

більше питань щодо відтворення синонімічних термінів. Відповіді можна знайти, лише опрацювавши великий матеріал наукових праць та оригіналів творів.

Установлено, що для проведення аналізу системи схоластичних термінів дуже вдячним матеріалом є твори Св. Томи з Аквіну, в яких представлено широкий спектр філософських термінів доби схоластики. У переважній більшості випадків терміносистема Св. Томи чітка і структурована, що вимагає відповідного ставлення при перекладі. З одного боку, це уможливило систематизацію термінів, а з іншого – вимагає дотримання певних правил при перекладі. Однак, незважаючи на чітку, з першого погляду, систему, Св. Тома подекуди вдається до заміни термінів їх частковими синонімами, що потрібно тлумачити як перехрещення семантичних полів термінів: очевидно, автор сприймав ці лексеми як синоніми. Тут трапляються певні несумісності, які доводиться тим чи іншим чином пояснювати при дослідженні тексту.

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LANGUAGE PECULIARITIES OF JUNOT DIAZ'S WORKS

Стаття присвячена дослідженню «Спангліш» як явища англійської мови і ролі діалекту «Спангліш» у творах Джуно Діаса – романі «Коротке та дивне життя Оскара Уао» і збірці коротких оповідань «Потопельник». Ідеальним прикладом мультикультурної країни, де вплив на літературну мову здійснюється її національними меншинами, є США. Населення країни складається з представників майже всіх країн світу. Варто сказати, що надзвичайно потужна в наш час іспанська, яка розповсюджена насамперед на Півдні й Заході США, впливає на американський варіант англійської мови. Відомо, що нині всі офіційні папери і попередження написані в США двома мовами: англійською й іспанською. Завдяки поширенню іспанської культури виникло нове мовне поняття – «Спангліш» (Spanglish) – своєрідний «суржик» англійської й іспанської мов. Цим діалектом користуються переважно вихідці з Латинської Америки, Мексики і Куби, загальна кількість яких складає майже 45 млн. осіб. Феномен діалекту «Спангліш» стає темою для досліджень багатьох мовознавців, зокрема соціолінгвістів. Найважливішими проблемами соціолінгвістики є соціальна диференціація мови, сучасні глобальні інтеграційні процеси, входження України до світового культурно-освітнього простору. Одним із найвідоміших авторів латинського походження є Джуно Діас, який сприймає культурні розбіжності як привід для

гордості, ніж відчуття неповноцінності. Він свідомий того, що латиноамериканці поводяться не так, як англосакси, і у своїх творах наочно демонструє культурні розбіжності. Без перебільшення можна стверджувати, що творчість цього письменника, так само як і інших авторів-представників національних меншин США, стала домінуючим фактором літературного процесу цієї країни.

Ключові слова: «Спанглиш», соціолінгвістика, суржик, гібрид, феномен.

Стаття посвячена дослідженню «Спанглиш» як явлення англійського мови і ролі діалекта «Спанглиш» в творах Джуно Диаса – романе «Короткая и удивительная жизнь Оскара Уао» і збірці коротких оповідей «Утопленник». Ідеальним прикладом мультикультурної країни, де вплив на літературну мову здійснюється національними меншинами, є США. Населення країни складається з представників майже всіх країн світу. Варто сказати, що надзвичайно потужний на сьогоднішній день іспанський, який поширений, перш за все, на Юзі і Заході США, впливає на американський варіант англійського мови. Відомо, що зараз всі офіційні документи і попередження, написані в США двома мовами: англійською і іспанською. Через поширення іспанської культури з'явилася нова мовна категорія – «Спенглиш» (Spanglish) – своєрідний «суржик» англійського і іспанського мов. Цим діалектом користуються переважно вихідці з Латинської Америки, Мексики і Куби, загальною кількістю яких складається майже 45 млн. осіб. Феномен діалекта «Спенглиш» стає темою для багатьох досліджень мовознавців, зокрема соціолінгвістів. Найважливішими проблемами соціолінгвістики є соціальна диференціація мови, сучасні глобальні інтеграційні процеси, входження України в світовий культурно-освітній простір. Одним з найвідоміших авторів латинського походження є Джуно Диас, який сприймає культурні відмінності як підстава для гордості, а не як почуття неповноцінності. Він усвідомлює, що латиноамериканці ведуть себе не так, як англосакси, і в своїх творах наочно демонструє культурні відмінності. Без перебільшення можна стверджувати, що творчість цього письменника, так само, як і інших авторів-представників національних меншин США, стало домінуючим фактором літературного процесу цієї країни.

