

dramatic content. It comes to reason that at the certain stage of teaching Russian speaking skills to foreign students, the necessity in modeling speech situations of more advanced professional level appear. Educational and authentic visual aids can be useful in solving one of the foreign language teacher's tasks - creating real situations of communication at the lesson using different language teaching methods. The use of audio-visual aids in learning Russian phraseology by foreigners gives an opportunity to implement fully and consistently one of the principles of didactics - visibility. Therefore the teacher's word is of particular importance. In the proposed linguomethodical system of teaching Russian phraseology, where the main goal is mastering the necessary number of idioms and phrases by foreign students-philologists using visual aids, we can use a combination of methods: audiovisual, communicative, deliberatelypractical, deliberately-comparative. Their integration allows us to learn the meaning of a phraseological unit and its linguistic characteristics (stylistic identity, grammar features, syntactic combinability) as well as to acquaint with the situation of use, learn to "hear" and to use idioms in speech. The system of exercises for teaching Russian phraseology to foreign students-philologists have been described in the article according to the principles, formulated on the basis of didactic peculiarities of teaching RFL: the principle of scientific and systematic training; availability and consistency; visuality, consciousness and activity of students in training; the strength of knowledge, the connection of theory with practice. Exercises, aimed at the philological audience, where not only the subject matter, but the terminology is based on the professional training. The best way of idioms presentation as well as any other lexical units is that one, where all or most of the methods are used. Each of them covers a particular aspect of the meaning. However, full presentation cannot be achieved at the first representation of a new phraseological unit, it is achieved in the process of continuous work, which includes both the stage of representation and consolidation. If we consider different types of assignments as a set of exercises, which are necessary for proper mastering the language, exercises on the formation of knowledge about the language system and its dynamics should be defined as the preparatory ones and exercises on the formation of abilities and skills as the main ones. In preparatory exercises students' attention is primarily focused on a language form and the construction of statements that are practiced at elementary linguistic units. In the basic exercises the main focus is on conscious understanding of speech.

Conclusions. To sum up, it can be concluded that teaching foreign studentsphilologists Russian language idioms is essential and using audio-visual aids could speed up this process.

CONSTRAINED WRITING. LATIN PALINDROMES

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Introduction. Constrained writing is a term what includes multitude literary techniques. They're used by modern authors. Some of them - anagram, lipogram, abecedarius etc. Ancient authors often used a palindrome. For what purpose? Why are palindromes found in temples and magical treatises? The object of research is the phenomenon of constrained writing and a palindrome, as its main technique in antiquity and modernity.

Aim. To establish the causes of the origin and use of palindromes, their significance in Latin and the influence on contemporary literature.

Materials and methods. The research is based on the hypothetical-deductive method, the historical-cultural method and the method of microanalysis. The work of the «Oulipo», «Heraclitus», Virgil's palindrome and palindromes of unknown ancient authors are used as materials.

Results and discussion. Constrained writing is a literary technique in which the writer is bound by some condition that forbids certain things or imposes a pattern. For example, «Gadsby» - Ernest Wright's novel, which is written as a lipogram in 1939, that does not contain words, with the letter «e». Or «Never again» - Doug Nufer's novel, where none of the words are used more, than once.

It makes sense to stop on such a technique as a «palindrome». A palindrome (from the Greek *πάλιν* - «back, again» and the Greek *δρόμος* - «run») - is a word, phrase, number, or other sequence of characters

which reads the same backward as forward. The longest palindromic word is the Finnish *saippuakivikauppias*, which means roughly the soap trader.

Bilateral reading of the palindrome combines two written traditions - Greek and Latin spelling from left to right and the Jewish spelling from right to left. This could have a secret meaning for early Christians and it's not surprising that sacred magical significance was invested in palindromes.

The history of Ukrainian palindromic poems began in the 17th century by Ivan Velichkovsky. Good examples of meaningful poems are poems from these collections: «Oko» by Nikolai Miroshnichenko, «Viche mechiv» by Anatoliy Moysienko, «Palindromony» by Ivan Luchuk («Epos i nuni sope» from this collection is the longest palindromon in the Ukrainian language with 3333 symbols).

The union of palindromic enthusiasts existed not only in Ukraine. It should be noted «Oulipo» (short for French: *Ouvroir de littérature potentielle*) - the French workshop of constrained writing, which set itself the task of a systematic, mathematically determined search and investigation of literary limitations.

Under the general term «the limitations» is understood grammatical and lexical limitations, restriction of form and versification, which, on the opinion of group members, are an incentive for poetry creativity. Georges Perec was one of the union members who wrote the 300-page novel without the most often used letter in the French alphabet - letter «e».

Previously it was believed that only languages with hieroglyphic writing provide rich opportunities for creating poems-palindromes. However, the member of «Oulipo» Georges Perec denied this judgment by forming an alphabetical palindrome of more than 5,000 characters. Vertical palindromes are unusual variety of this technique. They also were invented by Perec and read when they are «upside down». They consist of the letters «z, x, s, o» of the Latin alphabet, which remain unchanged, and «q, p, y, w, n», which pass into «b, d, h, m, u», respectively.

The invention of European palindromes is attributed to the Greek poet Sothad (300 BC). The first palindrome was discovered as graffiti in Herculaneum, in the city that was buried under the ash of Vesuvius - «SATOR AREPO TENET OPERA ROTAS». Palindromes in Latin began to form a Roman poet IV century Porfiry Optatsian: «SUBI DURA A RUDIBUS» («I feel cruelty from the mundane»).

«SATOR AREPO TENET OPERA ROTAS» («The farmer Arepo has [as] works wheels [a plough]») In particular, this is a square 2D palindrome, which is when a square text admits four symmetries: identity, two diagonal reflections, and 180 degree rotation. The palindrome was often associated with early Christians and was used as a talisman or spell; his words were recorded on a paper tape, which then rotated around neck to protect against disease.

The word «AREPO» has never been found anywhere in the Latin language, which suggests that «AREPO» is the name of a deity. By repositioning the letters around the central letter N (en), a Greek cross can be made that reads «PATER NOSTER» (Latin for «Our Father», the first two words of the «Lord's Prayer») both vertically and horizontally.

«NISPONANOMIMATAMIMONANOPSIN» («Wash not only your face, but your sins») - this Greek palindromic expression is carved on a marble font for washing and baptism in the temple of St. Sophia.

«IN GIRUM IMUS NOCTE ECCE ET CONSUMIMUR IGNI» («We are circling at the night and we are being eaten by a flame») - it's a Virgil's palindrome. This is a mystery of the night butterflies flying to the fire. In other cases, it applies to the demons that spin on fire from the hell. It also describes ambitious people who very strive for power, wealth or glory. Umberto Eco uses this palindrome in his novel "The Name of the Rose" (1980), integrating it into a medieval setting.

«SIGNA TE SIGNA, TEMERE ME TANGIS ET ANGIS; ROMA TIBI SUBITO MOTIBUS IBIT AMOR» («Cross, cross yourselves, you molest me unnecessarily, thanks to my efforts, Rome, love, will soon be there») - the authorship of this famous Latin palindrome poet Sidonius Apollinaris attributed to the devil, trampled by St. Martin.

«ET TIGER NON REGIT TE» («But the tiger does not control you») - this palindrome used to refuse someone from a bad deed.

Conclusions. Followers of «Oulipo» and «Heraclitus» create a special framework for creativity in order to decorate and complicate their works. Palindromes are found in the works of classics and modern authors. Nowadays, they are used in literature only as an experiment, artistic reception.