

Psychological Components of Pedagogical Communication

Психологічні складові педагогічної комунікації

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ABSTRACT

The purpose of our research is to determine psychological components of pedagogical communication; to show the most successful ways of organizing discussion at the lessons at institutions of higher education.

Methods of the research. The following theoretical methods of the research were used to solve the tasks formulated in the article: the categorical method, structural and functional methods, the methods of the analysis, systematization, modeling, generalization. The method of organizing empirical research was used as an experimental method.

The results of the research. It is proved, that for different people the same word, the action, the circumstance might have different meanings. Therefore, the child must not only master the language (words with different meanings), but also the system of accepted personal meanings, focused on relevant moral and spiritual values. It is showed, that, on the other hand, adults needed to understand the personal meanings of the child. Otherwise, interpersonal conflicts can arise in the process of communication, which not only lead to misunderstanding between partners, but also to disruption of feedback and interaction between people in general.

Conclusions. The teacher is proved to have formed his/her own individual language style, which would correspond to the composition of his/her personality, promote the person's adequate expression and compensate the teacher's negative traits. It is showed, that there was a great reason to believe that in order to achieve the greatest expressiveness of speech, to create a casual dialogic relationships in the discussion, the teacher could use elements of colloquial speech, heterogeneous vocabulary, stylistic interruptions, etc. In addition, mastering the techniques of creating the individual style of pedagogical speech

forms, a teacher's social maturity, it contributes to a more adequate orientation in various situations that are arisen in the classroom during discussions.

Key words: pedagogical communication, psychological components, a discussion, a casual dialogic relationships, the system of accepted personal meanings, stylistic interruptions.

Introduction

In order to build an educational discussion in high school lessons successfully, it is necessary to analyze the existing achievements of psychological science in the field of communication research, in particular in the learning process.

The analysis of psychological and pedagogical literature (Гончарук & Онуфрієва, 2018; Івашкевич & Кюмарніцька, 2020) shows, that communication, on the one hand, is a complex of multifaceted process of establishing and developing contacts between people in the process of their joint activities, which includes the ways of exchanging information, perception and understanding of another person. The specificity of communication is determined, in particular, by the fact that in its process the subjective world of one person is revealed to another one (Максименко, Ткач, Литвинчук & Онуфрієва, 2019).

Some scientists (Aleksandrov, Memetova & Stankevich, 2020) note that multifunctional nature of communication is reflected in the most existing classifications of communicative functions. So, communication is a threefold process, such as: *information exchange* (communicative side of communication), *interaction* (interactive side of communication) and *perception of each other* (perceptual side of communication).

We understand the psychological components of pedagogical communication as the teacher's knowledge of the student's personality, the attitude and the form of addressing the person. We believe that the problem of pedagogical communication in its psychological essence is close to the problem of pedagogical tact. In defining the essence of pedagogical communication, we continue and develop the views of scientists (Blagovechtchenski, Gnedykh, Kurmakaeva, Mkrtychian, Kostromina & Shtyrov,

2019), who identified three components of pedagogical communication: the ability to convey information to others, emotionally respond to the state and the activities of others and the ability to choose the appropriate behavior.

Also we identify three aspects of communication: *information* and *communication*, which include the reception and transmission of information; *regulatory* and *communicativeness*, which are associated with mutual adjustment of actions in the process of joint activities; *affective-communicative aspect*, which belongs to the emotional sphere of a man and meets the needs to change the pupils' emotional state. An important characteristic of the communicative process is *the intention of its participants to influence* each other, the behavior of another person, to ensure their ideal representation in a partner (the process of personalization), a necessary condition for which is not just the use of one language but also a similar understanding of communication in a whole.

The interactive side of communication is the construction of a general strategy of interaction, and *perceptual one* includes the process of forming the image of another person, which is achieved by observing the physical characteristics of a man, his/her psychological characteristics and behavior.