Ключевые слова: «Спанглиш», соціолінгвістика, суржик, гібрид, феномен.

Introduction. Nowadays the world is very changeable. It's not possible to predict what will be tomorrow or even today, some hurricanes, overflows, tsunamis or even wars make people move and be in search of a new place, new beginning of life. All these causes breed human migrations.

The perfect example of the role of migration is the USA. The country's population includes the representatives of all countries from all over the world.

Thanks to Hispanic culture, a new language phenomenon that's called Spanglish appeared there. It's mostly used by people originated from Latin America, Mexico or Cuba. Their language community is approximately 45 million people. Also, Hispanic writers who began to write in a mixture of English and Spanish, which was called Spanglish, appeared there.

Spanglish – a hybrid of Spanish and English languages – is increasingly making its way into mainstream America, trend critics say could hamper the advancement of Hispanics who may not learn proper English.

The aim is to study Spanglish as phenomena of English and to examine the usage of Spanglish in the novel “Brief and Wondrous Life of Oscar Wao” and in short story collection “Drown” by Junot Diaz.

To achieve this aim we should fulfil the following **tasks**:

- regarding the general features of Hispanic culture in the USA;
- researching the language peculiarities of the novel “The Brief Wondrous Life of Oscar Wao” and the short story collection “Drown” by Junot Diaz.

Materials and methods. The following methods were used in the work: the descriptive method, the lexical-semantic analysis, the method of comparative analysis, the inductive and deductive methods, the analytical and synthetic methods, and the structural and typological methods.

Spanglish is everywhere. It varies by region and nationality, including Puerto Ricans and Dominicans in New York, Mexican-Americans in the Southwest and Cuban-Americans in Florida. Immigrants still learning English may turn to Spanglish out of necessity. Educators say that bilingual speakers may dip into one language and then weave in another because it’s more convenient.

The simplest form of Spanglish consists primarily of “code switching”, moving from one language to another in the same phrase or sentence: “Welcome to my casa”.

Another form of Spanglish creates a new vocabulary by “hispanicizing” English words. In other words – so to speak – *lonche* would be used to mean “lunch,” instead of the formal Spanish word for lunch, which is *almuerzo*.

A third type of Spanglish uses Spanish words in a sentence that relies on English syntax and grammar. An example is saying “*Como puedo ayudarle?*” to mean “How may I help you?” instead of the traditional *que desea*, which when translated literally means “What do you want?”

Critics of the movement said the only way Hispanics will advance is if they know how to speak both languages well. “The idea is good English and good Spanish. Spanglish has no future,” said Antonio Garrido, director of the New York-based Instituto Cervantes, which was created by the Spanish government to promote Spanish and Hispanic-American language and culture. “A person who doesn’t speak English well in the United States doesn’t have a future,” he said. Roberto Gonzalez Echevarria, a professor of Hispanic and comparative literature at Yale University, agreed. “We’re going to end up speaking McSpanish, a sort of anglicized Spanish. I find it offensive for the United States’ cultural values, all of that are transmitted through the language filter into Spanish culture,” he said. “Spanglish is proof that Latinos have a culture that is made up of two parts,” said Ilan Stavans, a professor of Latin American and Latino culture at Amherst College. “You live on the hyphen, in between,” Mr. Stavans said. “That’s what Spanglish is all about, a middle ground.” Heather Williams, an assistant professor of politics at Pomona College, shared Mr. Stavans sentiments. “It’s a way of celebrating their culture,” said Miss Williams, who teaches classes on social movements and Latin American politics. “It’s a way for them not to be quite part of the United States and not quite from their homeland.”

After having prepared this article I got to know that Spanglish is really widespread phenomenon in the USA, it’s a matter not just of separate states but of the whole country. It’s spoken all over America, and approximately 31 million of people speak “Spanglish” as a native language.

Junot Díaz was born in Villa Juana, a neighborhood in Santo Domingo, Dominican Republic. He was the third child in a family of five. Throughout

most of his early childhood, he lived with his mother and grandparents while his father worked in the United States. Díaz emigrated to Parlin, New Jersey in December 1974, where he re-united with his father. There he lived less than a mile from what he described as “one of the largest landfills in New Jersey”.

He attended Madison Park Elementary and was a voracious reader, often walking four miles in order to borrow books from his public library. At that time Díaz became fascinated with apocalyptic films and books, especially the work of John Christopher, the original “Planet of the Apes” films, and the BBC mini-series “Edge of Darkness”. Díaz graduated from Cedar Ridge High School (now merged to form Old Bridge High School) in Old Bridge Township, New Jersey in 1987.

