

7. Перенесення з однієї сфери вживання на іншу (з деякою модифікацією значення чи без неї): меморандум «дипломатичний документ, у якому викладаються погляди уряду або урядів з якого-небудь питання» [СУМ, т. IV с. 671] → меморандум «в торгівлі – нагадувальні листи з різних питань» [ВТССУМ, с. 658].

Отже, словниковий склад української мови останніх десятиліть унаслідок дії різноманітних чинників демонструє інтенсивну динаміку свого розвитку, зокрема формування нових лексико-семантичних варіантів, з-поміж яких важливе місце посідають розмовні, просторічні, жаргонні лексичні одиниці. Розвиток багатозначності слів базується на різних видах метафоричного та метонімічного перенесення, мовній грі, узагальненні чи деталізації семантики тощо. Порівняння матеріалів тлумачних словників української мови кінця ХХ ст. та лексикографічних праць початку ХХІ ст. засвідчує інтенсивні процеси семантичної трансформації лексичного складу, завдяки чому мова реалізує свої можливості для забезпечення комунікативних потреб суспільства.

#### УМОВНІ СКОРОЧЕННЯ ВИКОРИСТАНИХ ДЖЕРЕЛ

ВТССУМ – Великий тлумачний словник сучасної української мови: 250 000 слів і словосполучень / [авт. проекту та гол. ред. В. Т. Бусел]. – К. ; Ірпінь : Перун, 2005. – 1728 с.

СУМ – Словник української мови / [І. К. Білодід (гол. ред.) та ін.]. – Т. 1 – 11. – К. : Наук. думка, 1970 – 1980.

ЛСВ – лексико-семантичний варіант

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### WHY «ALICE'S ADVENTURES IN WONDERLAND» BY L. CARROL IS NOT JUST A CHILDREN'S TALE, OR SOME DEEP MEANINGS OF THE BOOK

**Problem.** Nowadays a lot of people and even scientists tend to evaluate any literary work according to orientation of the author on a particular readership. It means that literature is divided into childish, teenage and adult. For many of us it's impossible to consider that works for children can be read by the adults with no less enthusiasm. The way of adult thinking differs dramatically from that of the kids. When the last apprehend every word literally, notice only interesting, fantastic characters and a thrilling plot reading fairytales, then adults use more matured, deep approach to interpretation of those tales – they pay attention to allusions, metaphorical phrases, subtext and so on. So we'll try to demonstrate how to understand «Alice's Adventures in Wonderland» from the last point of view.

**Analysis of studies.** Some of the scholars, such as Emma Fitzpatrick, think that «Alice's Adventures in Wonderland» is exactly «what it appears to be and nothing more, i.e. a whimsical fairy tale written expressly for the amusement of children» [2]. They deny any analogies, secret agendas or symbolisms here and are convinced that it is simply the story of a girl who fell down a rabbit hole into an upside-down world, where things are not as they seem, unbounded by laws of convention, reason and logic.

But there is another, more widespread, attitude. Such researcher as L. Shkaruba, H. Kruzhkov follow another point of view. For instance, L. Shkaruba thinks that «Fairy-tales about Alice have a deep scientific subbase and are addressed not only to children, but also to adults, even mainly to scholars» [8, p. 62]. D. Urnov believes that «the main paradox in the «Alice's» fate is that the book written for children with the lapse of time attracts a greater number of adults than kids» [7, p. 16].

As all the great literary works, «Alice in Wonderland» is multilayered in meaning. First of all, due to its exciting adventures and laughable incidents.

**Relevance of the theme.** It's very important to study the literary works by discarding the traditional approaches, pulling down the monuments and offering something new. We know that every reader has his own original reception, which may not coincide with the other's opinions. But modern science demands to develop people's creativity and originality, it's no use in «stamping» crowds of people with the same opinions, without any manifestation of their individuality. So we consider the selected problem to be essential and actual, especially to expand the readers' outlook and their the reading competence.

#### The main body

H. Kruzhkov considers that one of the leitmotifs appears at the very beginning of the tale – as soon as Alice fell asleep reading the book, a White Rabbit suddenly ran close by her, and the first phrase she heard was that: «Oh dear! Oh dear! I shall be late!» [1, p. 21].

