

на просторах интернета, потому что в современном мире Интернет-пространство в целом и социальные сети в частности играют большую роль, именно они способствуют формированию и появлению терминов-неологизмов, как отклик на мировые события.

Таким образом, взаимодействие в социальных сетях обусловило возникновение большого количества неологизмов-терминов, которые обогащают словарный запас пользователей социальных сетей. Социальные сети свидетельствуют о том, что преобразования являются непрерывным и неминуемым процессом.

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THE OPPRESSION OF WOMEN IN A PATRIARCHAL SOCIETY WITH REFERENCE TO CHARLOTTE BRONTE'S WORKS

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From Jane's opening statement to her readers, 'There was no possibility of taking a walk that day', it is immediately clear that *Jane Eyre* will be a tale of restrictions. It is restriction and, as a result, oppression in Charlotte Brontë's life and work that this thesis interrogates. This thesis will examine the impact of isolation and oppression on Charlotte Brontë's early life and how these formative experiences impacted on Charlotte's work specifically her first published and last published novels, *Jane Eyre* and *Villette*. This thesis will also assess the collectives which Brontë engaged with, was excluded from or collided with in her early life and the resulting empowerment or disenfranchisement that this inclusion and exclusion produced. The textual analysis of *Jane Eyre* and *Villette* will similarly incorporate an assessment of the representation of collectives and collective power within each text.

Oppression haunts all of Brontë's completed novels and stalks the characters they contain. But within the two texts under examination in this thesis the idea of oppression collides with a multitude of characters, even those whose social positions, would superficially at least, appear to place them beyond the reach of the juggernaut of oppression. Within *Jane Eyre* and *Villette*, Brontë reveals the multifaceted nature and effect of oppression on her characters - the psychological, physical, emotional and financial hardships, symptomatic of living in an oppressed state.

Using strong visual imagery Charlotte creates claustrophobic locales which incorporate the gothic tropes gleaned from her readings of writers such as Ann Radcliffe and the tales of sensation contained in *Blackwood's Edinburgh Magazine*. In *Jane Eyre* she presents Jane as a young child living in circumstances where she is emotionally thoroughly isolated. Jane absorbs this feeling of isolation; it comes to define her, at least to the world observing her. This isolation manifests in Jane's behavior and her approach to life. Our first introduction to her is as this isolated child, secreted away in the window seat behind the red curtain, oppressed by her carers and choosing to restrict and restrain herself in response to this oppression. Later in the text the actions of the adult Jane will mirror those of her in childhood. She is again positioned behind the curtains, peering out on to the scene taking place, enabling her to observe while remaining, herself, unobserved. Jane looks on at the arrival at Thornfield of Rochester and his party, including her future nemesis, Blanche Ingram. When prevailed upon to attend the evening, albeit only at its margins, Jane again hides in the shadows, this time in the living room at Thornfield while the Ingrams hold court.

Similarly, in *Villette* Charlotte Brontë creates another character who is also vulnerable, orphaned and all but friendless. Lucy Snowe is alone, plain and poor, much the same as Jane. Lucy too is forced to fend for herself in world that offers her little opportunity and many hurdles. When Lucy does attempt to fend for herself, even when she does succeed, she encounters resentment and suspicion. Lucy, because of her indoctrination by society, also restrains herself. Lucy's restraint is epitomised by her self-imposed isolation. She sits alone in the darkness of the dormitory, she wanders through the narrow streets of Labassecour and she engages in little society.

Brontë's heroines embody the oppression, isolation and resulting frustration that played such a formative role in Charlotte's own life. The environments she created reflect the resulting internal conflicts. These conflicts are experienced not only by her heroines but all of the characters that inhabit her texts who, as this thesis will illustrate, all suffer under some form of oppression. This thesis interrogates the way Brontë directly and indirectly addresses this oppression. It also interrogates Brontë's omissions in the representation of oppression that occur in her portrayal of the characters who inhabit the space at the peripheries of her texts. Often these characters occupy a position lower down the socio-economic scale than those of her heroines Jane and Lucy.

In this thesis this discussion of Brontë's engagement with structured and accepted power questions the possibility that she had the capacity to offer an overt social critique of social stratification, despite the fact that for their contemporary readers, such a critique emerges in their readings of her novels. This questioning of capacity revolves around Brontë's own level of conditioning, acceptance and therefore indoctrination into the social codes and mores of her day.

As a result, this thesis contends that the literary texts of Charlotte Brontë reveal rather than explore oppression of the individual in relation to the perception that a hierarchically structured society, such as the society of Brontë's day in Victorian England, will unavoidably disenfranchise and marginalize all of its members, though some will be disenfranchised and marginalized more than others. The characters Brontë creates which are read in this thesis as examples of victims of oppression live their lives confined in some way – either by the society they are part of or excluded from, the expectations or absence of family, the availability or lack of resources. In various ways and to varying degrees, through the characters she creates, Charlotte Brontë examines how oppression operates both upon the individual and within society.

This thesis speaks from the position of literary studies. It is the literary representations of oppression, specifically the ways in which hierarchical power operates and proliferates among the oppressed and their oppressors, as revealed in the novels *Jane Eyre* and *Villette*, that this thesis investigates. In order to understand these literary representations of oppression these particular texts have been selected for analysis as two of the key works by Charlotte Brontë dealing with the multilayered effects of oppression across varying cohorts and collectives of individuals.

Although the analysis of the effects of isolation and marginalisation in Charlotte Brontë's novels is not a new concept, the approach to this analysis offered in this thesis is unique in that it employs for the first time the notion of collectives as a vehicle of inclusion and exclusion both within Brontë's life and within her texts. The notion of collectives serves as new window through which we can view the manifestation of isolation and operation of oppression within the texts. Such an investigation concludes that *Jane Eyre* and *Villette* reflect a perception of oppression as affecting everyone in society, the privileged as well as the disadvantaged, the powerful as well as the marginalised. Even members of the elite are shown to be constrained and to behave in ways determined by the dominant structure which they must serve to remain in their position of privilege.

