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Резюме. В статье рассматриваются особенности формирования мотивации учебно-речевой деятельности детей старшего дошкольного возраста. Проанализировано понятие "мотив" и "мотивация", а также факторы, влияющие на формирование мотивации. Представлена диагностика сформированности основных мотивов и мотивации учебно-речевой деятельности старших дошкольников.

Ключевые слова: мотив, мотивация, учебно-речевая деятельность, мотивационно-побудительный механизм, речевая активность.

Summary. Educational speech activity plays a very important role in the process of identity formation and is carried out in almost during all years of a child's life. In this regard, according to the Author's opinion, studying of psycho-linguistic aspects of the incipience, development and formation of motivation for training of speech activity of senior preschool children are relevant. The Article reveals the conceptions of "motive" and "motivation", examines the factors affecting the formation of motivation. Diagnostics of formation of the main motives and motivations of the educational speech activity of senior preschool children are presented. The results of studying have been analysed. The Author of the Article focuses on the fact that knowledge of main regularities of the incipience and adoption of motives for educational speech activity of preschool children gives the opportunity to build the optimum system of psychological and pedagogical actions which will contribute to adequate motives for such activity. The necessity of motivation formation as one of the fundamental factors of educational speech activity of senior preschool children has been substantiated.

Key words: motive, motivation, training and speech activity, motivational and incentive mechanism, speech activity.

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N.O. MYKHALCHUK, E.E. IVASHKEVYCH

PSYCHOLINGUISTIC CHARACTERISTICS OF VISUAL NARRATIVE DISCOURSE

The authors of this article underline that studying narrative discourse in the English literature and its psycholinguistic aspects it's very useful to admit at once that such kind of discourse plays a great role in all kinds of genre of art literature. In a case we have a deal with graphic novels it's more suitable to show and to underline psycholinguistic peculiarities or aspects of narrative discourse.

It was underlined that the important part of comic book narration was also the point of view: who was watching and what was the object of this gaze; if a character was looking at something and in the next panel we were shown this object of this gaze, the reader was positioned as this character. This type of positioning is essential in comic book narration, as it has the possibility of affecting the meanings linked with the reading of the comic. Analyzing "Watchmen", the author of this article proposed such psycholinguistic aspects of narrative discourse, as: visual emphasis; focalization of information; metanarrative presentation of the text; contrasting visual linkings; actualization of narrative potential.

Key words: narrative discourse, visual emphasis, focalization of information, metanarrative presentation of the text, contrasting visual linkings, actualization of narrative potential.

Introduction. Studying narrative discourse in the English literature and its psycholinguistic characteristics we have to admit at once that such kind of discourse plays a great role in all kinds of genre of art literature. But in a case we have a deal with graphic novels it's more suitable to show and to underline psycholinguistic peculiarities or aspects of narrative discourse. It's because apart from this significant contribution to the superhero discourse, the comic book is also striking in its multiplicity of narrative levels; often the text and the pictures tell completely separate stories, and still neither can definitely be read as being more dominant than the other. The unique form of the graphic novel that combines the textual and the visual narratives in a longer narrative piece poses interesting challenges when it comes to narratological study, for even the simplest questions of narration and focalization become complicated in the sense that the imagery always narrates "more" than what the traditional view of the focalizer is capable of. Thus the layers of narration are significantly more complex, and the question of how to study these becomes crucial.

Therefore, a narratological method suitable for the study of comics must take into account the both forms that define comics: both the content and the artwork contained in the panels. In addition to this, textual elements contained within the comic book need to be taken into account, as a part of a carefully constructed interplay between words and images. So, the material for our research will be twelve-part graphic novel "Watchmen" (1986) by Alan Moore and Dave Gibbons.

Thus, **the objectives** of this article are:

1. To analyze the textual narration in comics which can be presented in various forms, also to describe these forms.
2. To show the peculiarities of visual narrative discourse using as the example of graphic novel "Watchmen" by Alan Moore and Dave Gibbons.
3. Propose psycholinguistic characteristics of visual narrative discourse.