«This is the theme of Time, of human bustling. On which such an important meeting the Rabbit hurries up – with a Duchess, or with a Queen – it's not a very important thing, because it's impossible to be late to where we are going» [5, p. 202]. As Martin Gardner points, White Rabbit is designed to contrast with the main character – Alice. In contrast to her «youth», «focus», «courage» and «force» his features of character are «old age», «timidity», «dementia» and «nervous fidgeting» [3, p. 105]. It's not worth worrying and being in a haste – that idea we can read between the lines of the story. Even in a well, during Alice's unrestrained falling in a yawn, she has enough time to observe everything around and to think over what is going to happen next. Carroll affirmed long before Bergson and Einstein: time is relative. As well as a movement.

But a strange Rabbit is running, time after time looking at his pocket watch. After all, isn't it really funny to try to manage time and to gain immortality?

H. Kruzhkov remarks another essential theme – Space. «Every man tries to find out his placing in the Universe. He has an illusion that he is the centre of the Universe, and that illusion disappears very slowly» [5, p. 203]. For every man it's important to know, is he big or small? A man is searching his real scale, sometimes he diminishes in his own eyes to complete invisibility and nothingness: «I'm a King, I'm a Slave, I'm a Worm, I'm a God!».

All this is symbolically reflected in the tortures of Alice's growth (up and down). The second chapter ends up with the very tall girl trying to peep in a wonderful, but already forbidden for her, garden. This picture can be interpreted as a parable of the passing childhood, to where matured Alice never be able to enter. The beautiful garden can also be explained as a Paradise, a Kingdom of Heaven, to where an adult burdened with sins can't enter at all.

«A game of croquet with the Queen of Hearts is an allegory of the earth success. The Lords of the Wonderland are neither wise nor all-knowing. But quick to justice and punishment. There is a little logic in their actions» [5, p. 204]. And their entourage is appropriate – submissive and brainless. May be, in the images of such authorities the author wants us to recognize some of the aristocracy of our reality?

«Alice got into Wonderland from the outside, like the fairytale hero to the Erebus, but she did not belong to it herself. She is the only normal being in that world of madmen, the only constant in the field of mental mirages and the bogs of logistics» [4, p. 1962].

The characters whom Alice meets under the earth are strange, unpredictable and more funny than scary. And yet in a certain sense they are monsters. Because they are terribly opinionated, overconfident and willful. For those creatures their independent volition, their caprice is above all else. It goes without saying that in the innocent tale we have an invective satire of our modern society which is infested with such selfish and overweening people.

The scene with the Duchess and her baby is the brightest caricature of upbringing. The cook who throws everything in the child is undoubtedly the allegory of the school teaching of Victorian times. «The Duchess who considers it to be normal is the satire on parental attitude to such education. The methods of home education are appropriate: selfishness and cruelty» [7, p. 34]. It's mentioned in the tale that in the air of the Duchess' house a strong smell of pepper was. The cook used it to pepper her scup. Gardner suggests that «it is either an allusion to the brutal nature of the Duchess, or an allusion to the tradition of the lower classes of Victorian England. At that time it was decided to pepper soup pretty to hide the taste of spoiled meat and vegetables» [3, p. 145].

In the scene of «a mad tea party» a tiresome routine of the English domesticity is shown. The Eaglet Ed notices that Dodo doesn't speak humanly – his speech is overloaded with scientific terms. «It's a satire on those who want to seem very clever and well-educated, but are stupid indeed» [7, p. 38]. The verses about such characters as Walrus and Woodworker are the satire on poetic romanticism.

A wide range of poems, situations, characters penetrated the tale from another books, but in a fancifully modified form. The Carroll's continuous absurd doesn't ridicule the best samples of the English literature. He just shows to what extend of stupidity and ugliness mechanical, standardizes assimilation can bring. The standard removes and kill even crystal, textbook rows, proposing a conceited moralistic chew instead.

Carroll displays all the nonsense and foolishness. D. Urnov notices that Carroll's criticizing «stupidity in everything, up to the manner to say «How do you do?» – «Good bye», because the whole ritual of life is committed according to the principle of mechanical execution of the adopted rules» [7, p. 42]. The author criticizes the emptiness of small talks and the welter of any meetings and public debates on which instead of the aimed competition of different opinions everybody is doing anyhow, and in the end believes that he has won. Running in a circle described in the story in which everyone wins is a caricature on the theory of natural selection. Originally the term was called «Caucus-Race», which means "The race party meetings". Concept was born in the United States, where it denoted the fraction leaders meeting on the candidate or political line. Gardner suggests that the writer used the term symbolically, keeping in mind that the members of the committees of parties are usually busy with pointless scurry, which leads to nothing.

In the episode when Alice met the Caterpillar they can't come to an understanding at first:

«Alice replied, rather shyly:

– I hardly know, sir, just at present – at least I know who I WAS when I got up this morning, but I think I must have been changed several times since then.