He attended Kean College in Union, New Jersey for one year before transferring and ultimately completing his BA at Rutgers College in 1992, majoring in English; there he was involved in Demarest Hall, a creative-writing, living-learning, residence hall, and in various student organizations. He was exposed to the authors who would motivate him to become a writer: Toni Morrison and Sandra Cisneros. He worked his way through college by delivering pool tables, washing dishes, pumping gas, and working at Raritan River Steel. Reflecting on his experience growing up in America and working his way through college in 2010, Diaz said: “I can safely say I’ve seen the US from the bottom up... I may be a success story as an individual. But if you adjust the knob and just take it back one setting to the family unit, I would say my family tells a much more complicated story. It tells the story of two kids in prison. It tells the story of enormous poverty, of tremendous difficulty.”

After graduating from Rutgers he was employed at Rutgers University Press as an editorial assistant. He earned his MFA from Cornell University in Ithaca, New York in 1995, where he wrote most of his first collection of short stories. Currently, Díaz is teaching creative writing at MIT and is also the fiction editor for the *Boston Review*. He is active in the Dominican American community and is a founding member of the Voices of Our Nations Arts Writing Workshop, which focuses on writers of color. Diaz was a Millet Writing Fellow at Wesleyan University, in 2009, and participated in Wesleyan’s Distinguished Writers Series.

Results of the research. The main Junot Diaz’s works are short story collection “Drown” and the novel “The Brief Wondrous Life of Oscar Wao”. Diaz’s novel “The Brief Wondrous Life of Oscar Wao” is the second Pulitzer Prize awarded to an author of Latin American descent. The first went to Cuban-American author Oscar Hijuelos in 1990 for his novel “Los reyes del mambo tocan canciones de amor”.

The Pulitzer has given Diaz celebrity status and his work is now being published in magazines like *The New Yorker* and *The Paris Review*. There is even a possibility that Miramax Productions may make his celebrated novel into a movie.

The characters that populate the ten stories in “Drown” straddle a fence between their native country in the Dominican Republic and their new home in the United States, constantly negotiating the terms in which they must identify with the dominant culture and their own. Language becomes the tie that binds them back to their past.

Though the stories are written in English, Diaz carefully mixes in these words with a natural ear for rhythm and poetry. His use of Spanish words flows easily with the English language, drawing the reader into the narrator’s world, and his observations from the perspective of a native relating to his own land.

Yet, the use of Spanish takes on a subtler context when the stories turn to life in New Jersey, after the narrator has come of age. For example, in the story, “Edison, New

Jersey,” Diaz uses the differences in American and Dominican cultures, namely language, to portray the two worlds the narrator straddles. Yuniór, who is now a pool table delivery boy, rarely uses Spanish, except when it points out not only the differences between himself and the greater mainstream American culture, but also the differences in himself in comparison to his Dominican past. When he and Wayne make a delivery to a house in which the owner has laid down copies of the “Washington Post” on the floor, he slips into Spanish.

“Carajo, what if we slip.” (Drown 122) He also uses Spanish to describe his ex-girlfriend’s new boyfriend as a “zangano” and “painfully gringo.” (Drown 126) These two seemingly minor incidents bring to the surface the narrator’s feelings of “otherness” of the environment around him. This feeling of otherness takes on a surprising twist when Yuniór meets the Dominican maid at one of his customer’s houses. After he encounters her for a brief second in the window during a botched delivery, Yuniór strikes up a conversation with her in the kitchen during a later visit and discovers her Dominican roots.

The main peculiarity of this short story collection is a broad usage of Spanglish. The text of the stories is full of words that are taken from Spanish and are used in English, according to the rules of the English grammar. Nouns are used with articles; verbs are used with particle “to” and so on. Now let us consider short passages of the text and distinguish between the English and Spanish units in it:

We were on our way to the colmado for an errand, a beer for my tío, when Rafa stood still and tilted his head, as if listening to a massage I could not hear, something beamed in from afar. The peculiarity of this passage is the use of the Spanish word “tío”, which stands for English “uncle”.

Mami shipped me and Rafa out to the Campo every summer. She worked long hours at the Chocolate factory and she had no the time nor energy look after us during the month school was out. Rafa and I stayed with our Tíos, in a small wooden house, just outside Ocoa. rose bushes blazed around the yard like compass points and the mango trees spread out deep blankets of shade where we could rest and play dominos, but the campo was nothing like our barrio in Santa Domingo.

