based on a cognitive template which has nothing to do with their current meaning, which shows how difficult they are to use in different communication situations because they are open to a whole range of semantic interpretations.

Phrasemes preserve what has been important and valuable to society in each period of its historical development. They reveal the world view of past generations, relationships between people, preferred values, etc. An analysis of established sayings allows to notice and trace how life has changed and what was important in various stages of society's development, including agriculture, animal husbandry, the struggle for the autonomy and independence of the community (state), trade and exchange of goods with the neighbouring cities, countries, etc., the development and expansion of cities. The sources of phrasemes exhibit similar variety. The literature of the subject identifies the following: mythology, the Bible, history, literature, old customs, the military realm, observation of human and animal behaviour, agriculture, crafts, the former justice system, human observation of the surroundings, cuisine, urban slang. In the following paragraphs, I am going to discuss and illustrate selected ones.

Many phrasemes present in various European languages are rooted in Roman and Greek mythology. These include e.g. *syzyfowa praca* (Sisyphus task), i.e. work that fails to yield results, *w objęciach Morfeusza* (in the arms of

Morpheus) – in one's sleep, asleep, *węzeł gordyjski* (the Gordian Knot) – a difficult problem to solve, a complex issue, *wzrok Meduzy* (Medusa's gaze) – an unpleasant, penetrating, paralysing stare, *herkulesowa praca* (a Herculean task) – a task which exceeds human strength, *homerycki śmiech* (Homeric laugh) – unrestrained loud laughter, *ikarowe loty* (Icarian flight) – bold and risky ventures which may end in disaster. What distinguishes this group of phrasemes is that they have similar meanings in various languages and can be relatively easily translated into other languages. For example, the saying *ikarowe loty* has its counterpart in English – Icarian flight, French – *jeux icariens*, German – *ikarische Spiele*. Another example, *koń trojański*, has its counterpart in English – *the Trojan horse*, French – *cheval de Troie*, German – *Trojanisches Pferd*, Italian – *Cavallo di Troia*. Universal phrasemes also include *puszka Pandory* (Pandora's box), i.e. a matter which causes many unexpected and unpleasant results, problems and misfortunes when touched upon. The French equivalent of this saying is *boite de Pandore*, the German one – *Büchse der Pandora*, and the Italian one – *vaso di Pandora*. The same applies to sayings which take their origins from the Bible. This group includes, among others, the phraseme *miłosierny Samarytanin* (a good Samaritan), which describes a merciful, compassionate and kind-hearted person who does not hesitate to help the sick. It is also found in other languages: French – *Bon Samaritain*, German – *barmherziger Samariter*, Italian – *buon Samaritano*. Similarly, various languages use the phrase *niewierny Tomasz* (a doubting Thomas), which means someone full of doubt, a skeptic. The French counterpart of this saying is *un saint Thomas*, the German one – *ungläubiger Thomas*, the Italian one – *essere come san Tommaso* or *fare come san Tommaso*.

A large group of phrasemes reflect an anthropocentric view of the world. This is demonstrated by numerous sayings referring to parts of the human body, e.g. *od stóp do głów* (from head to toe), *mieć coś na końcu języka* (to have something on the tip of one's tongue), *mieć głowę na karku* (to keep a cool head), *zawrócić komuś w głowie* (to sweep someone off their feet), *mieć oczy dookoła głowy* (to have eyes in the back of one's head), *pójść za głosem serca* (to follow one's heart), *coś jest w dobrych rękach* (something is in good hands), etc. Phrasemes related to colors are an equally interesting group. In Polish, they include: *nie mieć zielonego pojęcia* (literally «to not have a green idea»), to not have a clue, not know or understand something. Other sayings in this group are *czarna owca* (the black sheep), or someone who puts their community in a compromising position, an outcast, apostate, *biały kruk* (literally «a white raven») – a rare book, a very valuable item, *myśleć o niebieskich*

migdałach (literally «think about blue almonds») – to be unable to focus one's attention on anything, to think about trifling matters. Similarly to other languages belonging to the Western culture, Polish also frequently uses phrasemes related to the animal world. An example might be *kupować kota w worku* (literally «to buy a cat in a bag»), meaning «to buy a pig in a poke») – to buy something without checking what it actually is. This saying goes back probably as far as the medieval times, when products were bought in bags. Describing its etymology, W. Kopaliński suggests that «the subject of the transaction seems rather strange, the stranger the older the proverb, because no one in their right mind would buy a cat in a market». In contrast, pigs or hares were sold in bags and initially the saying referred to one of these two. It should be noted in Poland a hare was called a cat in hunters' slang. And so the saying indicates that when acting in a hurry and not paying attention, one could buy a rotten, bad hare. Another interesting saying is *latać or ganiać jak kot z pęcherzem* (literally «to run around like a cat with a bladder»), meaning to move nervously, to move impulsively from place to place. K. Głowińska in «The Phraseological Dictionary» points to the origins of the phraseme explaining that it was a popular game in the past to attach a dried fish bladder to a cat's tail. The bladder would be filled with peas, which rattled with the cat's every movement. The animal desperately, though unsuccessfully, tried to run away from the source of the terrifying sounds, and the more the cat tried to escape, the louder and more irritating was the sound made by the bladder. The saying *a cat always falls on its feet* is in turn elaborated on in an interesting way by J. Bralczyk, who writes that those who are here (in the saying) likened to difficult to damage cats may enjoy our conditional admiration, but not our unconditional liking: they come out of every misfortune unscathed, and even, though this is not expressly said, with some profits. The cat is not the only animal which appears in phrasemes; many expressions mention the dog, for example such ones as *czuć się jak zbity pies* (literally «to feel like a beaten dog»), to feel downtrodden) *coś jest jak psu z gardła wyjęte* (literally «something looks like it was taken out of a dog's throat»), something is badly creased), *wieszać na kimś psy* (literally «to hang dogs on someone»), to badmouth someone), the wolf, e.g. *o wilku mowa* (literally «speaking about the wolf»), meaning «speak of the devil»), *patrzeć na kogoś wilkiem* (literally «to look at someone like a wolf»), to give someone a hostile look), *wilczy apetyt* (literally «wolfish appetite», ravenous), the donkey, e.g. *uparty jak osioł* (literally «stubborn as a donkey»), meaning «stubborn as a mule2).