We also analyze communication as *a type of the person's activity*. The child masters the language as a carrier of meaning from the early childhood, and enriches and improves it throughout the school years and later throughout the life. But the use and the development of speech are not limited by the formation of meanings. In addition to the generally accepted system of meanings of the word, as well as the other facts of human consciousness have some "personal meaning", a certain special meaning, individual to each person and each context. Scientists (Charles, 2000; Mykhalchuk & Bihunova, 2019) believe that personal meanings, in contrast to the meanings of words, do not have their "supra-individual", their "non-psychological" existence: personal meaning connects them with the reality of the person's life in this world, with its motives. Personal meaning

also creates a passion of a human consciousness (Mykhalchuk & Khupavsheva, 2020). That is of special significance for a person; personal meaning is that, which connects the purpose of the activity with the motives for their implementation, that reflects the person's needs.

So, for different people the same word, the action, the circumstance may have different meanings. Therefore, the child must not only master the language (words with different meanings), but also the system of accepted personal meanings, focused on relevant moral and spiritual values. On the other hand, adults need to understand the personal meanings of the child. Otherwise, interpersonal conflicts can arise in the process of communication, which not only lead to misunderstanding between partners, but also to disruption of feedback and interaction between people in general.

So, **the purpose** of our research is: to determine psychological components of pedagogical communication; to show the most successful ways of organizing discussion at the lessons at institutions of higher education.

Methods of the research

The following theoretical methods of the research were used to solve the tasks formulated in the article: a categorical method, structural and functional methods, the methods of the analysis, systematization, modeling, generalization. The method of organizing empirical research was used as an experimental method.

Results and their discussion

A dialogue is often defined as a conversation between two or more people (Mykhalchuk & Ivashkevych, 2019). The most time researchers often pay attention to the speech characteristics of this process and contrast a dialogue with another form of speech – a monologue. This approach, in some a way, is typical of linguistic studies of a dialogue. We've to propose a classification of external circumstances that determine various forms of speech, and pay special attention to a dialogic and monologi-

cal speech. The researcher argues that a dialogic form of speech in the most cases has to do with the process of communication, which, on the one hand, is characterized by direct auditory and visual perception of people of each other, and, on the other hand, involves rapid changes in actions and reactions. Monological form of speech is associated with one-way communication, which involves long-term influence of one of the participants in the communication from the other person (or others). But, characterizing the dialogue as a specific phenomenon of speech, we'll emphasize the relationships between a dialogue and a monologue. Thus, in our opinion, a dialogue and a monologue are connected by some forms of speech, among which there is a conversation that differs from ordinary conversation by a slower pace of exchange of statements, which is more common in structure, better thought out, as well as "a monologue dialogue", when a person in the process of his/her story quotes other people.

Also we've noticed the existence of mutual transitions between a dialogue and a monologue. For example, we believe that in colloquial speech there are not only a pure dialogue or a pure monologue, but also a dialogue with a monologue speech and vice versa. We'll emphasize a number of features that distinguish a dialogue and a monologue as stylistic types of literary speech. According to our mind, the main function of a dialogue is communication, and the monologue performs only the informative function.

We determine the difference between a dialogue and a monologue by their extralinguistic conditionality. A dialogue takes place in the process of communication between two or more partners, which involves the perception of collective information, distinguishes the difference in its assessment, the impact of the environment on the partner of communication, as well as the emotional assessment of the latter. These reasons determine the main structural features of a dialogue: questions and answers play the most important role, sentences can be repeated or incomplete, speech is always emotional.

The distinction between a dialogue and a monologue was based on the functional-semantic principle. In a dialogic speech the sentence includes the main idea and implies the presence of a speech reaction. In a monologue speech a sentence expresses the main idea of the statement and it does not provide the appropriate reaction. We distinguish between dialogical and monological forms of speech, such as a dialogue and a monologue are perceived by us as communicative acts of speech.

Recently, our interest to the problem of a dialogue has been increased, due to the general increase of public attention to the problem of communication. We proved that only the psycholinguistic aspect of a dialogue had been studied and it was opposed to a monologue. Then various aspects of a dialogic form of speech had been studied, in particular the interaction of partners in joint activities.