In this passage we find such units of Spanish as “Mami” that stands for “mother”, “tíos” that means “uncle and aunt”, “barrio” that denotes “neighborhood”.

I didn’t mind these summers, wouldn’t forget them the way Rafa would. Back home in capital, Rafa had his own friend, a bunch of tiguers who liked to knock down our neighbors and who scrawled chocha and toto on walls and curbs. Back in the Capital he rarely said to me, except, shut up pendejo.

The non-English units of this passage are “chocha” that means “a kind of a bird”, and “toto” that stands for “stick”, and “pandeja” that means “silly person”. Also we have to mention that in the first sentence we may notice the peculiarity of the Spanish language that is represented in this sentence. In Spanish pronoun may be omitted, and the verbs can express it by themselves, e. g. *I didn’t mind these summers, wouldn’t forget them the way Rafa would.* We may see that in the second part of the sentence the pronoun “I” is omitted, that is the phenomenon of Spanish.

Diaz, through language and symbolism, forces readers into an emotional bond with Yuniór while exposing the illusory nature of the American dream.

The story contains Spanish words an average of about every other sentence. Diaz uses them to keep readers aware of Yuniór’s culture and homeland, attempting to stop the “stifling” effect America often has on immigrants’ cultures. Also, Yuniór’s rejection of

the norms of the English writing, evident in the phrases “got themselves” and “nothing to nobody” in the above quote, gives his narratives a certain rebellious quality. Not only does he rebel against America’s tendency to smother cultural values but rebelling against American rules in general, even the rules of grammar.

Diaz continues his grammatical attack on the United States’ rules with his lack of quotation marks: Papi pulled me to my feet by my ear. If you throw up – I wont I cried, tears in my eyes Ya, Ramon, ya. It's not his fault, Mami said.

All of the conversations are printed in the manner above, without any quotation marks and are full of Spanish words.

We are going to take pieces of “The Brief Wondrous Life of Oscar Wao” and emphasize the words that belong to Spanglish and after distinguishing them we shall give their English equivalents.

1. *If he'd been a different nigger he might have considered the galletazo. It wasn't just that he didn't have no kind of father to show him the masculine ropes, he simply all aggressive and martial tendencies.” Look at that little macho, his mother's friends said. Que hombre). [4, p. 15].*

The particular phrase of this sentence is “Que hombre” that in English means “What a man!”

2. *“He forgot the perrito, forgot the pride he felt when the women in the family had called him hombre. He did not kiss another girl for a long-long time. As though almost everything he had in the girl department had burned up that one fucking week”.*

The Spanglish words of this passage are “perriti” that stands for “puppy”, and “hombre” that means “man”. [4, p. 17].

3. *“He no longer went anywhere near the girls because at best they ignored him, at worst they shrieked and called him gordo asquerosoa! He forgot the perrito, forgot the pride he felt when the women in the family had called him hombre. He did no kiss another girl for a long time. As though almost everything he had in the girl department had burned up that one fucking week”. [4, p. 21].*

The peculiarity of these sentences is the use of Spanglish words “gordo asquerosoa” that mean “disgusting fat” and “perrito” that means “puppy”.

4. *“The white kids looked at his black skin and his afro and treated him with inhuman cheeriness. The kids of color, upon hearing him speak and seeing him moves his body, shook their heads. You're not Dominican. And he said, over and over again. But I am. Soy dominicano. Dominicano soy.” [4, p. 27].*

These sentences include such a Spanglish peculiarity as “ser” which is sometimes used instead of the English verb “to be”. “Soy” means “I’m”, so “Soy dominicano” stands for “I’m Dominican”.

5. *“In the accent she could not place: maybe Venezuelan, maybe Colombian. Sueño, sueño, sueño como tu me llamas. She clung unsteadily to the cane, like an anciano clinging to a hammock, and painting, took her first step, a long dizzy spell, beating back a blackout, and then her next.”*

This passage includes the whole sentence that is written in Spanglish:

“Sueño, sueño, sueño como tu me llamas” that means “Dream, dream, dream like you call me”.

As we see the language is everything to Junot Diaz, it is an essential tool for the writer who is bilingual and who is living in a country where his native tongue is not the dominate language; it is also a means of self-identification. According to the examples

that have been represented, we can say that the novel is full of Spanglish words that give the story Hispanic flavor [21, p.38-45].