– What do you mean by that? – said the Caterpillar sternly. – Explain yourself!» [1, p. 35].

Here we see the Carroll's pathos who aimed towards the «exact word», realness of representation, reliability of knowledge. Everyone should observe the discipline of his speech and thought. «The connecting idea decomposes into his compatriot's mangled words, so Carroll demands from them: «Speak humanly!» [5, p. 206].

The Caterpillar's advice that you should always keep yourself in the hands expressively parodies the main method of moralistic literature for children at the beginning of the XIX century. The Gryphon and the Mock Turtle are a caricature of the sentimental Oxford graduates – the Gryphon, for example, affirms that «he received a «classical education» - with his teacher the day he was playing hopscotch during the whole day» [4, p. 1960]. Besides, he learnt a

lot of rather strange and useless subjects at school, such as Drawing, Stretching, Fainting in Coils and others. It's undoubtedly the Carroll's barefaced satire on the system of education of those times [6, p. 22].

When Alice falls through the Rabbit hole, she asks: «Do cats eat gnats? Do gnats eat cats?», and later thinks it was all smooth. A scholar Elikzender affirms that «in this context Alice plays with logical positivism. She rejects the questions that are considered to be meaningless, since they can not be proved by an empirically grounded answer» [4, p. 1965].

A sea of tears, in which the main character got, according to H. Waldron, «contains a hidden satire on the theory of evolution. It is an analogue of grandocean in which life arises» [4, p. 1964].

#### Conclusions

So, we have the opportunity to convince ourselves with the use of many examples that «Alice's Adventures in Wonderland» is really a great masterpiece. In the every line, every word and sometimes every sound we identify a deep subtext. The so-called «surface approach» of perceiving the text just as it is – and no more – is too childish. The Lewis Carroll's work contains a lot of allusions, allegories, satires and caricatures on the life of those times. But, of course, most of the problems raised by the author – philosophical, political, social, scientific, economical and others – are equally topical nowadays. Besides, the fact the story is full of wise thoughts to the extent that it can be just quoted by heart – is the conclusive evidence of the work's genius: «You're sure to do that, if you only walk long enough», «I can't go back to yesterday because I was a different person then», «Who in the world am I? Ah, that's the great puzzle», «How puzzling all these changes are! I'm never sure what I'm going to be, from one minute to another», «If you don't know where you are going any road can take you there» [1] etc.

There are many riddles and any direct answer in fairy tales about Alice. Only skillfully delivered questions and prompts competently scattered throughout the text. But this is the case when it's better not to give all the secrets out and share the «ready» knowledge with the readers. So is it worth wondering that the creation of Lewis Carroll, being an excellent food for our minds, till nowadays disturbs our brains? The writer's thin intellectual game has the aim to reveal its secrets to someone who knows how to *look* and *see*, someone who didn't lose the ability to be surprised and to perceive the new.

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#### UKRAINIAN TRANSLATIONS OF SHAKESPEARE'S SONNETS

A very special and important place in literature belongs to William Shakespeare's sonnets. Shakespeare's sonnets can't be placed among his best work: only a few of them may be placed among the best English sonnets in general but they occupy a unique place in Shakespearian heritage because they are his only lyrical pieces, the only things he has, it seems, written about himself.

Shakespeare's sonnets are thus worthy to reappear in a new form in the language of various cultures.

Shakespeare's works have been translated into Ukrainian by such writers and translators as T.Osmachka, O.Tamavskyy, L.Hrebinka, Yu.Klen. Of course, the greatest interpreter of Shakespeare was Ivan Franko. Besides, he was one the first poet who introduced Shakespeare's sonnets into Ukrainian literature. The history of the Ukrainian translations of Shakespeare's sonnets covers more than one century starting from the first attempts by Ivan Franko and finishing with the last modern all-embracing and professionally edited version of Natalya Butuk.

Thus, the present research is *topical and important* in terms of the scope of works that we are dealing with and the diachronic perspective of their appearance. The previous literary and translation studies analyses of M. Shapovalova, R.Zorivchak, O. Prokopiw, H.Kochur, M. Hablevych, L.Kolomiyets and other respectable scholars were mostly dedicated to the translations of I. Franko, D.Palamarchuk, I.Kostetskyi, O. Tamawskyy and D. Pavlychko, whereas here we are also including the 21<sup>st</sup> century translations of Shakespeare's sonnets by H.Pylypenko, O. Dudyn and N. Butuk. Therefore, such a vast range of translations directly leads to the implementation of multiplicity theory.