The main material of the research. The textual narration in comics can take place in various forms: it can appear in speech balloons, on separate captions on the edge of a panel, or even completely outside the panel. However, the text can be also read as image, when lettering is treated "graphically", thus providing effects like mood or implication of sound. One typical example of this in "Watchmen" is the bolding of certain words in order to increase their impact, indicating both stress in speech as well as underlining the importance of the words in the narrative. This type of graphic text clearly demonstrates how fragile and unsustainable the division between textual and visual narration is when discussing graphic novels. As "Watchmen" includes a significant amount of clearly textual material in the form of the appendices, it serves a purpose to devote a separate section to the analysis of textual narration, even though the visual aspects of the analysis cannot be completely dismissed. The comic book- narration also occasionally tips the balance between visual and verbal narration by privileging one over the other, as happens for example in Chapter VIII, as pages 1-2 depict a telephone conversation between Hollis Mason and Sally Jupiter. The distribution of knowledge happens prominently through the dialogue, and the characters speaking are not fully shown even once, only parts of them, thus heightening the importance of the dialogue. The reader is shown glimpses of both parties and their homes as they speak, thus acquiring more information than either of the characters since Hollis and Sally cannot see each other. Still, even if the dialogue is more prominent than the visual narrative during this scene, the images nevertheless produce a narrative of their own, conveying information more subtly to the reader that would otherwise require writing out descriptive details. Hollis is watching the news on the Afghanistan invasion while Sally's television shows a generic soap opera; Hollis's table holds a beer can and cigarettes while Sally's is filled with various vitamin products. All of these little visual clues subtly contain information that would require several pages of written narrative, whereas images produce these meanings almost instantly.

As mentioned above, one of the most common types of textual narration in traditional literature is that of internal written monologue. In "Watchmen", this internal monologue is often expressed by some written medium, as for example in the form of a diary, "a close relative and an important ancestor – of the autonomous monologue". As we've discovered in the course of my writing activity, diarists write, like monologists speak, only for themselves, which means that they have no need for overt exposition, as the fiction of privacy is destroyed the moment a diarist begins to explain his/her existential circumstances in the manner of an autobiographer addressing possible readers. This is also why a diarist's past usually emerges in the order it presents to his memory, fragmented and allusive rather than continuous and explicit. In a graphic novel, however, the diarist's inner monologue is complimented by a visual narrative, which reveals details the diarist does not tell, or illustrates at length things he/she only briefly mentions without destroying the illusion of privacy. In a purely written narrative form of a diary, the diarist has to tell his inner and outer condition anew every time he picks up his pen, whereas a combination of visual and textual narrative erases some of the need for explicit description of outer conditions. This takes place, too, in Dr. Malcolm Long's notes in Chapter VI: the caption "Dinner didn't go very well" is the only thing he writes about dinner, but the consecutive panels depict the dinner scene, showing what happened to make Dr. Long write that in his diary. The main diary in "Watchmen" is still that of Rorschach, captions of which begin the graphic novel and which as a concrete object plays a crucial role later in the narration. The narrative focus of the textual narration may shift from one character's speech or writing to another's during chapters, but the narrator is always easily distinguished by different visual looks and varying uses of language. Rorschach's mode of expression is one of short sentence, periodically omitting personal pronoun "I", and incorrect grammar ("tireder"), giving clues and hints about his character and background:

Rorschach's journal. October 21st, 1985: Woken at eleven by shouting outside. Disturbed to find I had fallen asleep without removing the skin from my head. Tireder than I thought. Should be more careful [2 (Ch. V), p. 11]. These entries are reminiscent of pieces of paper torn from somewhere, and the font used imitates handwriting to some extent. Rorschach's diary-narration comprises precisely of these short sentences ("Tireder than I thought. Should be more careful"), his film-noir detective-style observations about the world around him, often combined with visual focalization where the reader sees the world from his perspective or him writing in the journal. Rorschach's writing has none of the bolded words to indicate stress that mark the other character's speech and writing, and even after he loses his "face", his speech remains completely stress-free, creating the effect of a monotonous voice completely void of any emotions. As all the other characters' voices have these stresses, it becomes clear that the difference is intended precisely for this effect. The aspect that most clearly sets "Watchmen" apart from other graphic novels are the written non-fictional appendices after eleven chapters (the final chapter is without one). These fictitious articles, interviews, psychological reports and other textual evidence bring new depths into the narration in ways that may not immediately be clear to the reader and are by no means essential to the understanding of the story and enjoyment of the basic narrative.

To create the illusion that they have been collected as in the form of a scrap book, almost all appendices have a drawn note attached, complete with a drawn paperclip, explaining their origin: “We present here excerpts from Hollis Mason’s autobiography, *Under The Hood* – Reprinted with permission of the author” [2 (Ch. I), p. 27]. One appendix depicting an unfinished draft of a newspaper cover goes as far as to show a pencil “forgotten” at the edge of the page [2 (Ch. VIII), p. 32]. In order to comprehend these fragmental paratexts the reader has to actively construct various turning points in several different spaces in time in the fictitious universe of *Watchmen*. These paratexts seem to act as textual evidence of the reality of the universe in which the *Watchmen* exist, and are a vital part in the narrative schema of the reader and of the previous information the reader possesses. The texts acting as appendices occasionally appear also in the comic book narrative, as we are shown for example Hollis Mason’s bookshelf with his autobiography or the newspaper draft being constructed on the tenth page of the Chapter VIII. The concept of the narrative schema functions to complete the narration, it works as a model of the combination of texts, images and iconic signs so that the result is a continuous, flexible movement both in time, space and narration. The main narrative of the graphic novel interacts with the appendices, and the information contained in them completes and denies each other in the dynamic process which creates the narrative.