By Brontë's biography we will explore the frustrations and conflicts Brontë experienced as she tried to reconcile the Victorian ideal of the dutiful daughter and gentlewoman with her burning ambitions to create, write and lead a life that, for a woman, was frowned upon by the social hierarchy. Drawing primarily on the biographical treatments by Lyndall Gordon, Juliet Barker and Mrs Gaskell as well as the significant documentation Charlotte herself left behind in the form of letters to friends and family which have been collected into three comprehensive volumes, this thesis view Brontë's life through a new lens informed by social psychology.

This thesis takes its theoretical bearings for its assessment of collectives both in Brontë's own life and within the lives of the character's she created, as already signaled, from work of social psychologist Harry C. Triandis. Specifically this thesis employs Triandis' work on collectivism and individualism to bring a new understanding to both Brontë's texts and a new reading of her life. Triandis explores and compares the behavior of individuals from collectivist and individualist cultures. His work examines the different modes of behavior enacted by people informed by these different cultural ways of being. Although Triandis makes his assessment based on cultural difference his conclusions can be applied to various cohorts of people. In this thesis his findings have been applied to Charlotte and the Brontë family as an example of a collectivist culture.

The presence of an unavoidable hierarchical power structure which emerges within society, collectives and in groups is an accepted condition within this thesis. The way in which this structure operates and maintains its power base within Brontë's society is exposed in the texts she creates from within this stratified society. It is contended that much of what informed her was reflected in her writing. The way in which hierarchal power is reflected forms a central point of discussion as it is this that is a primary driver of oppression that manifests itself in *Jane Eyre* and *Villette* and also within Brontë's life. *Jane Eyre* explores how power circulates among the wealthy and aristocratic. Rochester's relationship with first Bertha and then Blanche Ingram shows that wealth and aristocracy can be interchangeable and exchangeable. Rochester marries the wealthy but 'intemperate' Bertha and later courts the poor but well connected Blanche. Each character needs something from the other in order to develop their cultural capital and personal power. In doing so they are also supporting the ideology and societal structure which informs them. In this way, power remains in the hands of the designated class.

In *Jane Eyre*, Jane is oppressed but so too, albeit in different ways, are other characters who belong to the wealthy elite, most obviously Bertha, Jane's dark double, but also Rochester, Blanche Ingram and Mrs Reed and her daughters. *Villette*'s Lucy Snowe manifests her feelings of isolation and oppression in an extreme way which, in terms of Brontë's characters examined here, is only surpassed by Bertha Mason, the representation of whom by Brontë, this thesis will show to be another example of hierarchical oppression. Lucy's outrage against her social positioning is turned inward; all of her battles are waged against herself. It is in *Villette* that Brontë most dramatically articulates the frustration felt by a woman such as herself in an age that was unprepared for her and unwilling to accept her. As Brontë's heroines struggle against oppression they are struggling for what Michael Vander Weele classes as 'self-assertion'.

The central characters within her texts are all trapped in some way whether physically or psychically. Brontë often placed her characters in environments where their psychic and emotional entrapment is represented by their physical environment and the spaces they are allowed to inhabit. This physical representation of entrapment is exhibited in the texts regularly. It is as evident in young Jane's confinement in the 'redroom' as it is in Jane's allocation of her room at Thornfield. In both places her limitations of access are clearly defined.

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ЖАҢА ПЕДАГОГИКАЛЫҚ ТЕХНОЛОГИЯЛАР НЕГІЗІНДЕ НЕМІС ТІЛІН ОҚЫТУ

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Жаңа педагогикалық технологияларды қолданудың маңыздылығы – білім мазмұнын жаңарту әрекетімен байланыса енгізілуінде. Білім алу процесінде маңыздысы – оқушының рөлін белсендендіру, сол себепті дәстүрлі оқытуға қарағанда жаңа заманауи технологиялар оқушыны субъект ретінде дамуын қарастырады. Жаңа педагогикалық технологияларды зерттеуде коммуникативтілікті арттыратын технологиялар басты назарға алынды. Себебі, білім алу процесінде шет тілін оқытуда оқушылардың сөйлеу әрекетін дамыту қажет. Жаңа педагогикалық технологияларға тоқталмас бұрын «технология» терминінің мағынасын ашып алайық.

«Технология» сөзі грек тілінен шыққан: *techno* – шеберлік, өнер, *logos* – сөз, ұғым, сана, білім, яғни, бұл – шеберлік жайындағы ұғым болып табылады, сана шеберлігі, білім беру шеберлігі дегенді білдірмек [1, 86]. Технология арқылы белгіленген мақсатқа жету жолында бірнеше қадамдар орындалады, және әр қадамды ретпен жүйелі түрде өту маңыздылығы орын алады. Алғаш технология термині технологиялық құрылғыларымен қоса дамыса, 60-70 жылдардан бастап педагогикалық үдеріске енді. Ал педагогикалық технология дегеніміз мақсатқа жету қадамдарын оңтайлы деген әдістерді зерттеу, білім беру жүйесіндегі түрлі факторларға талдау жасау арқылы оқытудың тиімділігін жоғарылататын әдістерді, құралдарды қолдану және саралау, оған баға беру [2, 56]. Педагогикалық процесте ұйымдастырушылық, реттілік, мақсаттың болуын көздеген чех гуманисті Я.Коменский болатын. Ол өзінің еңбектерінің бірі «Ұлы Дидактика» (1632) кітабында оқудың ретпен, тәртіппен жүру әрекетінің