The group of phrasemes referring to the plant world is also of a considerable importance. A. Nowakowska notes that in pre-industrial times,

when most phraseological expressions in use today were coined, humans were in much closer contact with nature. It is therefore easy to understand why language users referred in their comparisons to trees, shrubs, fruit and other plants. She points to the fact that in «The Phraseological Dictionary of Contemporary Polish Language» as many as 45 popular phrasemes include a plant name among their components. They come from different periods of language development, and the earliest attested idioms, like *rzucić grochem o ścianę* (literally «to throw pea against the wall»), to waste one's breath) or *nie owijać w bawełnę* (literally: to not wrap in cotton, to not beat around the bush), were created in the 16th and 17th century.

Conclusions and prospects for future research directions. The linguist Andrzej Markowski notes that language is a treasury of knowledge about a nation's past and its culture, as well as a link that binds the nation together, a vital element of its identity. It is therefore undoubtedly of value to every society. The phrasemes discussed in this paper reflect the cultural experience inscribed in language. They prove that «words at the same time label reality, providing names for that which exists independently of them» and create the world, influencing the way we perceive it. Language users avail themselves of this rich heritage preserved in their language, not always realising they have a valuable inheritance from past generations at their disposal. Language changes and evolves. We have many examples illustrating the way how phrasemes established in the popular consciousness have gained new meanings thanks to the contemporary media and advertising. The consumptionist lifestyle created by the advertising business has altered the cultural experiences of today's generations. It has also impacted the language, which has adopted new expressions such as *I'm lovin' it - McDonald's*, *The freshmaker - Mentos*. Language changes and expands, although it also requires its users to care about its development and employ its abundant possibilities in a conscious manner. This abundance is hidden in every language's phrasemes. It is therefore advisable to explore them with children and teenagers as early as possible, interpret them and search for their meanings and origins. Such activities, which I call «phraseological immersion», stimulate linguistic sensitivity and develop linguistic awareness in the contemporary users of all languages.

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ДИАЛОГИЧЕСКИЙ УРОВЕНЬ ПРОФЕССИОНАЛЬНОЙ ПОДГОТОВКИ УЧИТЕЛЯ

Постановка и обоснование актуальности проблемы. Сегодня развитие общества все больше требует от образования подготовки молодого поколения к непосредственной профессиональной деятельности, к жизни в целом. Знания и умения молодых учителей, их общие и профессиональные компетентности, которые они получают в ВУЗах, должны касаться не только своего предмета и методик его преподавания. Молодые учителя должны обладать развитыми коммуникативными, организаторскими, деловыми способностями, критическим мышлением, способностью принятия ответственного самостоятельного решения, возможного компромисса при решении противоречивых и конфликтных ситуаций, принимать других людей такими, как они есть, а не «перестраивать» их под себя, не подстраивать учеников под свои интересы, ценности, методику обучения. В профессиональной деятельности молодые специалисты должны ориентироваться на различные научные парадигмы, теории, опыт практиков, в общем на «поли», а не на «моно» подходы. Гуманитарные проблемы все больше проникают в педагогический процесс, причем и при обучении математики, физики, информатики. Гуманитарным проблемам в различных аспектах посвящены работы многих авторов (В. П. Зинченко,

Е. Б. Моргунова, В. А. Кушнир). Важным аспектом гуманитаризации педагогического процесса является диалог в понимании М. М. Бахтина, Г. В. Дьяконова, в частности – диалогический уровень профессиональной подготовки учителя, что и является проблемой этого исследования. Поэтому проблема статьи достаточно актуальна.

Целью статьи является раскрытие сути и содержания системы методологических положений о диалогическом уровне профессиональной подготовки учителей.

Изложение основного материала исследования. Диалогический уровень профессиональной подготовки учителя в конечном итоге сориентирован на духовные ценности: добро, справедливость, достоинство, любовь, вера, надежда и др. Отношения «Человек – Мир» будет определять в наиболее общем виде и уровень профессиональной подготовки учителя. На диалогическом уровне профессиональной подготовки характер такой связи – диалогический, что и будет определять уровень развития способностей учителя, характер его отношения с учениками, познание-понимание учеников или студентов и себя, Мира в целом, деятельности учителя на уровне «учитель-личность». Диалог стает парадигмой, принципом, формой, средством всей жизни учителя, в том числе и профессиональной: «Я и другое мое Я»