We believe that a dialogic speech is reactive in nature and situational, that dialogue is always poorly organized, it does not have certain patterns. We characterize a dialogic speech as a psychological process. We emphasize some features of a dialogue:

1. The main thing in a dialogic speech is the language action of one of the communication partners, from which, not from the internal design, comes the response of another participant in communication (and in a monologue speech the main stage is always internal speech, which forms a detailed statement).

2. A dialogic speech is reactive, and a monologue speech is active.

3. A dialogic speech is situational, so, related to the environment in which communication takes place.

During 2020-2021 at Rivne secondary school №15 we studied the dialogue of preschool children and identified some common features inherent in the dialogue of both children and adults:

1. Focus of speech on the communication of partners.

2. Alternation of partners' statements.

3. The peculiarities of linguistic characteristics of speech of partners of communication: fast pace of speech, the presence of different forms of address, semantic and syntactic connection be-

tween utterances, the great role of facial expressions, gestures.

To study dialogical speech in more details we organized experimental research during 2021-2022 at the philological faculties at Rivne State University of the Humanities and Kamianets-Podilskyi National Ivan Ohiienko University. In our experiment 92 students participated. The title of the lesson is "Dark humour, periphrasis, contrast, slang and other devices as important means in expressing the author's concepts in "Oliver Twist". We organized the discussion. In this article we'll propose the fragment of this discussion:

Natasha M.: "In modern fiction characters like these are considered a mark of poor writing, but in Dickens's time readers were not bothered by such a flat description. The novel was written as a serial that required readers to remember all the characters for a long period of time, thus it was necessary for writers to make their characters easy to remember and categorize.

Dickens makes a considerable use of symbolism. Many symbols which Oliver faces are primarily good versus evil; they are constantly trying to corrupt and exploit pleasure and kindness, because the last ones always win. Symbols are objects, characters, figures or colours which are used to represent abstract ideas or concepts. They are used as so called expressive ways to depict the main idea of the text. Each symbol generally conveys an emotional response which is far beyond the word, the idea or the image themselves.

Characters' Names. The names of characters represent their personal qualities. Oliver Twist himself is the most obvious example. The name "Twist," though given by accident, alludes to the outrageous reversals of fortune that he will face. Rose Maily's name echoes her association with flowers and springtime, youth and beauty. Toby Crackit's name is a light-hearted reference to his chosen profession of breaking into houses. Mr. Bumble's name connotes his bumbling arrogance; Mrs. Mann's is the home of her lack of maternal instinct; and Mr. Grimwig's is his superficial grimness that can be removed as easily as a wig did.

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Bulls-Eye. Mr. Sikes' little white dog is really a metaphor for his own evil personality. The dog, with its willingness to harm anyone on Sikes' whim, shows the true evil of the master. Sikes himself knows that the dog is the symbol of himself and thus he tries to catch the dog. He is really trying to run away from the person who he is. This is also illustrated when Sikes dies and the dog immediately follows him.

The Jew. Fagin himself is a recurring symbol of a devil. Several times Dickens refers to him with well-known devil names or symbols. He talks of Fagin as a person with flaming red hair and a beard, with a three-pronged roasting fork, which all are symbols of Lucifer. Before he is to die he refuses to pray for himself and his being a Jew has a very evil connotation. He is greedy and mean in his attempts to involve Oliver and others into his web of evil.

Rose Maily as a loving nature and a perfect beauty is a symbol of kindness.

Light and Dark. Light and dark, and white and black are important symbols in the novel "Oliver Twist". Oliver, who is the child of light, is locked into so called involuntary apprenticeship with a coffin maker, Mr. Sowerberry. Oliver is asked to join the funeral processions as a paid mourner. Oliver's commitment to life is contrasted with the darkness and the death that surrounds him. The parish authorities originally wanted to apprentice Oliver to a chimneysweeper. When Oliver was arrested for picking Mr. Brownlow's pocket, the officer who made up a name for Oliver unconsciously picked an appropriate one: "White." Oliver is as pure as the driven snow, while all the areas of London which were associated with the criminal class had been stained black.