The first three appendices consist of excerpts from *Under the Hood*, an autobiography of the supporting character of Hollis Mason, the second superhero to make himself known in the US under the alias *Nite Owl* during the 1940s. Here the narration style is one of familiar retrospective first-person narrative, and it provides a context for the alternative US of *Watchmen*, where Mason describes the first impulses he had to follow his “vocation” during the late 1930s [2 (Ch. I), p. 32]. This narrative provides the reader with the exact point where the world of the reader and the world of the comic book were torn apart, and the universe of real-life superheroes became the reality. Mason’s narrative also reveals that the superheroes are far from being the heroes of their communities – in fact they are faced with constant distrust, speculation and ridicule in a society where homosexuality is seen as more acceptable than dressing up in a mask and tights, which comes through well in Mason’s somewhat self-ironic writing: I’ve heard all the psychologists’ theories, and I’ve heard all the jokes and the rumors and the innuendo, but what it comes down to for me is that I dressed up as like an owl and fought crime because it was fun and because it needed doing and because I goddamn felt like it. Okay. There it is. I’ve said it. I dressed up. As an owl. And fought crime [2 (Ch. I), p. 31]. Mason’s expression is clearly one of justifying to the public what he did (“because I goddamn felt like it”), almost as if he was “coming out of the closet” by repeating his words, relieved to have had the courage to say it out loud. A parallel is drawn between being gay and being a superhero by the use of similar terminology concerning the true nature of people. It also becomes clear from Mason’s text that the reason superhero comics never became successful in the world of *Watchmen* was precisely the appearance of these “real” crime-fighters [2 (Ch. I), p. 32]. The following two appendices continue to give the reader excerpts from *Under The Hood*, and these pieces narrate us in detail of the history of the first superheroes, called the “Minutemen” and what became of them: all this additional information brings new events and existents that deepen the narration and explain some of the actions and motives of the characters in the main story – in short, they become a part of the narrative schema the reader constructs. These appendices even at one point manage to pastiche the original comic book conventions of our universe: Adrian Veidt, the superhero *Ozymandias*, advertises what he calls “Veidt Method”: a self-improvement course, which includes: [S]eries of physical and intellectual exercise systems which, if followed correctly, can turn YOU into a superhuman, fully in charge of your own destiny. All that is required is the desire for perfection and the will to achieve it [2 (Ch. X), p. 32]. This advertisement is a direct pastiche of the Charles Atlas’ advertisements that ran in the comic books in the 1950s, urging “90 pound weaklings” that got picked on at the beach by the bigger boys to send money to Atlas for a subscription to his life changing self-improvement course. Other appendices include a scientific article on the only truly superhuman superhero Dr. Manhattan, declaring that “God exists and he’s American” [IV; p. 31], as well as an outtake on the scrap book of Sally Jupiter (formerly known as *Silk Spectre*), complete with personal letters and an interview, revealing the unglamorous business side of the superhero profession. All these additions increase the reader’s understanding of the universe in which the comic book is located. Seymour Chatman [1, p. 53-54] has developed a hierarchical division between story events: kernels and satellites.

Conclusions. So, analyzing “*Watchmen*” we can propose such **psycholinguistic characteristics of visual narrative discourse**:

- visual emphasis;
- focalization of information;
- metanarrative presentation of the text;
- contrasting visual linkings;
- actualization of narrative potential.

Also “*Watchmen*” as the socio-cultural phenomenon has been studied in the courses of history, economy, politics and sociology, while there have been no psycho-linguistic study on the novel. In other our articles we’ll decide to focus mostly on the culturelogical aspects of the novel, and the results of these researches will be discussed and completely described.

The list of literature

1. Chatman S. *Story and Discourse. Narrative Structure in Fiction and Film* / Seymour Chatman. – New York : Cornell University Press, 1978. – 126 p.
2. Moore A. & Gibbons D. *Watchmen* / Alan Moore & Dave Gibbons. – London : Titan Books (DC Comics), 1987. – 164 p.

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1. Chatman S. Story and Discourse. Narrative Structure in Fiction and Film / Seymour Chatman. – New York : Cornell University Press, 1978. – 126 p.
2. Moore A. & Gibbons D. Watchmen / Alan Moore & Dave Gibbons. –London : Titan Books (DC Comics), 1987. – 164 p.