Conclusions. After studying the sources, we understand that English in its speaking community is changing every day. All the time English is absorbing new lexical units, there exists a language exchange and these changes are especially noticeable in American English because the USA is a multicultural country.

All these forms of English are non-formal, but we guess that after frequent use in newspapers, books (as we already noticed in “Brief and Wondrous life of Oscar Wao”) these language phenomena can become an official part of English vocabulary or grammar.

The process of this exchange is being deeply learnt by thousands of linguists all over the world. There is a science the aim of which is to learn and investigate these languages; the name of this science is sociolinguistic.

By using the language units of Spanglish instead of some English ones Junot Diaz want to make an authentic effect on readers, the authors use slang to transfer them into the atmosphere that is described; it makes the speech more colloquial and comprehensible. As we see, the use of these simplifications fixes the usage of Spanglish and other language phenomena in contemporary literature.

With its flights of surreal fantasy and its streetwise attitude, Oscar Wao belongs to a generation of Latin American-influenced writing that, to paraphrase Diaz, is “more McOno than Macondo”. A product of the lives of Latinos in the US, who are increasingly self-confident and culturally influential, it incorporates some of magical realism, but none of its dewy-eyed nostalgia. He has an embarrassment of verbal riches to draw on: the precision of English, the rhythm and playfulness of Caribbean Spanish. This hybrid language works so well suddenly that it seems surprising it has taken so long for bilingual literature to emerge. How long can it be in our globalized world before it becomes the norm?

Junot Diaz hails cultural differences as sources of pride rather than as evidence of inferiority. He is well aware that Hispanic people do things differently from the Anglo-Saxon whites and demonstrates in his novel in both subtle and more obvious ways a host of cultural distinctions. Even in the least conspicuous of the daily rituals of Hispanics, Diaz finds their cultural signature: in the way they decorate their houses, in the way they bury their dead, in the way they talk, in the way they worship, and so on. In each work, he constructs a Hispanic world, based on as many aspects of the culture as possible: folk customs and beliefs, music, religion, work, language, food, clothing, and so on.

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**ВДНЗУ «Українська медична стоматологічна академія», м. Полтава
ВИХОВАННЯ ГАРМОНІЙНО РОЗВИНЕНОЇ ОСОБИСТОСТІ – ОСНОВНЕ
ЗАВДАННЯ ВИЩОЇ ШКОЛИ**

У статті розглядаються особливості виховання молоді в процесі навчання латинської та іноземної мов і в позанавчальний період. Важливу роль у виховному процесі відіграє вивчення культурознавчих аспектів латинської та іноземних мов. Серед провідних напрямів виховання сучасної молоді – національне виховання як пріоритетне.

Ключові слова: *виховання молоді, Римська система освіти і виховання, моральні якості, духовне життя, патріотичне виховання.*

В статье рассматриваются особенности воспитания молодежи в процессе преподавания латинского и иностранных языков, а также во внеклассной работе. Важную роль в воспитательном процессе играет изучение культурологических аспектов латинского и иностранных языков. Среди основных направлений воспитания современной молодежи национальное воспитание является приоритетным.

Ключевые слова: *воспитание молодежи, Римская система образования и воспитания, моральные качества, духовная жизнь, патриотическое воспитание.*

The article examines the peculiarities of teaching a foreign language in medical schools. The communicative principle of learning is explored, which involves studying sociocultural elements as the basis of communication, since they are the significant achievement of human relations. An important role in the study of medical terminology is played by Greek-Latin terms and their components as an integral part of speech communication and the basis of intercultural competence. Studying of Greek-Latin components by students is considered one of the most important conditions for mastering professional foreign terminology.

Key words: *foreign languages, teaching methods, exercises, learning, communicative method.*

Одне з пріоритетних завдань вищої школи – це формування кваліфікованих спеціалістів із глибокими фаховими знаннями і високими моральними цінностями. Процес освіти і виховання здорової, гармонійно розвиненої людини цікавив і видатних педагогів античності. Римська система освіти і виховання була створена в VI ст. н. е., за її основу було взято розвиток особистості кожного громадянина, який би зміг жертвувати собою заради своєї батьківщини. Вважалось, що основний метод виховання – це цілеспрямованість до божественного ідеалу кожного юнака та знаходження і розкриття найцінніших якостей людської душі, які були «сховані» самим творцем – звідси і походить термін *виховання*. Численні твори античних авторів Марка Порція Катона (234-149 до н.е.), Теренція Варрона (116-27 до н.е.),