London Bridge. Nancy's decision to meet Brownlow and Rose on London Bridge reveals the symbolic aspect of this bridge. Bridges exist to link two places that would otherwise be separated by an uncrossable chasm. The meeting on London Bridge represents the collisions of two worlds unlikely ever to come into contact – the idyllic world of Brownlow and Rose, and the

atmosphere of degradation in which Nancy lives. On the bridge Nancy is given the chance to cross over to the better way of life that the others represent, but she rejects that opportunity, and by the time three persons left the bridge, and the possibility had vanished forever.

Agnes's ring and locket. Agnes's ring and locket are very important, because much mystery is associated with them. When Agnes firstly shows up at the workhouse to give birth to Oliver before dying, one of the very few things she wasn't wearing was a wedding ring. The question of who she was and whether there was a wedding ring at all, always hangs around in the back of everyone's mind. Old Sally had stolen some jewellery from Oliver's dying mother the night he was born. It was something that contained a clue to his parentage and identity. In Chapter 1 of "Oliver Twist" we learned that it had been a gold locket with two locks of hair, and a wedding ring. The locket represents the physical union between Agnes Fleming and Edward Leeford, Oliver's father. It contains a lock of each of their hair physically bound together. But the locket is designed to be "locked" and kept the secret.

Labyrinth and Maze. The labyrinth and maze motif frequently occurs in the novel too. Fagin goes into "a maze of the mean dirty streets which abound in that close and densely-populated quarter", and Sikes and Nancy drag Oliver "into a maze of dark, narrow courts". Both examples are the hidden description of the city.

The language of "Oliver Twist" can be called periphrastic, because Dickens uses a lot of periphrasis in the novel. Periphrasis is a device which, according to the Webster's dictionary, denotes the use of a longer phrasing in a place of a possible shorter and plainer form of the expression. It is also called circumlocution due to the round-about or indirect way having been used to name a familiar object or phenomenon. From the point of view of the angle of its linguistic nature periphrasis represents the renaming of the object and in such a way may be considered along with a more general group of word designations replacing the direct

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names of their denotation. For example, in Chapter 13 Dickens describes Dodger and Charley's theft of Mr. Brownlow's wallet as "an illegal conveyance of Mr. Brownlow's personal property". The same object may be identified in different ways and accordingly acquires different appellations. Thus, in different situations a certain person can be denoted, for instance, as either "his benefactor" or "this bore", or "the narrator", or "the wretched witness", etc. S.K. Workman, an English literature scholar, states that the most pervasive element in the aureate style and the most vitiating one is periphrasis. Some scientists also underline that the use of periphrasis in the 16th century was for characteristic of embellishment, thus justifying the attribute "*aureate*", and periphrasis became a feature of a definite literary style.

So, there are some other examples of periphrasis in the novel:

"...she knew what was good for children; and she had a very accurate perception of what was good for herself." ("she had a very accurate perception" = she knew a little);

"As for exercise, it was nice cold weather, and he was allowed to perform his ablutions, every morning under the pump, in a stone yard, in the presence of Mr. Bumble, who prevented his catching cold, and caused a tingling sensation to pervade his frame, by repeated applications of the cane" ("applications of the cane" = beating);

"Don't make your eyes red, Oliver, but eat your food and be thankful," said Mr. Bumble, in a tone of impressive pomposity." ("don't make your eyes red" = don't cry);

"Ah! I dare say he will," replied the lady pettishly, "on our victuals and our drink. I see no saving in parish children, not I; for they always cost more to keep, than they're worth. However, men always think they know best. There! Get down stairs, little bag o' bones." ("little bag o' bones" = thin boy = Oliver);

"Mr. Sowerberry rightly construed this, as acquiescence in his proposition; it was speedily determined, therefore, that Oliver should be at once initiated into the mysteries of the trade" ("should be initiated into the mysteries of" = should be taught).