Резюме. В статті наголошується, що вивчення нарративного дискурсу на прикладі англійської літератури, визначення психолінгвістичних аспектів такого дискурсу є вельми актуальною проблемою сучасності, адже такого роду дискурс відіграє неабияку роль у всіх жанрах художньої літератури. У даній статті нарративний дискурс було проаналізовано на прикладі графічних романів, на основі аналізу яких буде визначено психолінгвістичні особливості нарративного дискурсу. В статті наголошено, що вивчення нарративного дискурсу англійської літератури та його психолінгвістичних характеристик є вельми актуальною проблемою, адже дискурс такого плану відіграє неабияку роль в усіх жанрах художньої літератури. Але у випадках, коли ми маємо справу з графічними романами, слід акцентувати увагу саме на психолінгвістичних особливостях, характеристиках або аспектах нарративного дискурсу. В графічних романах останній створюється візуальною формою, які розповідають абсолютно різні історії, проте жодна картинка, безумовно, не може бути прочитана як більшою чи меншою мірою домінувальна, ніж інша. Унікальна форма графічного роману, який поєднує в собі текстові та візуальні наративи, в нарративній частині створює цікаві проблеми, які ми називаємо наратологічними фреймами, коли навіть найпростіші питання оповідання постають як найбільш складні в тому сенсі, що образи завжди оповідають більше, ніж традиційне мовлення, традиційний дискурс тощо. В статті було підкреслено, що важливим для окреслення особливостей нарративного дискурсу є аналіз матеріалів, представлених у вигляді коміксів, адже людина, яка спостерігає, є лише об'єктом візуалізації, а не її суб'єктом. У випадку, якщо персонаж спостерігає за чимось, то читач буде позиціонуватися як саме цей персонаж. При цьому певний тип позиціонування має важливе значення для оповідання текстового матеріалу, презентованого у формі коміксів, адже саме цей тип позиціонування великою мірою впливає на значення, які створюються читачем твору. Аналізуючи твір "Нічні охоронці" Алана Мура та Дейва Гіббонса, авторами цієї статті було запропоновано такі психолінгвістичні аспекти нарративного дискурсу, а саме: візуальна акцентуація, актуалізація інформації, метанаративна презентація тексту, контрастні візуальні словосполучення, актуалізація нарративного потенціалу.

Ключові слова: нарративний дискурс, візуальна акцентуація, актуалізація інформації, метанаративна презентація тексту, контрастні візуальні словосполучення, актуалізація нарративного потенціалу.

Резюме. В данной статье подчёркивается, что изучение нарративного дискурса на примере английской литературы, определение психолингвистических аспектов такого дискурса является весьма актуальной проблемой современности, ведь такого рода дискурс играет немаловажную роль для всех жанров художественной литературы. В данной статье нарративный дискурс проанализировано на примере графических романов, на основе осмысления которых и будут определены психолингвистические особенности повествовательного дискурса. В статье было подчёркнуто, что достаточно важным для определения особенностей повествовательного дискурса является анализ материалов, представленных в виде комиксов, ведь человек, который наблюдает, является только объектом визуализации, а не её субъектом. В случае, если персонаж наблюдает за чем-то, то читатель будет позиционироваться как этот персонаж. При этом определённый тип позиционирования имеет важное значение для повествования текстового материала, представленного в форме комиксов, ведь именно этот тип позиционирования во многом влияет на значения, которые создаются читателем произведения. Анализируя произведение "Ночные охранники" Алана Мура и Дэйва Гиббонса, авторами этой статьи были предложены следующие психолингвистические аспекты нарративного дискурса, а именно: визуальная акцентуация, актуализация информации, метанарративная презентация текста, контрастные визуальные словосочетания, актуализация нарративного потенциала.

Ключевые слова: нарративный дискурс, визуальная акцентуация, актуализация информации, метанарративная презентация текста, контрастные визуальные словосочетания, актуализация нарративного потенциала.

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РЕЗУЛЬТАТИ ПСИХОДІАГНОСТИЧНОГО ДОСЛІДЖЕННЯ МОТИВАЦІЙНОГО ТА ТВОРЧОГО КОМПОНЕНТІВ ВНУТРИШНЬО-ОСОБИСТІСНОГО ШАРУ КОМУНІКАТИВНОЇ КУЛЬТУРИ СТАРШОКЛАСНИКА

В статті відображено результати констатуючого етапу дослідження та зроблено наступні висновки: комунікативна культура особистості, її рівень розвитку знаходиться у тісному взаємозв'язку із рівнем розвитку комунікативних здібностей та компетенцій особистості старшокласника. Особливості формування комунікативної культури старшокласників засобами художньої літератури залежать від їхнього