We've found a lot of contrast in "Oliver Twist". Contrast is a literary (not a linguistic) device based on logical opposition between the phenomena set one against another one. For example:

"Oliver Twist was! Wrapped in the blanket which had hitherto formed his only covering, he might have been the child of *a nobleman or a beggar*." "*Mr. Bumble walked on with long strides; little Oliver, firmly grasping his gold-laced cuff, trotted beside him, inquiring at the end of every quarter of a mile whether they were*" nearly there." "The master, in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out; and a *long grace was said over the short commons*." "*Three or four inches over one's calculation make a great hole in one's profits*".

The biggest contrast in the novel is one between poverty and the high social class. Poverty is a prominent concern in "Oliver Twist". Throughout the novel Ch. Dickens enlarges on this theme, describing slums as rows of houses, that are on the point of ruin. In the Chapter 4 Oliver attends a pauper's funeral with Mr. Sowerberry and sees a whole family crowded together in one miserable room".

Iryna I.: "This ubiquitous misery makes Oliver's few encounters with charity and love more poignant. The author shows that London population suffered much from poverty and disease. But Dickens delivers a mixed message about social caste and social injustice. Oliver may become nobler, but most of his associations, however, deserve their place among society's dregs and seem very much at home in the depths. Noah Claypole, a charity boy like Oliver, is idle, stupid, and cowardly; Sikes is a thug; Fagin lives by corrupting children; and the Artful Dodger seems born for a life of crime. Oliver encounters middle and high class people: Mrs. Sowerberry, Mr. Bumble and the savagely hypocritical "gentlemen in the white waistcoat" of the workhouse board.

Oliver, who spends his childhood in a workhouse, proves to be of gentle birth. Thus, we have a contrast even in depicting the main character. Although he has been abused and neglected all his life, he recoils, aghast by the idea of victimizing anyone else.

This apparently hereditary gentlemanliness makes "Oliver Twist" something of a changeling tale, not just an indictment of social injustice. Oliver is born for better things and struggles to survive in the savage world of the underclass until he is rescued by his family and returns to his proper place – a commodious country house.

Dickens builds a satiric contrast of the city and the country in the novel. He associates the far-away place with an almost Platonic idea of a previous existence:

"Who can tell how scenes of peace and quietude sink into the minds of pain-worn dwellers in close and noisy places, and carry their own freshness, deep into their jaded hearts! Men who have lived in crowded, pent-up streets, through lives of toil, and who have never wished for change... The memories which peaceful country scenes call up are not of this world, nor of its thoughts and hopes. Their gentle influence may teach us how to weave fresh garlands for the graves of those we loved: may purify our thoughts, and bear down before it old enmity and hatred; but beneath all this, there lingers, in the least reflective mind, a vague and half-formed consciousness of having held such feelings long before, in some remote and distant time, which calls up solemn thoughts of distant times to come, and bends down pride and worldliness beneath it".

Dickens applies contrast between the hearth and the city to his concern for the nameless poverty of London. In doing such things he spelled out its ultimate implications. "Bleak, dark, and piercing cold", he writes in the novel, "it was a night for the well-housed and fed to draw round the bright fire and thank God they were at home; and for the homeless, starving wretch to lay him down and die".

Ch. Dickens compares rich people to the poor, the clothed ones to the naked individuals, and the stuffed people to the starving persons. He compares the light and the dark as the main symbols in the novel. These are some examples:

"...the heavy bell of St Paul's tolled for the death of another day. Midnight had come upon the crowded city. The palace, the

night-cellar, the jail, the madhouse; the chambers of birth and death, of health and sickness; the rigid face of the corpse and the calm sleep of the child – midnight was upon them all". This is the moment of social levelling through the use of darkness: Dickens lists a lot of contrasting places – palaces, night-cellars (bars that didn't have liquor licenses), jails, madhouses, etc. – and also juxtaposes a lot of extremes symbols: birth and death, sickness and health, corpses and sleeping children.

This is a passage about light: "The sun – the bright sun, that brings back not light alone, but new life, and hope, and freshness to man – burst upon the crowded city in clear and radiant glory. Through costly-coloured glass and paper-mended window, through cathedral dome and rotten crevice, it shed its equal ray. It lighted up the room where the murdered woman lay. It did".

The sun, like midnight, is a social leveller – it shines equally to everybody, whether through expensive glass stained, or through a window was mended with paper or duct tape. He even uses the word "equal" – the sun "shed its equal ray" – after juxtaposing a bunch of extremes ("costly-coloured glass" and "paper-mended window," and "cathedral dome" and "rotten crevice"). Dickens draws the parallel between "light" and "life", which were explicit here; the sun "brings back" both.

The "New Oxford English Dictionary" defines slang in such a way: "a) the special vocabulary is used by any set of persons of a low or disreputable character; the language of a low and vulgar type; b) the cant or jargon of a certain class or period; c) the language of a highly colloquial type considered as the level of standard specially educated speech, and consisting either of new words or of current words having been employed in some special sense". In these quotations slang is represented both as a special vocabulary and as a special language.

The American scientist Eric Partridge, who studied slang, stated: "Slang is much rather a spoken one than a literary language. It originates, nearly always, in speech. To coin a term on a written page it is almost inevitably to brand it as a neologism

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which will either be accepted or become a nonce-word (or phrase), but, except in the rarest instances that term will not be slang”.

Nevertheless, slang is a deviation from the established norm at the level of the vocabulary. Only a definite person or a group of people use slang words. Dickens uses slang in “Oliver Twist” in order to show the peculiarities of the language of criminal society in London. Gamfield, Sikes, Fagin, Noah and other thieves speak slang. We can find a lot of examples of it in the novel:

“That’s *acause* they damped the straw afore they lit it in the *chimbley* to make ‘em come down *agin*,” said Gamfield; “that’s all smoke, and no blaze; *verreas* smoke *ain’t o’* no use at all in making a boy come down, for it only *sinds* him to sleep, and that’s *wot* he likes. Boys is *wery obstinit*, and wery lazy, *gen’lmen*, and there’s *nothink* like a good hot blaze to make ‘em come down *vith* a run. It’s humane too, *gen’lmen*, *acause*, even if they’ve stuck in the *chimbley*, roasting their feet makes ‘em struggle to *hextricate theirselves*.”

“I suppose *yer* the new boy, *ain’t yer*?” said the voice through the key-hole.

“Yes, sir,” replied Oliver.

“How old are *yer*?” inquired the voice.”

“My eyes, how green!” exclaimed the young gentleman. “Why, a beak’s a *madgst’rate*; and when you walk by a beak’s order, it’s not straight *forerd*, but always *agoing up*, and *niver* a coming down *agin*. Was you never on the mill?”

“*Don’t fret your eyelids on that score*,” said the young gentleman. “I’ve got to be in London to-night; and I know a *spectable* old gentleman as lives there, *wot’ll* give you lodgings for *nothink*, and never ask for the change – that is, if any *genelman* he knows *interduces* you. And don’t he know me? Oh, no! Not in the least! By no means. Certainly not”.

“*Stow that gammon*,” interposed the robber, impatiently. “Where is it? Hand over!”

“*Tol de rol lol lol, right fol lairy, Work’us*,” said Noah, as a tear rolled down Oliver’s cheek. “What’s set you a snivelling now?”

Oliver Twist as the main hero of the novel was a hostage of this criminal society. He always suffered from it and was known as: "brat" (little monster), "young ruffian", "little rascal", "young wretch", and "little brute", "sneaking warmint", "a bag o'bone's" and so on. These words and word-combinations are the examples of slang too.

To characterise some specific features of pronunciation of the character the author uses graphons, which makes the speech natural. Here is Barney's manner of speaking:

"Nobody?" inquired Fagin, in a tone of surprise: which perhaps might mean that Barney was at liberty to tell the truth.

"Dobody but Biss Dadsy," replied Barney.

"Nancy!" exclaimed Sikes. "Where? Strike me blind, if I don't honour that 'ere girl, for her native talents." (Barney couldn't pronounce a letter "n").

Vlad F.: "To sum up everything mentioned above we draw the diagram 1 to observe the percentage correlation of language means and stylistic devices in the novel:

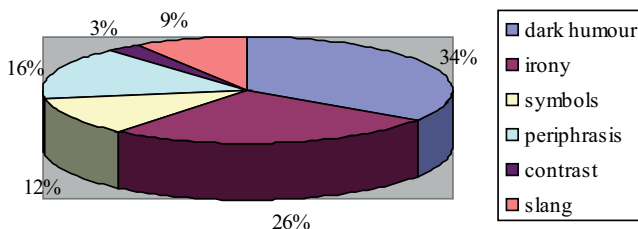


Diagram 1. The percentage correlation of language means and stylistic devices in the novel "Oliver Twist"

- dark humour is the essential feature of Dickens' individual writing style; sharp irony and sarcasm are the main means for creating dark humour; Dickens satirises the parish workhouse system the justice system, and the poor laws by using dark humour;
- symbols are used in the novel in order to make the story more interesting and concentrate the reader's attention on the particular hero, object, phenomenon;

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- periphrasis is used to create humorous situations; periphrasis as a stylistic device makes the language interesting and vivid, it forces the reader to think of associations caused by a word or a word-combination;
- the main contrasts in the novel are the poverty and a high social class, the light and the dark, the clothed people to the naked individuals, the stuffed ones to the starving persons, the hearth and the city;
- slang is the means in depicting cruelty, lack of education and upbringing of the criminal society in the novel "Oliver Twist".

Conclusions

The teacher has to form his/her own individual language style, which will correspond to the composition of his/her personality, promote the person's adequate expression and compensate the teacher's negative traits. Speaking about the individual style of speech, we have to note that there is no consensus on how permissible in the teacher's speech there are presented certain violations of stylistic norms, even if it increases the effectiveness of pedagogical influences. At the same time, there is a great reason to believe that in order to achieve the greatest expressiveness of speech, to create a casual dialogic relationships in the discussion, the teacher can use elements of colloquial speech, heterogeneous vocabulary, stylistic interruptions, etc. In addition, mastering the techniques of creating the individual style of pedagogical speech forms, a teacher's social maturity, it contributes to a more adequate orientation in various situations that are arisen in the classroom during discussions.

Literature

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Михальчук Наталія, Рудзевич Ірина. Психологічні складові педагогічної комунікації.

Метою нашого дослідження є: визначити психологічні складові педагогічного спілкування; показати найвдаліші способи організації дискусії на уроках у закладах вищої освіти.

Методи дослідження. Для розв'язання поставлених завдань використовувалися такі теоретичні методи дослідження: категоріальний, структурно-функціональний, аналіз, систематизація, моделювання, узагальнення. Методи інтерв'ю та організації емпіричного дослідження використано як експериментальні методи.

Результати дослідження. Доведено, що для різних людей одне і те ж слово, дія, обставина може мати неоднаковий смисл. Тому дитина повинна не тільки оволодіти мовою (словами з різними значеннями), але і системою прийнятих дорослими особистісних смислів, орієнтованих на відповідні моральні та духовні цінності. Показано, що, з другого боку, дорослі повинні зрозуміти особистісні смисли дитини. В іншому випадку в спілкуванні можуть виникати міжособистісні конфлікти, які не тільки призводять до нерозуміння партнерами один одного, а і до порушення зворотного зв'язку та взаємодії людей в цілому.

Висновки. Доведено, що викладач повинен сформувати власний індивідуальний мовний стиль, який буде відповідати складу його особистості, сприяти її адекватному виразу і компенсувати негативні риси. Показано, що для досягнення найбільшої виразності мовлення, для створення невимушених діалогічних відносин у ході дискусії вчитель може використовувати елементи розмовної мови, різноманітну лексику, стильові перебивання та ін. Визначено, що оволодіння прийомами створення індивідуального стилю педагогічного мовлення формує у вчителя соціальну зрілість, сприяє більш адекватному його орієнтуванню в різних ситуаціях, що виникають на уроках під час проведення дискусій.

Ключові слова: педагогічне спілкування, психологічні складові, дискусія, невимушені діалогічні стосунки, система прийнятих особистісних смислів, стилістичні перебивання.

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